

# **THIS IS THE ULTIMATE FAKE BOOK**

**SECOND EDITION**

**FOR KEYBOARD, VOCAL, GUITAR,  
AND ALL 'C' INSTRUMENTS**

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## 10 Classified Song Listing

## 772 Chord Chart

# ALPHABETICAL LISTING

### A

- 18 Abraham, Martin And John
- 18 Achy Breaky Heart (a.k.a. Don't Tell My Heart)
- 20 Across The Alley From The Alamo
- 19 Addams Family Theme, The
- 20 Adios, Au Revoir, Auf Wiedersehen
- 22 After You've Gone
- 21 Afternoon Delight
- 22 Ain't Misbehavin'
- 23 Ain't No Woman (Like The One I've Got)
- 24 Air Mail Special
- 24 Alabama Jubilee
- 26 Alabamy Bound
- 25 Alexander's Ragtime Band
- 26 Alfie
- 28 All Alone
- 27 All Alone Am I
- 28 All At Once You Love Her
- 29 All By Myself (*Irving Berlin*)
- 29 All By Myself (*Eric Carmen*)
- 30 All I Ask Of You
- 31 All I Have To Do Is Dream
- 31 All Of Me
- 32 All Of You
- 32 All Shook Up
- 33 All The Things You Are
- 34 All You Need Is Love
- 33 Alla En El Rancho Grande (My Ranch)
- 35 Allegheny Moon
- 35 Alley Cat Song
- 36 Almost Paradise (Love Theme From *Footloose*)
- 36 Always
- 37 Always Something There To Remind Me, (There's)
- 38 Always True To You In My Fashion
- 40 Amazing Grace
- 39 Amen
- 40 America
- 41 America The Beautiful
- 41 Among My Souvenirs
- 42 And So It Goes
- 44 Annie's Song
- 43 Anniversary Song
- 43 Anniversary Waltz, The
- 44 Another Op'nin', Another Show
- 45 Answer Me, My Love
- 46 Any Day Now

### 46 Any Time

- 47 Anything You Can Do
- 48 Apache
- 48 April In Paris
- 49 April In Portugal
- 49 Are You Lonesome Tonight?
- 50 Are You My Love?
- 50 Are You Sincere
- 51 Aren't You Glad You're You
- 51 Arrivederci Roma (Goodbye To Rome)
- 52 As If We Never Said Goodbye
- 54 As Long As He Needs Me
- 53 As Tears Go By
- 54 At My Front Door
- 55 At Sundown
- 55 Auf Wiedersehen
- 56 Auld Lang Syne
- 56 Autumn In New York

### B

- 60 Baby (You've Got What It Takes)
- 58 Baby Baby
- 57 Baby Elephant Walk
- 59 Baby Mine
- 57 Baby, It's You
- 60 Back In Your Own Backyard
- 62 Bali Ha'i
- 61 Ballade Pour Adeline
- 62 Ballerina
- 63 Band Of Gold
- 63 Battle Hymn Of The Republic
- 64 Be A Clown
- 64 Be Careful, It's My Heart
- 66 Be My Life's Companion
- 67 Beach Baby
- 65 Beautiful Morning, (It's A)
- 68 Beautiful Ohio
- 68 Beauty And The Beast
- 69 Beer Barrel Polka (Roll Out The Barrel)
- 70 Bein' Green
- 71 Bell Bottom Trousers
- 70 Bells Of St. Mary's, The
- 71 Bernie's Tune
- 72 Best Thing That Ever Happened To Me
- 72 Best Things In Life Are Free, The
- 73 Betty Boop
- 73 Bewitched
- 74 Beyond The Blue Horizon
- 74 Beyond The Sea

### C

- 75 Bible Tells Me So, The
- 75 Bill
- 76 Bill Bailey
- 76 Billy, Don't Be A Hero
- 78 Bimbombev
- 77 Bird Dog
- 78 Black Magic Woman
- 79 Black Slacks
- 80 Blossom Fell, A
- 80 Blue Hawaii
- 81 Blue On Blue
- 82 Blue Room, The
- 81 Blue Skies
- 83 Blue Suede Shoes
- 83 Blue Velvet
- 82 Blueberry Hill
- 84 Bo Diddley
- 101 Bobby Sox To Stockings
- 84 Body And Soul
- 86 Bonanza
- 85 Bony Moronie
- 86 Book Of Love
- 87 Boot Scootin' Boogie
- 88 Born To Be Wild
- 88 Borsalino (Generique)
- 89 Bouquet Of Roses
- 90 Boy Without A Girl, A
- 91 Boys Are Back In Town, The
- 90 Brady Bunch, The
- 92 Brand New Me, A
- 94 Brandy (You're A Fine Girl)
- 93 Breaking Up Is Hard To Do
- 94 Brother Sun, Sister Moon
- 95 Bubbles In The Wine
- 96 Buckle Down, Winscki
- 96 But Beautiful
- 97 Button Up Your Overcoat
- 98 Buttons And Bows
- 98 By Myself
- 97 By The Beautiful Sea
- 99 Bye And Bye
- 100 Bye Bye Baby
- 101 Bye Bye Blues
- 100 Bye Bye Love
- 102 C'est Magnifique
- 102 Ca, C'est L'amour
- 103 Calendar Girl
- 104 California, Here I Come
- 106 Call Me
- 104 Call Me Irresponsible
- 105 Camelot
- 106 Can't Get Used To Losing You
- 107 Can't Help Falling In Love
- 107 Can't Help Lovin' Dat Man

- 108 Candida  
 108 Candy  
 109 Caravan  
 109 Careless  
 110 Carolina In The Morning  
 110 Carolina Moon  
 111 Casper The Friendly Ghost  
 112 Cat's In The Cradle  
 111 Cecilia (Does Your Mother Know You're Out)  
 113 Celebrate  
 114 Change Partners  
 115 Chanson D'amour (The Ra-Da-Da-Da-Da Song)  
 114 Chantilly Lace  
 115 Charley, My Boy  
 116 Charlie Brown  
 116 Cheek To Cheek  
 117 "Cheers," Theme from (Where Everybody Knows Your Name)  
 118 Cherokee (Indian Love Song)  
 118 Cherry Pink And Apple Blossom White  
 120 Chi-Baba Chi-Baba (My Bambino Go To Sleep)  
 119 Chickery Chick  
 119 Chloe  
 121 Choo Choo Ch' Boogie  
 120 Cinco Robles (Five Oaks)  
 122 Climb Ev'ry Mountain  
 122 Closer I Get To You, The  
 123 Cocktails For Two  
 123 Coffee Song, The (They've Got An Awful Lot Of Coffee In Brazil)  
 124 Collegiate  
 124 Colonel Bogey March  
 125 Color My World  
 126 Come Back To Me  
 127 Come Rain Or Come Shine  
 126 Come Saturday Morning (a.k.a. Saturday Morning)  
 127 Come Together  
 125 Come, Josephine In My Flying Machine (Up She Goes!)  
 128 Comedy Tonight  
 128 Comes Love  
 129 Coming Around Again  
 130 Consider Yourself  
 130 Constant Craving  
 131 Cool Jerk  
 132 Cool Water  
 132 Cottage For Sale, A  
 133 Cotton Fields (The Cotton Song)  
 133 Count Your Blessings Instead Of Sheep  
 134 Country Style  
 134 Cousins (Love Theme)  
 135 Cow-Cow Boogie  
 136 Cruising For Bruising

- 136 Cry  
 137 Cry Me A River  
 138 Crying In The Chapel

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- 140 Daddy Don't You Walk So Fast  
 140 Dance With A Dolly (With A Hole In Her Stockin')  
 138 Dancing On The Ceiling  
 139 Danger Zone  
 141 Darktown Strutters' Ball, The  
 142 Darling, Je Vous Aime Beaucoup  
 142 Darn That Dream  
 143 Day By Day  
 143 Day In The Life Of A Fool, A (Manha De Carnaval)  
 144 Day The Rains Came, The  
 144 Day-O (The Banana Boat Song)  
 145 Dear Hearts And Gentle People  
 146 Dear John  
 146 Dearly Beloved  
 154 Dede Dinah  
 146 Deep In The Heart Of Harlem  
 148 Desafinado (Slightly Out Of Tune)  
 147 Desert Song, The  
 149 Detour  
 149 Detroit City  
 150 Devil In Her Heart  
 152 Devil Or Angel  
 152 Devil's Got Your Tongue  
 151 Did You Ever See A Dream Walking?  
 151 Did Your Mother Come From Ireland?  
 153 Different Worlds  
 155 Dinner For One, Please James  
 155 Dixie  
 156 Do I Hear A Waltz?  
 154 Do I Love You Because You're Beautiful?  
 158 Do You Know What It Means To Miss New Orleans  
 158 Do You Wanna Make Love  
 159 Do-Re-Mi  
 161 Doctor, My Eyes  
 157 Does She Ever Remind You Of Me  
 160 Doin' What Comes Natur'ly  
 161 Dolores  
 164 Don't Be Cruel (To A Heart That's True)  
 164 Don't Cry Out Loud  
 165 Don't Pull Your Love  
 162 Don't Stand So Close To Me  
 163 Down Among The Sheltering Palms  
 163 Dream A Little Dream Of Me  
 166 Dream Weaver  
 167 Dreamer's Holiday, A  
 167 Duke Of Earl

## E

- 168 Early Autumn  
 168 East Of The Sun (And West Of The Moon)  
 169 Easter Parade  
 169 Easy To Love (a.k.a. You'd Be So Easy To Love)  
 170 Edelweiss  
 170 Eight Days A Week  
 172 El Relicario (Shrine Of Love)  
 175 End Of The Road  
 174 Endless Love  
 173 Endlessly  
 171 Entertainer, The  
 171 Entertainment Tonight  
 184 Eternally  
 176 Ev'ry Street's A Boulevard (In Old New York)  
 178 Ev'rybody's Somebody's Fool  
 180 Ev'rything I Love  
 178 Ev'rything I've Got  
 179 Evalina Coffey (The Legend Of)  
 185 Even The Nights Are Better  
 183 Every Breath You Take  
 182 Every Heartbeat  
 180 Every Woman In The World  
 176 Everybody's Got A Home But Me  
 177 Everybody's Talkin' (Echoes)  
 181 Everything's Coming Up Roses  
 177 Exactly Like You  
 184 Exodus Song, The

## F

- 186 Falling In Love With Love  
 187 Fanny  
 190 Far Away Places  
 187 Fascination  
 190 Feelings (Dime?)  
 192 Felicidade, A  
 191 Feudin' And Fightin'  
 188 Fields Of Gold  
 186 Fine Romance, A  
 196 Flat Foot Floogie  
 193 Flip, Flop And Fly  
 196 Fly Away  
 194 Fly Me To The Moon (In Other Words)  
 198 Flying Home  
 195 Foggy Day, A  
 189 Folks Who Live On The Hill, The  
 192 Follow Me  
 189 Fool Such As I, A (Now And Then There's)  
 198 Footloose  
 194 For All We Know  
 200 For Me And My Gal  
 197 For The Good Times  
 195 For You, For Me, For Evermore

- 202** For Your Precious Love  
**200** Friendship  
**201** From This Moment On  
**199** Funny Girl

**G**

- 204** Gambler, The  
**202** Gentle On My Mind  
**206** Georgy Girl  
**203** Get Back  
**206** Get Me To The Church On Time  
**203** Getting To Know You  
**207** Ghost, Theme from  
**208** Gigi  
**209** Gimme A Little Kiss (Will Ya Huh?)  
**212** Girl Talk  
**209** Girl That I Marry, The  
**210** Girl Who Used To Be Me, The  
**226** Girls Just Want To Have Fun  
**211** Give A Little Whistle  
**211** Give My Regards To Broadway  
**212** Glad To Be Unhappy  
**214** Glory Of Love, The  
**218** Glow Worm, The  
**227** Godfather, The (Love Theme) (Speak Softly, Love)  
**215** Godfather II  
**215** Godfather Waltz, The  
**218** Goin' Out Of My Head  
**225** Gone Fishin'  
**214** Gone With The Wind  
**220** Gonna Build A Mountain  
**219** Gonna Get Along Without Ya Now  
**220** Good Day Sunshine  
**221** Good Luck Charm  
**216** Good Man Is Hard To Find, A  
**216** Goodnight, Irene  
**217** Goodnight, It's Time To Go  
**217** Got A Date With An Angel  
**213** Got To Get You Into My Life  
**222** Grease  
**222** Great Balls Of Fire  
**224** Guilty  
**223** Guitar Boogie Shuffle  
**227** Guy Is A Guy, A

**H**

- 228** Hail To The Chief  
**229** Hail, Hail, The Gang's All Here  
**228** Halleluja  
**230** Hallelujah I Love Him (Her) So  
**229** Halls Of Ivy, The  
**232** Hang On Sloopy  
**230** Happy Birthday Sweet Sixteen  
**231** Happy Days

- 233** Happy Holiday  
**232** Happy Talk  
**233** Happy Trails  
**234** Happy Wanderer, The  
**234** Happy, Happy Birthday Baby  
**236** Harbor Lights  
**235** Harlem Nocturne  
**236** Havah Nagilah  
**237** Have I Told You Lately  
**238** Have You Ever Been Lonely? (Have You Ever Been Blue?)  
**240** Have You Looked Into Your Heart  
**238** Have You Met Miss Jones?  
**239** He Will Break Your Heart (a.k.a. He Don't Love You (Like I Love You))  
**242** Heart And Soul  
**242** Hearts Of Stone  
**240** Heat Is On, The  
**244** Heat Wave  
**241** Heigh-Ho  
**239** Hello  
**244** Hello, Goodbye  
**243** Hello, Young Lovers  
**246** Help!  
**245** Here In My Arms  
**247** Here's That Rainy Day  
**248** Here, There And Everywhere  
**246** Hey Liley, Liley Lo (Married Man Gonna Keep Your Secret)  
**247** Hey, Good Lookin'  
**248** Hi-Diddle-Dee-Dee (An Actor's Life For Me)  
**249** Hindustan  
**249** His Latest Flame  
**250** Hit The Road To Dreamland  
**250** Hold Me  
**251** Honey  
**252** Honeysuckle Rose  
**252** Hopelessly Devoted To You  
**254** Hound Dog  
**251** Houston  
**258** How 'Ya Gonna Keep 'em Down On The Farm? (After They've Seen Paree)  
**254** How Are Things In Glocca Morra  
**255** How Can You Mend A Broken Heart  
**253** How Deep Is The Ocean (How High Is The Sky)  
**256** How Deep Is Your Love  
**255** How High The Moon  
**256** How Long  
**258** Hurt So Bad  
**259** Hurting Each Other  
**259** Hush Hush, Sweet Charlotte  
**257** Hushabye

- 260** I Ain't Got Nobody (And Nobody Cares For Me)  
**260** I Almost Lost My Mind  
**261** I Apologize  
**261** I Beg Of You  
**262** I Believe  
**263** I Can Dream, Can't I?  
**262** I Can't Get Started  
**263** I Can't Help It (If I'm Still In Love With You)  
**264** I Can't Stand It  
**264** I Concentrate On You  
**265** I Could Have Danced All Night  
**266** I Could Write A Book  
**266** I Couldn't Live Without Your Love  
**267** I Didn't Know What Time It Was  
**268** I Don't Care If The Sun Don't Shine  
**267** I Don't Know Why (I Just Do)  
**208** I Don't Stand A Ghost Of A Chance  
**268** I Don't Want To Set The World On Fire  
**269** I Don't Want To Walk Without You  
**270** I Enjoy Being A Girl  
**269** I Get Along Without You Very Well (Except Sometimes)  
**270** I Get Ideas  
**272** I Got A Woman  
**272** I Got It Bad And That Ain't Good  
**271** I Got The Sun In The Morning  
**273** I Hadn't Anyone Till You  
**274** I Have  
**274** I Have Dreamed  
**276** I Hear Music  
**275** I Love A Piano  
**276** I Love Paris  
**277** I Love You  
**277** I Love You (Cole Porter)  
**278** I Love You Truly  
**278** I Made It Through The Rain  
**279** I Miss You So  
**280** I Need Your Love Tonight  
**280** I Never Knew  
**281** I Only Want To Be With You  
**283** I Really Don't Want To Know  
**282** I Remember It Well  
**284** I Remember You  
**284** I Shot The Sheriff  
**285** I Started A Joke  
**286** I Talk To The Trees  
**286** I Understand (Just How You Feel)  
**287** I Walk The Line  
**288** I Wanna Be Loved  
**287** I Want A Girl (Just Like The Girl That Married Dear Old Dad)  
**288** I Want You, I Need You, I Love You  
**289** I Whistle A Happy Tune  
**290** I Will Survive

- 291 I Will Wait For You  
 292 I Wish I Could Shimmy Like My Sister Kate  
 291 I Wish I Didn't Love You So  
 292 I Wish I Were In Love Again  
 293 I Won't Dance  
 294 I'd Climb The Highest Mountain  
 294 I'd Love You To Want Me  
 295 I'd Rather Be Blue Over You  
 296 I'll Be Around  
 296 I'll Be Home  
 297 I'll Be Seeing You  
 297 I'll Follow The Sun  
 298 I'll Get By (As Long As I Have You)  
 298 I'll Take Romance  
 299 I'm A Man  
 299 I'm Always Chasing Rainbows  
 300 I'm Beginning To See The Light  
 300 I'm Confessin' (That I Love You)  
 301 I'm Gonna Wash That Man Right Outa  
     My Hair  
 302 I'm Just A Lucky So And So  
 302 I'm Not Lisa  
 303 I'm Old Fashioned  
 304 I'm Popeye The Sailor Man  
 304 I'm Wishing  
 305 I've Got Love On My Mind  
 306 I've Got My Love To Keep Me Warm  
 305 I've Got No Strings  
 306 I've Got The World On A String  
 307 I've Got You Under My Skin  
 308 I've Grown Accustomed To Her Face  
 308 I've Told Ev'ry Little Star  
 310 Ice Cream, (I Scream-You Scream-We All  
     Scream For)  
 310 If  
 309 If Ever I Would Leave You  
 311 If I Can Help Somebody  
 312 If I Fell  
 312 If I Had A Hammer (The Hammer Song)  
 314 If I Loved You  
 313 If I Ruled The World  
 314 If This Isn't Love  
 315 If We Only Have Love  
 316 If You Knew Susie (Like I Know Susie)  
 316 If You Love Me, Really Love Me (Hymne A  
     L'amour)  
 318 If You Love Somebody Set Them Free  
 317 If You Remember Me  
 319 Ill Wind (You're Blowin' Me No Good)  
 319 Imagination  
 320 Impossible Dream, The (The Quest)  
 320 In A Little Gypsy Tearoom  
 322 In A Sentimental Mood  
 321 "In" Crowd, The  
 322 In The Chapel In The Moonlight  
 323 In The Cool, Cool, Cool Of The Evening  
 323 In The Mood

- 325 In The Still Of The Nite (I'll Remember)  
 324 In The Still Of The Night  
 325 In The Wee Small Hours Of The Morning  
 326 Indian Love Call  
 328 Indiana (Back Home Again In Indiana)  
 326 Inka Dinka Doo  
 327 Inside Out  
 328 Isle Of Capri  
 328 Isn't It Romantic?  
 329 Israelites  
 330 Istanbul (Not Constantinople)  
 330 It All Depends On You  
 329 It Could Happen To You  
 331 It Don't Mean A Thing (If It Ain't Got That  
     Swing)  
 332 It Might As Well Be Spring  
 332 It Must Be Him  
 331 It Never Entered My Mind  
 333 It Only Hurts For A Little While  
 334 It Was A Very Good Year  
 334 It's A Blue World  
 335 It's A Grand Night For Singing  
 336 It's A Lovely Day Today  
 336 It's A Most Unusual Day  
 346 It's All Right With Me  
 335 It's Almost Tomorrow  
 344 It's Been A Long Time Comin'  
 338 It's De-Lovely  
 337 It's Easy To Remember  
 338 It's Got To Be Love  
 339 It's Impossible (Somos Novios)  
 344 It's Magic  
 340 It's Now Or Never  
 340 It's Only A Paper Moon  
 342 It's Only Make Believe  
 343 It's Sad To Belong  
 341 It's The Same Old Shillelagh

- 345 Just Ask Your Heart  
 356 Just In Time  
 357 Just One More Chance

## K

- 357 K-K-K-Katy  
 358 Ka-lu-a  
 358 Keep It A Secret  
 359 Keep On Dancing  
 360 Kentucky Rain  
 360 Kewpie Doll  
 359 Kid, The  
 362 Kisses Sweeter Than Wine  
 362 Ko Ko Mo (I Love You So)

## L

- 361 La Vie En Rose  
 363 Lady  
 365 Lady Is A Tramp, The  
 368 Lady Of Spain  
 364 Lady's In Love With You, The  
 364 Lambeth Walk  
 368 (Last Night) I Didn't Get To Sleep At All  
 370 Last Night On The Back Porch (I Loved Her  
     Best Of All)  
 369 Last Time I Saw Paris, The  
 370 Lay Down Sally  
 371 Layla  
 367 Leaning On A Lamp-Post  
 366 Leave A Tender Moment Alone  
 372 Leave Me Alone (Ruby Red Dress)  
 372 Leaving On A Jet Plane  
 373 Let Me Entertain You  
 374 Let Me Go Lover!  
 374 Let Me Sing And I'm Happy  
 375 Let The Good Times Roll  
 376 Let There Be Love  
 376 Let's Face The Music And Dance  
 377 Let's Fall In Love  
 378 Let's Have Another Cup O' Coffee  
 378 Let's Hear It For The Boy  
 380 Let's Take An Old-Fashioned Walk  
 379 Liechtensteiner Polka  
 380 Lies  
 412 Life Is Just A Bowl Of Cherries  
 381 Lift Ev'ry Voice And Sing  
 382 Like Someone In Love  
 382 Lilli Marlene  
 384 Lipstick On Your Collar  
 383 Little Arrows  
 384 Little Bird Told Me, A  
 385 Little Curly Hair In A High Chair  
 385 Little Darlin'  
 387 Little Girl Blue  
 386 Little Green Apples

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- 348 Jamaica Farewell  
 348 Java Jive  
 349 Jersey Bounce  
 350 Jerusalem, Jerusalem (Yerushala'im Shel  
     Zahav)  
 350 Jezebel  
 347 Jingle Jangle Jingle (I Got Spurs)  
 351 Jive Talkin'  
 354 Johnny One Note  
 347 Johnson Rag  
 354 Josephine Please No Lean On The Bell  
 355 Juke Box Saturday Night  
 352 Julie, Do Ya Love Me  
 355 June In January  
 352 June Is Bustin' Out All Over  
 353 Just A Gigolo  
 356 Just A Little Lovin' (Will Go A Long Way)

- 387 Little Man You've Had A Busy Day  
 388 Little Shoemaker, The  
 388 Little Sister  
 389 Little White Lies  
 390 Livin' On A Prayer  
 391 Lonely Teardrops  
 391 Long Ago (And Far Away)  
 395 Long Before I Knew You  
 394 Longest Walk, The  
 395 Look For The Silver Lining  
 392 Look In My Eyes Pretty Woman  
 392 Look To The Rainbow  
 393 Loop De Loop  
 396 Lost In The Stars  
 397 Louise  
 397 Love (Can Make You Happy)  
 398 Love Changes Everything  
 400 Love In Bloom  
 399 Love Inside, The  
 400 Love Is A Simple Thing  
 401 Love Is Here To Stay  
 401 Love Is Just Around The Corner  
 402 Love Is The Sweetest Thing  
 402 Love Letters  
 403 Love Letters In The Sand  
 405 Love Me Or Leave Me  
 406 Love Me Tender  
 403 Love, Look Away  
 407 Love Takes Time  
 406 Love Walked In  
 410 Love Your Spell Is Everywhere  
 404 Love...Thy Will Be Done  
 411 Lovely Hula Hands  
 410 Lovely To Look At  
 411 Lovely Way To Spend An Evening, A  
 409 Lover  
 408 Lover, Come Back To Me  
 408 Lullaby Of The Leaves

**M**

- 413 Maggie May  
 414 Magic Carpet Ride  
 413 Magic Moments  
 414 Magic Touch, The (You've Got)  
 415 Make Believe  
 415 Make Someone Happy  
 416 Makin' Whoopee!  
 416 Making Our Dreams Come True  
 418 Mama From The Train (A Kiss, A Kiss),  
     (Throw)  
 420 Mama Look A Boo Boo  
 421 Man And A Woman, A (Un Homme Et Une  
     Femme)  
 417 Man Without Love, A (Quando  
     M'innamoro)  
 418 Managua, Nicaragua

- 422 Mañana  
 422 Mandy (Irving Berlin)  
 423 Mandy (Barry Manilow)  
 419 Mangos  
 426 Mannix  
 425 March Of The Siamese Children, The  
 426 Marcheta (A Love Song Of Old Mexico)  
 424 Maria  
 424 Marie  
 427 Marvelous Toy, The  
 427 Mary's Little Boy Child  
 428 Masquerade  
 428 Massachusetts, (The Lights Went Out)  
 429 Masterpiece, The  
 429 May You Always  
 430 Me And My Shadow  
 430 Me And You And A Dog Named Boo  
 431 Mean To Me  
 431 Mele Kalikimaka  
 432 Melody Of Love  
 434 Memories (Elvis Presley)  
 432 Memories  
 432 Memories Of You  
 433 Memory  
 434 Midnight Blue  
 435 Midnight In Moscow  
 435 Midnight Sun  
 436 Midnight Train To Georgia  
 436 Mimi  
 438 Miss You  
 437 Mission: Impossible Theme  
 437 Mississippi Mud  
 438 Mister And Mississippi  
 439 Mister Meadowlark  
 439 Mister Touchdown, U.S.A.  
 440 Mona Lisa  
 440 Month Of Sundays, A  
 441 Mood Indigo  
 441 Moon Love  
 442 Moon River  
 442 Moonglow  
 443 Moonlight And Roses (Bring Mem'ries Of You)  
 443 Moonlight Becomes You  
 444 Moonlight Cocktail  
 444 Moonlight In Vermont  
 446 More Today Than Yesterday  
 445 Most Beautiful Girl In The World, The  
 445 M-O-T-H-E-R (A Word That Means The  
     World To Me)  
 446 Mountain Greenery  
 447 Mr. Ed  
 448 Mr. Lee  
 448 Mrs. Brown You've Got A Lovely Daughter  
 449 Music Goes 'Round And Around, The  
 449 Music Is The Magic, The  
 450 Music Makers  
 452 Music Of The Night, The

- 450 Music! Music! Music! (Put Another Nickel In)  
 453 Music, Maestro, Please  
 451 Mutual Admiration Society  
 451 My Baby Just Cares For Me  
 454 My Block  
 454 My Blue Heaven  
 455 My Buddy  
 456 My Cup Runneth Over  
 455 My Favorite Things  
 456 My Foolish Heart  
 425 My Funny Valentine  
 458 My Heart Belongs To Daddy  
 460 My Heart Cries For You  
 462 My Heart Sings, (All Of A Sudden)  
 460 My Heart Stood Still  
 457 My Ideal  
 457 My Little Corner Of The World  
 460 My Little Girl  
 461 My Lucky Star  
 461 My Mammy  
 464 My Old Flame  
 464 My Prayer  
 465 My Romance  
 459 My Ship  
 458 My Silent Love  
 465 My Sin  
 463 My Truly, Truly Fair  
 463 My Yiddishe Momme

**N**

- 468 Na Na Hey Hey Kiss Him Goodbye  
 468 Nearness Of You, The  
 471 Neither One Of Us (Wants To Be The First  
     To Say Goodbye)  
 466 Nevertheless (I'm In Love With You)  
 466 Next Time I Fall, The  
 412 Nice Work If You Can Get It  
 469 Night Chicago Died, The  
 472 Night Fever  
 470 Night Has A Thousand Eyes, The  
 469 Night They Invented Champagne, The  
 473 Nightingale Sang In Berkeley Square, A  
 470 Nights In White Satin  
 474 Nights On Broadway  
 475 No Can Do  
 471 No Man Is An Island  
 475 No Other Love  
 476 No Particular Place To Go  
 476 Nobody Loves Me Like You Do  
 477 Non Dimenticar (Go Where I Send Thee)  
 478 Nowhere Man

**O**

- 478 Object Of My Affection  
 479 Odd Couple, The

- 480 Oh! Look At Me Now  
 485 Oh Sheila  
 481 Oh! My Pa-pa  
 482 Oh! What It Seemed To Be  
 480 Oh, Johnny Oh  
 482 Oh, What A Beautiful Mornin'  
 483 Oklahoma  
 484 Ol' Man River  
 484 Old Devil Moon  
 486 Old Fashioned Way, The (Les Plaisirs Demodes)  
 486 Old Lamplighter, The  
 487 On A Clear Day (You Can See Forever)  
 488 On A Little Street In Singapore  
 489 On And On  
 488 On The Good Ship Lollipop  
 490 On The South Side Of Chicago  
 490 On The Street Where You Live  
 491 On The Sunny Side Of The Street  
 505 On Top Of Spaghetti  
 494 Once In A Lifetime  
 494 Once Upon A Dream  
 492 One Dozen Roses  
 492 One Mint Julep  
 493 One Song  
 497 One Took Over The Line  
 495 One Voice  
 496 One, Two, Three  
 496 Only You (And You Alone)  
 498 Operator  
 499 Other Man's Grass Is Always Greener, The  
 502 Our Language Of Love  
 502 Out Of Nowhere  
 500 Owner Of A Lonely Heart

**P**

- 506 Pack Up Your Troubles In Your Old Kit Bag  
 And Smile, Smile, Smile  
 500 Paddlin' Madelin' Home  
 506 Papa Loves Mambo  
 508 Papa, Won't You Dance With Me?  
 507 Paper Doll  
 508 Paper Roses  
 509 Paperback Writer  
 503 Party's Over, The  
 522 Pass That Peace Pipe  
 503 Peace In The Valley (For Me), (There'll Be)  
 510 Pearly Shells (Pupu O Ewa)  
 514 Peg  
 511 Pennies From Heaven  
 510 Pennsylvania Polka  
 512 Penny Lover  
 513 Penthouse Serenade  
 514 People  
 515 People Will Say We're In Love  
 516 Personality

- 516 Peter Cottontail  
 517 Petite Fleur (Little Flower)  
 518 Piano Man  
 518 Pick Yourself Up  
 519 Picnic  
 520 Pistol Packin' Mama  
 520 Play A Simple Melody  
 523 Please  
 526 Please Come To Boston  
 524 Please Please Me  
 521 Poetry In Motion  
 524 Poinciana (Song Of The Tree)  
 525 Polka Dots And Moonbeams  
 523 Pomp And Circumstance  
 527 Poor Butterfly  
 527 Poor People Of Paris, The (Joan's Song)  
 529 Popcorn  
 528 Praying For Time  
 529 Precious And Few  
 530 Precious Lord, Take My Hand (a.k.a. Take My Hand, Precious Lord)  
 530 Pretty Baby  
 531 Pretty Blue Eyes  
 531 Pretty Girl Is Like A Melody, A  
 504 Primrose Lane  
 532 Promise Me You'll Remember (Love Theme from *Godfather III*)  
 504 Puff The Magic Dragon  
 534 Put A Light In The Window  
 533 Put Your Dreams Away (For Another Day)  
 533 Puttin' On The Ritz

**Q**

- 535 Que Sera, Sera (Whatever Will Be, Will Be)  
 535 Quiet Village

**R**

- 536 Rag Mop  
 536 Raiders March  
 537 Raindrops  
 538 Ready Teddy  
 537 Ready To Take A Chance Again (Love Theme from *Foul Play*)  
 538 Reason To Believe  
 539 Rebel 'Rouser  
 540 Red Roses For A Blue Lady  
 540 Red Sails In The Sunset  
 541 Reelin' In The Years  
 541 Remember  
 542 Return To Sender  
 542 Reunited  
 544 Revolution  
 543 Ridin' High  
 546 Right Here Waiting  
 545 Rikki Don't Lose That Number

- 544 Ring Of Fire  
 548 River Of Dreams, The  
 549 River, Stay 'Way From My Door  
 547 Rivers Of Babylon  
 550 Robbin's Nest  
 553 Rock & Roll — Part II (The Hey Song)  
 552 Rock 'N' Roll Heaven  
 551 Rock And Roll Is Here To Stay  
 554 Rock Island Line  
 550 Rock-A-Bye Your Baby With A Dixie Melody  
 554 Rocky Mountain High  
 553 Rocky Top  
 674 Romeo And Juliet (Love Theme from) (A Time For Us)  
 556 Room Full Of Roses  
 556 Rosalie  
 557 Rose Of Washington Square  
 557 Rose Room  
 559 Roses Of Picardy  
 558 Roxanne  
 560 Royal Garden Blues  
 561 Rubber Ball  
 559 Ruby, Don't Take Your Love To Town  
 562 Runaway

**S**

- 562 S-H-I-N-E  
 563 Sail Along, Silv'ry Moon  
 564 Sam's Song  
 563 Sam, You Made The Pants Too Long  
 564 Samba De Orfeu  
 565 San Antonio Rose  
 566 San Francisco Bay Blues  
 566 Satin Doll  
 568 Saturday Night Is The Loneliest Night Of The Week  
 567 Save The Best For Last  
 568 Save The Bones For Henry Jones  
 569 Save The Last Dance For Me  
 570 Say It Isn't So  
 570 Say It With Music  
 571 Sealed With A Kiss  
 571 Searchin'  
 572 Secret Agent Man  
 572 See See Rider (a.k.a. C. C. Rider)  
 573 See You Later, Alligator  
 574 Sentimental Me  
 574 Separate Lives  
 575 September Song  
 576 77 Sunset Strip  
 576 Sh-Boom (Life Could Be A Dream)  
 577 Shadows In The Moonlight  
 578 Shake, Rattle And Roll  
 578 Shall We Dance?  
 579 Shambala

- 580 She**  
**581 She Believes In Me**  
**582 She Didn't Say "Yes"**  
**582 Shout**  
**584 Side By Side**  
**583 Sign Of The Times**  
**584 Silhouettes**  
**585 Simply Irresistible**  
**586 Since I Met You Baby**  
**586 Sing, You Sinners**  
**587 Sisters**  
**588 Sixteen Going On Seventeen**  
**588 Sixteen Reasons (Why I Love You)**  
**589 Sixteen Tons**  
**589 Skyliner**  
**590 Sleepy Lagoon**  
**590 Small World**  
**591 Smile**  
**591 Smile, Darn Ya, Smile**  
**592 Smiles**  
**592 Smoke Gets In Your Eyes**  
**593 Smoke, Smoke, Smoke (That Cigarette)**  
**594 So In Love**  
**595 So Long It's Been Good To Know Yuh  
(Dusty Old Dust)**  
**594 So Long, Farewell**  
**597 Soft Lights And Sweet Music**  
**596 Soft Shoe Song (The Dance My Darlin'  
Used To Do)**  
**596 Softly As In A Morning Sunrise**  
**597 Solitude**  
**599 Someday My Prince Will Come**  
**598 Some Enchanted Evening**  
**598 Somebody Else Is Taking My Place**  
**599 Somebody Stole My Gal**  
**600 Someone Like You**  
**600 Someone Saved My Life Tonight**  
**602 Somewhere In Your Heart**  
**602 Somewhere Out There**  
**603 Song Is Ended, The (But The Melody  
Lingers On)**  
**604 Song Is You, The**  
**604 Song Of The Islands**  
**604 Song Of The Jet (Samba Do Aviao) (Avion)**  
**605 Sonny Boy**  
**606 Soon It's Gonna Rain**  
**606 Sophisticated Lady**  
**608 Sound Of Music, The**  
**608 South Of The Border (Down Mexico Way)**  
**634 Southern Cross**  
**607 Spaghetti Rag**  
**609 Speak Low**  
**227 Speak Softly, Love (Love Theme from *The  
Godfather*)**  
**610 Spiders And Snakes**  
**610 Splish Splash**  
**611 Stand By Me**
- 612 Star Spangled Banner, The**  
**613 Star Trek, Theme from**  
**613 Star Trek—The Next Generation**  
**614 Starting Over, (Just Like)**  
**615 Stay**  
**617 Stay As Sweet As You Are**  
**616 Stay With Me**  
**618 Stayin' Alive**  
**617 Steel Guitar Rag**  
**619 Stella By Starlight**  
**619 Story Of My Father**  
**620 Stouthearted Men**  
**620 Strange Fruit**  
**621 Strange Music**  
**622 Strawberry Fields Forever**  
**621 String Of Pearls, A**  
**622 Stroll, The**  
**623 Stuck On You**  
**624 Suddenly It's Spring**  
**624 Suddenly There's A Valley**  
**625 Sunday, Monday Or Always**  
**625 Sunflower**  
**625 Sunny Side Up**  
**626 Sunshine On My Shoulders**  
**627 Surfin' U.S.A.**  
**628 Surrey With The Fringe On Top, The**  
**626 Susie-Q**  
**627 Suspicion**  
**628 Swedish Rhapsody**  
**629 Sweet And Lovely**  
**630 Sweet Dreams (Are Made Of This)**  
**630 Sweet Home Alabama**  
**629 Sweet Someone**  
**631 Sweet Sue — Just You**  
**632 Sweetest Sounds, The**  
**632 Swinging On A Star**
- T**
- 636 Tailgate Ramble, The**  
**636 Take A Letter, Maria**  
**637 Take Me Home, Country Roads**  
**638 Take My Breath Away (Love Theme from  
*Top Gun*)**  
**639 Takes Two To Tango**  
**639 Tangerine**  
**640 Tarantella**  
**640 Teach Me Tonight**  
**642 Tears In Heaven**  
**641 Tears On My Pillow**  
**644 Teddy Bear, (Let Me Be Your)**  
**644 Teenager In Love, A**  
**643 Tell It Like It Is**  
**633 Tell Me On A Sunday**  
**646 Ten Cents A Dance**  
**645 Terms Of Endearment, Theme from**  
**646 Thank God, I'm A Country Boy**
- 647 Thank Heaven For Little Girls**  
**641 Thank You Girl**  
**650 Thanks For The Memory**  
**652 That Old Black Magic**  
**648 That Old Gang Of Mine**  
**648 That's Amore (That's Love)**  
**649 That's Entertainment**  
**650 That's Life**  
**651 That's My Weakness Now**  
**653 Them There Eyes**  
**653 Then I'll Be Happy, (I Wanna Go Where  
You Go — Do What You Do)**  
**654 There Goes My Baby**  
**654 There's A Rainbow 'Round My Shoulder**  
**655 There's A Small Hotel**  
**656 There's No Business Like Show Business**  
**657 These Boots Are Made For Walkin'**  
**658 These Foolish Things (Remind Me Of You)**  
**657 They Call The Wind Maria**  
**658 They Didn't Believe Me**  
**659 They Say It's Wonderful**  
**660 They're Playing My Song**  
**635 Thing, The**  
**661 Think Summer**  
**664 Third Man Theme, The**  
**663 Thirty Days Hath September**  
**663 This Can't Be Love**  
**676 This Diamond Ring**  
**662 This Girl Is A Woman Now**  
**664 This Is All I Ask (Beautiful Girls Walk A  
Little Slower)**  
**665 This Land Is Your Land**  
**666 This Magic Moment**  
**666 This Nearly Was Mine**  
**668 This Will Be (An Everlasting Love)**  
**667 Those Were The Days**  
**669 Thou Swell**  
**669 Three Coins In The Fountain**  
**670 Three Little Fishies (Itty Bitty Poo)**  
**670 Thrill Is Gone, The**  
**672 Ticket To Ride**  
**672 Tiger Rag (Hold That Tiger)**  
**673 Till**  
**671 Till I Waltz Again With You**  
**680 Till The End Of Time**  
**671 Till We Meet Again**  
**680 Till We Two Are One**  
**674 Time And Tide**  
**674 Time For Us, A (Love Theme from *Romeo  
And Juliet*)**  
**676 Time Passages**  
**677 Tiny Bubbles**  
**678 To Be With You**  
**681 To Each His Own**  
**681 To Love Again**  
**675 To Love Somebody**

- 684 Tobacco Road  
 684 Together  
 679 Together Forever  
 682 Together Wherever We Go  
 685 Tom Dooley  
 686 Tonight You Belong To Me  
 682 Too Fat Polka (She's Too Fat For Me)  
 685 Too Much  
 687 Top Gun Anthem  
 686 Top Hat, White Tie And Tails  
 688 Touch Of Your Hand, The  
 683 Touch Of Your Lips, The  
 687 True Love  
 688 Try To Remember  
 689 Turn Me Loose  
 689 Turn! Turn! Turn! (To Everything There Is A Season)  
 690 Tuxedo Junction  
 701 Tweedle Dee  
 690 Twilight Time  
 692 Two Cigarettes In The Dark  
 694 Two Different Worlds  
 692 Two Out Of Three Ain't Bad  
 691 Two Sleepy People

**U**

- 694 Under A Southern Sky  
 696 Unexpected Song  
 694 Unforgettable  
 696 Unicorn, The  
 697 Until It's Time For You To Go  
 698 Up Where We Belong

**V**

- 700 Varsity Drag, The  
 700 Very Thought Of You, The  
 698 Vision Of Love

**W**

- 702 Wagon Wheels  
 702 Wah Watusi  
 703 Wait Till You See Her  
 704 Wake Up Little Susie  
 703 Walk In The Black Forest, A (I Walk With You)  
 704 Walk On The Wild Side  
 706 Walkin' My Baby Back Home  
 705 Walking The Floor Over You  
 706 Waltz For Debby  
 707 Watch What Happens  
 708 Watusi, The  
 709 'Way Down Yonder In New Orleans  
 710 Way You Look Tonight, The  
 709 Wayward Wind, The
- 710 We Can Work It Out  
 711 We Kiss In A Shadow  
 713 We Shall Overcome  
 712 Wedding March (Bridal Chorus from *Lohengrin*)  
 712 Wedding March (from *Midsummer Night's Dream*)  
 713 What Am I Living For  
 714 What Kind Of Fool Am I?  
 714 What Now My Love  
 715 What'd I Say  
 716 What'll I Do?  
 716 What's The Reason (I'm Not Pleasin' You)  
 717 Wheel Of Fortune  
 717 When I Fall In Love  
 718 When I See An Elephant Fly  
 719 When I Take My Sugar To Tea  
 719 When I'm Not Near The Girl I Love  
 720 When Irish Eyes Are Smiling  
 720 When My Baby Smiles At Me  
 721 When The World Was Young  
 720 When You Wish Upon A Star  
 722 When You Wore A Tulip (And I Wore A Big Red Rose)  
 723 Where Did Robinson Crusoe Go With Friday On Saturday Night?  
 722 Where Do I Begin (Love Theme from *Love Story*)  
 723 Where Is Love?  
 724 Where Or When  
 724 Where The Blue Of The Night (Meets The Gold Of The Day)  
 725 Where The Boys Are  
 725 Whistle While You Work  
 726 White Cliffs Of Dover, The (There'll Be Blue Birds Over)  
 726 Whiter Shade Of Pale, A  
 727 Who Can I Turn To (When Nobody Needs Me)  
 731 Who Wants To Be A Millionaire?  
 730 Who's Afraid Of The Big Bad Wolf?  
 732 Who?  
 728 Whole New World, A (Aladdin's Theme from *Aladdin*)  
 731 Why  
 732 Why Do I Love You?  
 732 Wichita Lineman  
 733 Willie And The Hand Jive  
 734 Willow Weep For Me  
 735 Winds Of War (Love Theme from)  
 735 Wings  
 735 Wish Me A Rainbow  
 736 Wish You Were Here  
 736 Wishing Well  
 737 With A Hey And A Hi And A Ho Ho Ho  
 738 With A Little Bit Of Luck  
 739 With A Smile And A Song  
 739 With A Song In My Heart

- 740 With My Eyes Wide Open, I'm Dreaming  
 741 With One Look  
 740 With These Hands  
 742 Wives And Lovers (Hey, Little Girl)  
 744 Woman In Love  
 742 Woman, Woman  
 743 Wonderful Day Like Today, A  
 745 Wonderful Guy, A  
 746 Wooden Heart  
 746 Words  
 745 World Is Waiting For The Sunrise, The  
 747 Wouldn't It Be Loverly  
 747 Wrap Your Troubles In Dreams (And Dream Your Troubles Away)  
 748 Wrapped Around Your Finger  
 749 (Wreck Of The, The) "John B" (a.k.a. Sloop John B)  
 749 Wunderbar

**Y**

- 750 Yakety Yak  
 750 Yardbird Suite  
 751 Yearning  
 752 Yes Sir, That's My Baby  
 751 Yes! We Have No Bananas  
 752 Yesterday, When I Was Young (Hier Encore)  
 753 Yesterdays  
 754 You And I  
 755 You Are Beautiful  
 756 You Are Too Beautiful  
 754 You Better Go Now  
 755 You Brought A New Kind Of Love To Me  
 756 You Came A Long Way From St. Louis  
 757 You Can't Be True Dear  
 758 You Didn't Have To Be So Nice  
 758 You Don't Know Me  
 767 You Gotta Pay The Band  
 760 You Need Hands  
 760 You Needed Me  
 759 You Oughta Be In Pictures  
 761 You Took Advantage Of Me  
 764 You Turned The Tables On Me  
 762 You Won't See Me  
 763 You'd Be So Nice To Come Home To  
 764 You'd Be Surprised  
 765 You'll Never Walk Alone  
 763 You're Driving Me Crazy! (What Did I Do?)  
 766 You're Just In Love, (I Wonder Why?)  
 768 You're My Everything  
 768 You're My Everything  
 770 You're The Cream In My Coffee  
 769 Young And Foolish  
 770 Young Blood  
 771 Younger Than Springtime

# CLASSIFIED SONG LISTING

## Hits of the 1910s

- 22 After You've Gone
- 55 Auf Wiedersehn
- 70 Bells Of St. Mary's, The
- 124 Colonel Bogey March
- 163 Down Among The Sheltering Palms
- 216 Good Man Is Hard To Find, A
- 249 Hindustan
- 275 I Love A Piano
- 292 I Wish I Could Shimmy Like My Sister Kate
- 299 I'm Always Chasing Rainbows
- 347 Johnson Rag
- 422 Mandy (*Irving Berlin*)
- 445 M-O-T-H-E-R (A Word That Means The World To Me)
- 460 My Little Girl
- 480 Oh, Johnny Oh
- 507 Paper Doll
- 520 Play A Simple Melody
- 527 Poor Butterfly
- 531 Pretty Girl Is Like A Melody, A
- 550 Rock-A-Bye Your Baby With A Dixie Melody
- 559 Roses Of Picardy
- 599 Somebody Stole My Gal
- 658 They Didn't Believe Me
- 745 World Is Waiting For The Sunrise, The
- 764 You'd Be Surprised

## Hits of the 1920s

- 26 Alabamy Bound
- 29 All By Myself (*Irving Berlin*)
- 41 Among My Souvenirs
- 72 Best Things In Life Are Free, The
- 82 Blue Room, The
- 97 Button Up Your Overcoat
- 104 California, Here I Come
- 110 Carolina Moon
- 111 Cecilia (Does Your Mother Know You're Out?)
- 115 Charley, My Boy
- 209 Gimme A Little Kiss (Will Ya Huh?)
- 245 Here In My Arms
- 252 Honeysuckle Rose
- 280 I Never Knew
- 298 I'll Get By (As Long As I Have You)
- 330 It All Depends On You
- 370 Last Night On The Back Porch (I Loved Her Best Of All)
- 395 Look For The Silver Lining
- 397 Louise
- 405 Love Me Or Leave Me
- 410 Love Your Spell Is Everywhere
- 408 Lover, Come Back To Me
- 416 Makin' Whoopee!
- 424 Marie
- 431 Mean To Me

- 438 Miss You
- 443 Moonlight And Roses (Bring Mem'ries Of You)
- 446 Mountain Greenery
- 454 My Blue Heaven
- 460 My Heart Stood Still
- 457 My Ideal
- 461 My Lucky Star
- 461 My Mammy
- 465 My Sin
- 463 My Yiddishe Momme
- 500 Paddlin' Madelin' Home
- 533 Puttin' On The Ritz
- 541 Remember
- 557 Rose Of Washington Square
- 570 Say It With Music
- 584 Side By Side
- 603 Song Is Ended, The (But The Melody Lingers On)
- 605 Sonny Boy
- 625 Sunny Side Up
- 631 Sweet Sue — Just You
- 651 That's My Weakness Now
- 653 Then I'll Be Happy, (I Wanna Go Where You Go — Do What You Do)
- 654 There's A Rainbow 'Round My Shoulder
- 669 Thou Swell
- 686 Tonight You Belong To Me
- 732 Who?
- 732 Why Do I Love You?
- 739 With A Song In My Heart
- 751 Yearning
- 752 Yes Sir, That's My Baby
- 761 You Took Advantage Of Me
- 770 You're The Cream In My Coffee

## Hits of the 1930s

(see also Big Band Favorites)

- 33 All The Things You Are
- 50 Are You My Love?
- 74 Beyond The Blue Horizon
- 76 Bill Bailey
- 98 By Myself
- 114 Change Partners
- 116 Cheek To Cheek
- 123 Cocktails For Two
- 132 Cottage For Sale, A
- 138 Dancing On The Ceiling
- 163 Dream A Little Dream Of Me
- 177 Exactly Like You
- 194 For All We Know
- 214 Glory Of Love, The
- 217 Got A Date With An Angel
- 236 Harbor Lights
- 238 Have You Ever Been Lonely? (Have You Ever Been Blue?)
- 242 Heart And Soul
- 244 Heat Wave
- 253 How Deep Is The Ocean (How High Is The Sky)
- 261 I Apologize
- 263 I Can Dream, Can't I?
- 264 I Concentrate On You
- 267 I Don't Know Why (I Just Do)
- 208 I Don't Stand A Ghost Of A Chance
- 269 I Get Along Without You Very Well (Except Sometimes)
- 273 I Hadn't Anyone Till You
- 288 I Wanna Be Loved
- 292 I Wish I Were In Love Again
- 293 I Won't Dance
- 297 I'll Be Seeing You
- 298 I'll Take Romance
- 300 I'm Confessin' (That I Love You)
- 306 I've Got The World On A String
- 307 I've Got You Under My Skin
- 308 I've Told Ev'ry Little Star
- 319 Imagination
- 324 In The Still Of The Night
- 328 Isle Of Capri
- 328 Isn't It Romantic?
- 334 It's A Blue World
- 338 It's De-Lovely
- 337 It's Easy To Remember
- 340 It's Only A Paper Moon
- 355 June In January
- 357 Just One More Chance
- 365 Lady Is A Tramp, The
- 376 Let's Face The Music And Dance
- 377 Let's Fall In Love
- 378 Let's Have Another Cup O' Coffee
- 380 Lies
- 412 Life Is Just A Bowl Of Cherries
- 389 Little White Lies
- 400 Love In Bloom
- 401 Love Is Here To Stay
- 401 Love Is Just Around The Corner
- 402 Love Is The Sweetest Thing
- 406 Love Walked In
- 410 Lovely To Look At
- 432 Memories Of You
- 436 Mimi
- 441 Moon Love
- 442 Moonglow
- 451 My Baby Just Cares For Me
- 458 My Heart Belongs To Daddy
- 464 My Old Flame
- 465 My Romance
- 458 My Silent Love
- 468 Nearness Of You, The
- 466 Nevertheless (I'm In Love With You)
- 412 Nice Work If You Can Get It
- 478 Object Of My Affection
- 488 On A Little Street In Singapore
- 491 On The Sunny Side Of The Street
- 502 Out Of Nowhere
- 511 Pennies From Heaven
- 513 Penthouse Serenade
- 518 Pick Yourself Up
- 540 Red Sails In The Sunset

- 556 Rosalie  
 570 Say It Isn't So  
 575 September Song  
 586 Sing, You Sinners  
 591 Smile, Darn Ya, Smile  
 592 Smoke Gets In Your Eyes  
 598 Somebody Else Is Taking My Place  
 604 Song Is You, The  
 608 South Of The Border (Down Mexico Way)  
 617 Stay As Sweet As You Are  
 629 Sweet And Lovely  
 646 Ten Cents A Dance  
 650 Thanks For The Memory  
 653 Them There Eyes  
 655 There's A Small Hotel  
 658 These Foolish Things (Remind Me Of You)  
 663 This Can't Be Love  
 670 Thrill Is Gone, The  
 686 Top Hat, White Tie And Tails  
 688 Touch Of Your Hand, The  
 683 Touch Of Your Lips, The  
 692 Two Cigarettes In The Dark  
 691 Two Sleepy People  
 700 Very Thought Of You, The  
 706 Walkin' My Baby Back Home  
 710 Way You Look Tonight, The  
 716 What's The Reason (I'm Not Pleasin' You)  
 719 When I Take My Sugar To Tea  
 724 Where Or When  
 724 Where The Blue Of The Night (Meets The Gold Of The Day)  
 734 Willow Weep For Me  
 740 With My Eyes Wide Open, I'm Dreaming  
 747 Wrap Your Troubles In Dreams (And Dream Your Troubles Away)  
 753 Yesterdays  
 756 You Are Too Beautiful  
 754 You Better Go Now  
 755 You Brought A New Kind Of Love To Me  
 759 You Oughta Be In Pictures  
 764 You Turned The Tables On Me  
 763 You're Driving Me Crazy! (What Did I Do?)  
 768 You're My Everything

## Hits of the 1940s

(see also Big Band Favorites)

- 62 Ballerina  
 64 Be Careful, It's My Heart  
 71 Bell Bottom Trousers  
 96 But Beautiful  
 109 Careless  
 119 Chickery Chick  
 123 Coffee Song, The (They've Got An Awful Lot Of Coffee In Brazil)  
 133 Count Your Blessings Instead Of Sheep  
 140 Dance With A Dolly (With A Hole In Her Stockin')  
 250 Hit The Road To Dreamland  
 255 How High The Moon  
 268 I Don't Want To Set The World On Fire  
 269 I Don't Want To Walk Without You  
 291 I Wish I Didn't Love You So

- 296 I'll Be Around  
 297 I'll Be Seeing You  
 303 I'm Old Fashioned  
 319 Imagination  
 329 It Could Happen To You  
 331 It Never Entered My Mind  
 341 It's The Same Old Shillelagh  
 347 Jingle Jangle Jingle (I Got Spurs)  
 369 Last Time I Saw Paris, The  
 382 Like Someone In Love  
 382 Lili Marlene  
 391 Long Ago (And Far Away)  
 396 Lost In The Stars  
 402 Love Letters  
 411 Lovely Way To Spend An Evening, A  
 439 Mister Meadowlark  
 440 Mona Lisa  
 440 Month Of Sundays, A  
 443 Moonlight And Roses (Bring Mem'ries Of You)  
 443 Moonlight Becomes You  
 450 Music Makers  
 456 My Foolish Heart  
 462 My Heart Sings (All Of A Sudden)  
 459 My Ship  
 470 Night Has A Thousand Eyes, The  
 486 Old Lamplighter, The  
 492 One Dozen Roses  
 522 Pass That Peace Pipe  
 516 Peter Cottontail  
 520 Pistol Packin' Mama  
 525 Polka Dots And Moonbeams  
 540 Red Roses For A Blue Lady  
 556 Room Full Of Roses  
 568 Saturday Night Is The Loneliest Night Of The Week  
 568 Save The Bones For Henry Jones  
 572 See See Rider (a.k.a. C. C. Rider)  
 589 Skyliner  
 619 Stella By Starlight  
 624 Suddenly It's Spring  
 632 Swinging On A Star  
 639 Tangerine  
 652 That Old Black Magic  
 664 Third Man Theme, The  
 680 Till The End Of Time  
 681 To Each His Own  
 690 Twilight Time  
 720 When You Wish Upon A Star  
 726 White Cliffs Of Dover, The (There'll Be Blue Birds Over)  
 737 With A Hey And A Hi And A Ho Ho Ho  
 754 You And I  
 763 You'd Be So Nice To Come Home To

## Hits of the 1950s

- 31 All I Have To Do Is Dream  
 32 All Shook Up  
 35 Allegheny Moon  
 49 April In Portugal  
 49 Are You Lonesome Tonight?  
 51 Arrivederci Roma (Goodbye To Rome)  
 63 Band Of Gold

- 385 Little Darlin'  
 391 Lonely Teardrops  
 394 Longest Walk, The  
 400 Love Is A Simple Thing  
 403 Love Letters In The Sand  
 406 Love Me Tender  
 413 Magic Moments  
 414 Magic Touch, The (You've Got)  
 429 May You Always  
 448 Mr. Lee  
 450 Music! Music! Music! (Put Another Nickel In)  
 460 My Heart Cries For You  
 464 My Prayer  
 463 My Truly, Truly Fair  
 471 No Man Is An Island  
 475 No Other Love  
 477 Non Dimenticar (Go Where I Send Thee)  
 481 Oh! My Pa-pa  
 492 One Mint Julep  
 496 Only You (And You Alone)  
 527 Poor People Of Paris, The (Jean's Song)  
 531 Pretty Blue Eyes  
 538 Ready Teddy  
 539 Rebel 'Rouser  
 542 Return To Sender  
 551 Rock And Roll Is Here To Stay  
 554 Rock Island Line  
 573 See You Later, Alligator  
 574 Sentimental Me  
 576 Sh-Boom (Life Could Be A Dream)  
 578 Shake, Rattle And Roll  
 578 Shall We Dance?  
 586 Since I Met You Baby  
 587 Sisters  
 591 Smile  
 595 So Long It's Been Good To Know Yuh (Dusty Old Dust)  
 596 Soft Shoe Song (The Dance My Darlin' Used To Do)  
 610 Splash Splash  
 622 Stroll, The  
 626 Susie-Q  
 628 Swedish Rhapsody  
 639 Takes Two To Tango  
 640 Teach Me Tonight  
 641 Tears On My Pillow  
 644 Teddy Bear, (Let Me Be Your)  
 644 Teenager In Love, A  
 654 There Goes My Baby  
 635 Thing, The  
 664 This Is All I Ask (Beautiful Girls Walk A Little Slower)  
 669 Three Coins In The Fountain  
 673 Till  
 671 Till I Waltz Again With You  
 701 Tweedlee Dee  
 694 Two Different Worlds  
 694 Unforgettable  
 704 Wake Up Little Susie  
 709 Wayward Wind, The  
 715 What'd I Say  
 717 When I Fall In Love  
 721 When The World Was Young  
 733 Willie And The Hand Jive

- 750 Yakety Yak  
 766 You're Just In Love, (I Wonder Why?)  
 769 Young And Foolish  
 770 Young Blood

## Hits of the 1960s

- 18 Abraham, Martin And John  
 34 All You Need Is Love  
 37 Always Something There To Remind Me, (There's)  
 48 Apache  
 53 As Tears Go By  
 57 Baby, It's You  
 67 Beach Baby  
 65 Beautiful Morning, (It's A)  
 81 Blue On Blue  
 83 Blue Velvet  
 88 Born To Be Wild  
 93 Breaking Up Is Hard To Do  
 103 Calendar Girl  
 106 Can't Get Used To Losing You  
 107 Can't Help Falling In Love  
 125 Color My World  
 126 Come Saturday Morning (a.k.a. Saturday Morning)  
 127 Come Together  
 131 Cool Jerk  
 133 Cotton Fields (The Cotton Song)  
 146 Deep In The Heart Of Harlem  
 150 Devil In Her Heart  
 167 Duke Of Earl  
 170 Eight Days A Week  
 178 Ev'rybody's Somebody's Fool  
 177 Everybody's Talkin' (Echoes)  
 202 Gentle On My Mind  
 206 Georgy Girl  
 203 Get Back  
 218 Goin' Out Of My Head  
 220 Good Day Sunshine  
 213 Got To Get You Into My Life  
 232 Hang On Sloopy  
 240 Have You Looked Into Your Heart  
 239 He Will Break Your Heart (a.k.a. He Don't Love You (Like I Love You))  
 244 Hello, Goodbye  
 248 Here, There And Everywhere  
 251 Houston  
 258 Hurt So Bad  
 266 I Couldn't Live Without Your Love  
 281 I Only Want To Be With You  
 285 I Started A Joke  
 297 I'll Follow The Sun  
 299 I'm A Man  
 312 If I Had A Hammer (The Hammer Song)  
 321 "In" Crowd, The  
 329 Israelites  
 332 It Must Be Him  
 334 It Was A Very Good Year  
 340 It's Now Or Never  
 359 Keep On Dancing  
 372 Leaving On A Jet Plane  
 388 Little Sister  
 393 Loop De Loop
- 397 Love (Can Make You Happy)  
 414 Magic Carpet Ride  
 417 Man Without Love, A (Quando M'Innamoro)  
 427 Marvelous Toy, The  
 428 Massachusetts (The Lights Went Out)  
 434 Memories (Elvis Presley)  
 435 Midnight In Moscow  
 446 More Today Than Yesterday  
 448 Mrs. Brown You've Got A Lovely Daughter  
 468 Na Na Hey Hey Kiss Him Goodbye  
 476 No Particular Place To Go  
 478 Nowhere Man  
 490 On The South Side Of Chicago  
 497 One Toke Over The Line  
 499 Other Man's Grass Is Always Greener, The  
 509 Paperback Writer  
 524 Please Please Me  
 521 Poetry In Motion  
 504 Puff The Magic Dragon  
 544 Revolution  
 561 Rubber Ball  
 559 Ruby, Don't Take Your Love To Town  
 562 Runaway  
 566 San Francisco Bay Blues  
 569 Save The Last Dance For Me  
 571 Sealed With A Kiss  
 579 Shambala  
 583 Sign Of The Times  
 584 Silhouettes  
 611 Stand By Me  
 615 Stay  
 622 Strawberry Fields Forever  
 627 Surfin' U.S.A.  
 627 Suspicion  
 636 Take A Letter, Maria  
 643 Tell It Like It Is  
 641 Thank You Girl  
 650 That's Life  
 657 These Boots Are Made For Walkin'  
 676 This Diamond Ring  
 666 This Magic Moment  
 672 Ticket To Ride  
 675 To Love Somebody  
 684 Tobacco Road  
 679 Together Forever  
 689 Turn! Turn! Turn! (To Everything There Is A Season)  
 697 Until It's Time For You To Go  
 702 Wah Watusi  
 703 Walk In The Black Forest, A (I Walk With You)  
 704 Walk On The Wild Side  
 708 Watusi, The  
 710 We Can Work It Out  
 714 What Now My Love  
 726 Whiter Shade Of Pale, A  
 732 Wichita Lineman  
 742 Woman, Woman  
 746 Wooden Heart  
 746 Words  
 749 (Wreck Of The, The) "John B" (a.k.a. Sloop John B)  
 752 Yesterday, When I Was Young (Hier Encore)

- 758 You Didn't Have To Be So Nice**  
**758 You Don't Know Me**  
**762 You Won't See Me**

## Hits of the 1970s

- 21 Afternoon Delight**  
**23 Ain't No Woman (Like The One I've Got)**  
**29 All By Myself (*Eric Carmen*)**  
**44 Annie's Song**  
**91 Boys Are Back In Town, The**  
**72 Best Thing That Ever Happened To Me**  
**76 Billy, Don't Be A Hero**  
**78 Black Magic Woman**  
**94 Brandy (You're A Fine Girl)**  
**93 Breaking Up Is Hard To Do**  
**108 Candida**  
**112 Cat's In The Cradle**  
**113 Celebrate**  
**122 Closer I Get To You, The**  
**158 Do You Wanna Make Love**  
**161 Doctor, My Eyes**  
**164 Don't Cry Out Loud**  
**165 Don't Pull Your Love**  
**166 Dream Weaver**  
**190 Feelings (Dime?)**  
**192 Follow Me**  
**222 Grease**  
**239 He Will Break Your Heart (a.k.a. He Don't Love You (Like I Love You))**  
**255 How Can You Mend A Broken Heart**  
**256 How Deep Is Your Love**  
**256 How Long**  
**259 Hurting Each Other**  
**284 I Shot The Sheriff**  
**290 I Will Survive**  
**294 I'd Love You To Want Me**  
**302 I'm Not Lisa**  
**339 It's Impossible (Somos Novios)**  
**351 Jive Talkin'**  
**352 Julie, Do Ya Love Me**  
**360 Kentucky Rain**  
**368 (Last Night) I Didn't Get To Sleep At All**  
**370 Lay Down Sally**  
**371 Layla**  
**372 Leave Me Alone (Ruby Red Dress)**  
**413 Maggie May**  
**423 Mandy (*Barry Manilow*)**  
**430 Me And You And A Dog Named Boo**  
**436 Midnight Train To Georgia**  
**471 Neither One Of Us (Wants To Be The First To Say Goodbye)**  
**469 Night Chicago Died, The**  
**472 Night Fever**  
**470 Nights In White Satin**  
**474 Nights On Broadway**  
**489 On And On**  
**495 One Voice**  
**514 Peg**  
**518 Piano Man**  
**526 Please Come To Boston**  
**529 Popcorn**  
**529 Precious And Few**  
**538 Reason To Believe**

- 541 Reelin' In The Years**  
**542 Reunited**  
**545 Rikki Don't Lose That Number**  
**553 Rock & Roll - Part II (The Hey Song)**  
**554 Rocky Mountain High**  
**558 Roxanne**  
**577 Shadows In The Moonlight**  
**581 She Believes In Me**  
**600 Someone Saved My Life Tonight**  
**634 Southern Cross**  
**610 Spiders And Snakes**  
**614 Starting Over, (Just Like)**  
**618 Stayin' Alive**  
**626 Sunshine On My Shoulders**  
**630 Sweet Home Alabama**  
**637 Take Me Home, Country Roads**  
**646 Thank God, I'm A Country Boy**  
**668 This Will Be (An Everlasting Love)**  
**667 Those Were The Days**  
**676 Time Passages**  
**692 Two Out Of Three Ain't Bad**  
**760 You Needed Me**  
**768 You're My Everything**

- 638 Take My Breath Away (Love Theme from *Top Gun*)**  
**698 Up Where We Belong**  
**736 Wishing Well**  
**744 Woman In Love**  
**748 Wrapped Around Your Finger**

## Hits of the 1990s

- 42 And So It Goes**  
**58 Baby Baby**  
**107 Can't Help Falling In Love**  
**130 Constant Craving**  
**136 Cruising For Bruising**  
**175 End Of The Road**  
**182 Every Heartbeat**  
**188 Fields Of Gold**  
**237 Have I Told You Lately**  
**371 Layla**  
**407 Love Takes Time**  
**404 Love...Thy Will Be Done**  
**538 Reason To Believe**  
**548 River Of Dreams, The**  
**567 Save The Best For Last**  
**642 Tears In Heaven**  
**674 Time And Tide**  
**678 To Be With You**  
**675 To Love Somebody**  
**698 Vision Of Love**

## Hits of the 1980s

- 36 Almost Paradise (Love Theme From *Footloose*)**  
**37 Always Something There To Remind Me, (There's)**  
**61 Ballade Pour Adeline**  
**106 Call Me**  
**139 Danger Zone**  
**162 Don't Stand So Close To Me**  
**174 Endless Love**  
**185 Even The Nights Are Better**  
**183 Every Breath You Take**  
**180 Every Woman In The World**  
**198 Footloose**  
**226 Girls Just Want To Have Fun**  
**224 Guilty**  
**240 Heat Is On, The**  
**239 Hello**  
**264 I Can't Stand It**  
**278 I Made It Through The Rain**  
**318 If You Love Somebody Set Them Free**  
**363 Lady**  
**366 Leave A Tender Moment Alone**  
**378 Let's Hear It For The Boy**  
**390 Livin' On A Prayer**  
**434 Midnight Blue**  
**466 Next Time I Fall, The**  
**476 Nobody Loves Me Like You Do**  
**485 Oh Sheila**  
**500 Owner Of A Lonely Heart**  
**512 Penny Lover**  
**528 Praying For Time**  
**546 Right Here Waiting**  
**574 Separate Lives**  
**582 Shout**  
**585 Simply Irresistible**  
**602 Somewhere Out There**  
**623 Stuck On You**  
**630 Sweet Dreams (Are Made Of This)**

## Big Band Favorites

- 24 Air Mail Special**  
**31 All Of Me**  
**33 All The Things You Are**  
**48 April In Paris**  
**51 Aren't You Glad You're You**  
**60 Back In Your Own Backyard**  
**108 Candy**  
**109 Caravan**  
**118 Cherokee (Indian Love Song)**  
**127 Come Rain Or Come Shine**  
**135 Cow-Cow Boogie**  
**142 Darn That Dream**  
**143 Day By Day**  
**151 Did You Ever See A Dream Walking?**  
**168 Early Autumn**  
**168 East Of The Sun (And West Of The Moon)**  
**186 Fine Romance, A**  
**196 Flat Foot Floogie**  
**198 Flying Home**  
**195 For You, For Me, For Evermore**  
**214 Gone With The Wind**  
**235 Harlem Nocturne**  
**262 I Can't Get Started With You**  
**272 I Got It Bad And That Ain't Good**  
**300 I'm Beginning To See The Light**  
**302 I'm Just A Lucky So And So**  
**306 I've Got My Love To Keep Me Warm**  
**322 In A Sentimental Mood**  
**323 In The Mood**

- 331 It Don't Mean A Thing (If It Ain't Got That Swing)  
 348 Java Jive  
 349 Jersey Bounce  
 355 Juke Box Saturday Night  
 353 Just A Gigolo  
 435 Midnight Sun  
 441 Mood Indigo  
 444 Moonlight In Vermont  
 536 Rag Mop  
 566 Satin Doll  
 597 Solitude  
 606 Sophisticated Lady  
 621 String Of Pearls, A  
 690 Tuxedo Junction  
 756 You Came A Long Way From St. Louis

## Broadway Show Hits

- 28 All At Once You Love Her (*Pipe Dream*)  
 30 All I Ask Of You (*Phantom Of The Opera*)  
 32 All Of You (*Silk Stockings*)  
 38 Always True To You In My Fashion (*Kiss Me Kate*)  
 44 Another Op'nin', Another Show (*Kiss Me Kate*)  
 47 Anything You Can Do (*Annie Get Your Gun*)  
 52 As If We Never Said Goodbye (*Sunset Boulevard*)  
 54 As Long As He Needs Me (*Oliver!*)  
 62 Bali Ha'i (*South Pacific*)  
 73 Bewitched (*Pal Joey*)  
 75 Bill (*Showboat*)  
 102 C'est Magnifique (*Can-Can*)  
 105 Camelot  
 107 Can't Help Lovin' Dat Man (*Showboat*)  
 122 Climb Ev'ry Mountain (*Sound Of Music*)  
 126 Come Back To Me (*On A Clear Day You Can See Forever*)  
 128 Comedy Tonight (*A Funny Thing Happened On The Way To The Forum*)  
 130 Consider Yourself (*Oliver!*)  
 147 Desert Song, The  
 156 Do I Hear A Waltz?  
 159 Do-Re-Mi (*Sound Of Music*)  
 160 Doin' What Comes Natur'lly (*Annie Get Your Gun*)  
 170 Edelweiss (*Sound Of Music*)  
 176 Everybody's Got A Home But Me (*Pipe Dream*)  
 181 Everything's Coming Up Roses (*Gypsy*)  
 186 Falling In Love With Love (*The Boys From Syracuse*)  
 187 Fanny  
 191 Feudin' And Fightin' (*Laffing Room Only*)  
 200 Friendship (*Du Barry Was A Lady*)  
 206 Get Me To The Church On Time (*My Fair Lady*)  
 203 Getting To Know You (*The King And I*)  
 209 Girl That I Marry, The (*Annie Get Your Gun*)  
 211 Give My Regards To Broadway (*Little Johnny Jones*)

- 212 Glad To Be Unhappy (*On Your Toes*)  
 220 Gonna Build A Mountain (*Stop The World—I Want To Get Off*)  
 232 Happy Talk (*South Pacific*)  
 243 Hello, Young Lovers (*The King And I*)  
 254 How Are Things In Glocca Morra (*Finian's Rainbow*)  
 265 I Could Have Danced All Night (*My Fair Lady*)  
 266 I Could Write A Book (*Pal Joey*)  
 270 I Enjoy Being A Girl (*Flower Drum Song*)  
 271 I Got The Sun In The Morning (*Annie Get Your Gun*)  
 274 I Have Dreamed (*The King And I*)  
 276 I Love Paris (*Can-Can*)  
 277 I Love You (*Song Of Norway*)  
 277 I Love You (*Mexican Hayride*)  
 286 I Talk To The Trees (*Paint Your Wagon*)  
 289 I Whistle A Happy Tune (*The King And I*)  
 292 I Wish I Were In Love Again (*Babes In Arms*)  
 301 I'm Gonna Wash That Man Right Outa My Hair (*South Pacific*)  
 308 I've Grown Accustomed To Her Face (*My Fair Lady*)  
 309 If Ever I Would Leave You (*Camelot*)  
 314 If I Loved You (*Carousel*)  
 313 If I Ruled The World (*Pickwick*)  
 314 If This Isn't Love (*Finian's Rainbow*)  
 315 If We Only Have Love (*Jacques Brel Is Alive And Well And Living In Paris*)  
 320 Impossible Dream, The (*The Quest*) (*Man Of La Mancha*)  
 326 Indian Love Call (*Rose Marie*)  
 336 It's A Lovely Day Today (*Call Me Madam*)  
 346 It's All Right With Me (*Can-Can*)  
 338 It's De-Lovely (*Red, Hot And Blue!*)  
 338 It's Got To Be Love (*On Your Toes*)  
 354 Johnny One Note (*Babes In Arms*)  
 352 June Is Bustin' Out All Over (*Carousel*)  
 365 Lady Is A Tramp, The (*Babes In Arms*)  
 373 Let Me Entertain You (*Gypsy*)  
 380 Let's Take An Old-Fashioned Walk (*Miss Liberty*)  
 387 Little Girl Blue (*Jumbo*)  
 395 Long Before I Knew You (*Bells Are Ringing*)  
 392 Look To The Rainbow (*Finian's Rainbow*)  
 398 Love Changes Everything (*Aspects Of Love*)  
 405 Love Me Or Leave Me (*Whoopee*)  
 403 Love, Look Away (*Flower Drum Song*)  
 415 Make Believe (*Show Boat*)  
 415 Make Someone Happy (*Do Re Mi*)  
 425 March Of The Siamese Children, The (*The King And I*)  
 424 Maria (*Sound Of Music*)  
 433 Memory (*Cats*)  
 445 Most Beautiful Girl In The World, The (*Jumbo*)  
 452 Music Of The Night, The (*The Phantom Of The Opera*)  
 451 Mutual Admiration Society (*Happy Hunting*)  
 456 My Cup Runneth Over (*I Do! I Do!*)  
 455 My Favorite Things (*Sound Of Music*)  
 425 My Funny Valentine (*Babes In Arms*)  
 458 My Heart Belongs To Daddy (*Leave It To Me*)  
 461 My Lucky Star (*Follow Thru*)  
 482 Oh, What A Beautiful Mornin' (*Oklahoma!*)  
 483 Oklahoma  
 484 Ol' Man River (*Show Boat*)  
 484 Old Devil Moon (*Finian's Rainbow*)  
 487 On A Clear Day (You Can See Forever)  
 490 On The Street Where You Live (*My Fair Lady*)  
 494 Once In A Lifetime (*Stop The World—I Want To Get Off*)  
 494 Once Upon A Dream (*Jekyll And Hyde*)  
 502 Our Language Of Love (*Irma La Douce*)  
 508 Papa, Won't You Dance With Me? (*High Button Shoes*)  
 503 Party's Over, The (*Bells Are Ringing*)  
 514 People (*Funny Girl*)  
 515 People Will Say We're In Love (*Oklahoma!*)  
 543 Ridin' High (*Red, Hot And Blue!*)  
 575 September Song (*Knickerbocker Holiday*)  
 578 Shall We Dance? (*The King And I*)  
 588 Sixteen Going On Seventeen (*Sound Of Music*)  
 590 Small World (*Gypsy*)  
 592 Smoke Gets In Your Eyes (*Roberta*)  
 594 So In Love (*Kiss Me Kate*)  
 594 So Long, Farewell (*Sound Of Music*)  
 597 Soft Lights And Sweet Music (*Face The Music*)  
 596 Softly As In A Morning Sunrise (*The New Moon*)  
 598 Some Enchanted Evening (*South Pacific*)  
 604 Song Is You, The (*Music In The Air*)  
 606 Soon It's Gonna Rain (*The Fantasticks*)  
 608 Sound Of Music, The  
 609 Speak Low (*One Touch Of Venus*)  
 620 Stouthearted Men (*The New Moon*)  
 628 Surrey With The Fringe On Top, The (*Oklahoma!*)  
 632 Sweetest Sounds, The (*No Strings*)  
 633 Tell Me On A Sunday (*Song And Dance*)  
 646 Ten Cents A Dance (*Simple Simon*)  
 655 There's A Small Hotel (*On Your Toes*)  
 656 There's No Business Like Show Business (*Annie Get Your Gun*)  
 657 They Call The Wind Maria (*Paint Your Wagon*)  
 659 They Say It's Wonderful (*Annie Get Your Gun*)  
 660 They're Playing My Song (*They're Playing Our Song*)  
 663 This Can't Be Love (*The Boys From Syracuse*)  
 666 This Nearly Was Mine (*South Pacific*)  
 669 Thou Swell (*A Connecticut Yankee*)  
 682 Together Wherever We Go (*Gypsy*)  
 688 Touch Of Your Hand, The (*Roberta*)  
 688 Try To Remember (*The Fantasticks*)  
 696 Unexpected Song (*Song And Dance*)  
 703 Wait Till You See Her (*By Jupiter*)

- 709 Way Down Yonder In New Orleans (*Spices of 1922*)  
 711 We Kiss In A Shadow (*The King And I*)  
 714 What Kind Of Fool Am I? (*Stop The World—I Want To Get Off*)  
 719 When I'm Not Near The Girl I Love (*Finian's Rainbow*)  
 723 Where Is Love? (*Oliver!*)  
 724 Where Or When (*Babes In Arms*)  
 727 Who Can I Turn To (When Nobody Needs Me) (*The Roar Of The Greasepaint—The Smell Of The Crowd*)  
 732 Why Do I Love You? (*Show Boat*)  
 738 With A Little Bit Of Luck (*My Fair Lady*)  
 741 With One Look (*Sunset Boulevard*)  
 743 Wonderful Day Like Today, A (*The Roar Of The Greasepaint—The Smell Of The Crowd*)  
 745 Wonderful Guy, A (*South Pacific*)  
 747 Wouldn't It Be Loverly (*My Fair Lady*)  
 749 Wunderbar (*Kiss Me Kate*)  
 755 You Are Beautiful (*Flower Drum Song*)  
 761 You Took Advantage Of Me (*Present Arms*)  
 765 You'll Never Walk Alone (*Carousel*)  
 766 You're Just In Love, (I Wonder Why?) (*Call Me Madam*)  
 770 You're The Cream In My Coffee (*Hold Everything*)  
 769 Young And Foolish (*Plain And Fancy*)  
 771 Younger Than Springtime (*South Pacific*)

## Movie Hits

- 19 Addams Family Theme, The  
 26 Alfie  
 36 Almost Paradise (Love Theme From *Footloose*)  
 39 Amen (*Lilies Of The Field*)  
 57 Baby Elephant Walk (Theme from *Hatari*)  
 59 Baby Mine (*Dumbo*)  
 64 Be A Clown (*The Pirate*)  
 68 Beauty And The Beast  
 73 Betty Boop  
 98 Buttons And Bows (*Paleface*)  
 102 Ca, C'est L'amour (*Les Girls*)  
 106 Call Me (*American Gigolo*)  
 104 Call Me Irresponsible (*Papa's Delicate Condition*)  
 126 Come Saturday Morning (a.k.a. Saturday Morning) (*Sterile Cuckoo*)  
 129 Coming Around Again (*Heartburn*)  
 134 Cousins (Love Theme from)  
 139 Danger Zone (*Top Gun*)  
 143 Day In The Life Of A Fool, A (Manha De Carnaval) (*Black Orpheus*)  
 146 Dearly Beloved (*You Were Never Lovelier*)  
 161 Dolores (*Las Vegas Nights*)  
 169 Easy To Love (a.k.a. You'd Be So Easy To Love) (*Born To Dance*)  
 175 End Of The Road (*Boomerang*)  
 174 Endless Love  
 184 Exodus Song, The  
 195 Foggy Day, A (*Damsel In Distress*)  
 198 Footloose

- 201 From This Moment On (*Kiss Me Kate*)  
 199 Funny Girl  
 206 Georgy Girl  
 207 Ghost, Theme from  
 208 Gigi, Theme from  
 212 Girl Talk (*Harlow*)  
 210 Girl Who Used To Be Me, The (*Shirley Valentine*)  
 211 Give A Little Whistle (*Pinocchio*)  
 227 Godfather, The (Love Theme from )  
 (Speak Softly, Love)  
 215 Godfather II  
 215 Godfather Waltz, The  
 222 Grease  
 240 Heat Is On, The (*Beverly Hills Cop*)  
 241 Heigh-Ho (*Pinocchio*)  
 246 Help!  
 248 Hi-Diddle-Dee-Dee (An Actor's Life For Me) (*Pinocchio*)  
 252 Hopelessly Devoted To You (*Grease*)  
 256 How Deep Is Your Love (*Saturday Night Fever*)  
 259 Hush Hush, Sweet Charlotte  
 276 I Hear Music (*Dancing On A Dime*)  
 282 I Remember It Well (*Gigi*)  
 284 I Remember You (*The Fleet's In*)  
 291 I Will Wait For You (*The Umbrellas Of Cherbourg*)  
 295 I'd Rather Be Blue Over You (*Funny Girl*)  
 304 I'm Wishing (*Snow White And The Seven Dwarfs*)  
 305 I've Got No Strings (*Pinocchio*)  
 332 It Might As Well Be Spring (*State Fair*)  
 335 It's A Grand Night For Singing (*State Fair*)  
 356 Just In Time (*Bells Are Ringing*)  
 364 Lambeth Walk (*Me And My Girl*)  
 369 Last Time I Saw Paris, The (*Lady Be Good*)  
 374 Let Me Sing And I'm Happy (Mammy)  
 378 Let's Hear It For The Boy (*Footloose*)  
 421 Man And A Woman, A (*Un Homme Et Une Femme*)  
 442 Moon River (*Breakfast At Tiffany's*)  
 472 Night Fever (*Saturday Night Fever*)  
 469 Night They Invented Champagne, The (*Gigi*)  
 479 Odd Couple, The  
 488 On The Good Ship Lollipop (*Bright Eyes*)  
 493 One Song (*Snow White And The Seven Dwarfs*)  
 519 Picnic  
 532 Promise Me You'll Remember (Love Theme from *Godfather III*)  
 535 Que Sera, Sera (Whatever Will Be, Will Be) (*The Man Who Knew Too Much*)  
 536 Raiders March (*Raiders Of The Lost Ark*)  
 537 Ready To Take A Chance Again (Love Theme from *Foul Play*)  
 674 Romeo And Juliet (Love Theme from) (A Time For Us)  
 574 Separate Lives (Love Theme from *White Nights*)  
 587 Sisters (*White Christmas*)  
 599 Someday My Prince Will Come (*Snow White And The Seven Dwarfs*)  
 600 Someone Like You (*My Dream Is Yours*)  
 602 Somewhere Out There (*An American Tail*)  
 605 Sonny Boy (*Singing Fool*)  
 227 Speak Softly, Love (Love Theme from *The Godfather*)  
 618 Stayin' Alive (*Saturday Night Fever*)  
 638 Take My Breath Away (Love Theme from *Top Gun*)  
 642 Tears In Heaven (*Rush*)  
 645 Terms Of Endearment, Theme from  
 647 Thank Heaven For Little Girls (*Gigi*)  
 650 Thanks For The Memory (*The Big Broadcast Of 1938*)  
 648 That's Amore (That's Love) (*The Caddy*)  
 649 That's Entertainment (*The Band Wagon*)  
 664 Third Man Theme, The  
 669 Three Coins In The Fountain  
 674 Time For Us, A (Love Theme from *Romeo And Juliet*)  
 687 Top Gun Anthem  
 686 Top Hat, White Tie And Tails (*Top Hat*)  
 687 True Love (*High Society*)  
 698 Up Where We Belong (*An Officer And A Gentleman*)  
 700 Varsity Drag, The (*Good News*)  
 707 Watch What Happens (*The Umbrellas Of Cherbourg*)  
 717 When I Fall In Love (*One Minute To Zero*)  
 718 When I See An Elephant Fly (*Dumbo*)  
 720 When You Wish Upon A Star (*Pinocchio*)  
 722 Where Do I Begin (Love Theme from *Love Story*)  
 725 Where The Boys Are  
 725 Whistle While You Work (*Snow White And The Seven Dwarfs*)  
 731 Who Wants To Be A Millionaire? (*High Society*)  
 730 Who's Afraid Of The Big Bad Wolf? (*The Three Little Pigs*)  
 728 Whole New World, A (Aladdin's Theme from *Aladdin*)  
 739 With A Smile And A Song (*Snow White And The Seven Dwarfs*)  
 742 Wives And Lovers (Theme from) (a.k.a. Hey, Little Girl)

## TV Hits

- 19 Addams Family Theme, The  
 20 Adios, Au Revoir, Auf Wiedersehen (*Lawrence Welk*)  
 70 Bein' Green (*Sesame Street*)  
 86 Bonanza  
 90 Brady Bunch, The  
 95 Bubbles In The Wine (*Lawrence Welk*)  
 111 Casper The Friendly Ghost  
 117 Cheers, Theme from (Where Everybody Knows Your Name)  
 153 Different Worlds (Theme from *Angie*)  
 154 Do I Love You Because You're Beautiful? (*Cinderella*)  
 171 Entertainment Tonight  
 231 Happy Days  
 233 Happy Trails (*Ray Rodgers Show*)  
 304 I'm Popeye The Sailor Man

- 416** Making Our Dreams Come True (*LaVerne And Shirley*)  
**426** Mannix  
**429** Masterpiece, The (*Masterpiece Theater*)  
**437** Mission: Impossible Theme  
**447** Mr. Ed  
**479** Odd Couple, The  
**572** Secret Agent Man  
**576** 77 Sunset Strip  
**613** Star Trek, Theme from  
**613** Star Trek—The Next Generation, Theme from  
**735** Winds Of War (Love Theme from)  
**735** Wings

## Country Classics

- 18** Achy Breaky Heart (a.k.a. Don't Tell My Heart)  
**46** Any Day Now  
**46** Any Time  
**50** Are You Sincere  
**75** Bible Tells Me So, The  
**87** Boot Scootin' Boogie  
**89** Bouquet Of Roses  
**132** Cool Water  
**140** Daddy Don't You Walk So Fast  
**149** Detour  
**149** Detroit City  
**157** Does She Ever Remind You Of Me  
**189** Fool Such As I, A (Now And Then There's)  
**197** For The Good Times  
**204** Gambler, The  
**202** Gentle On My Mind  
**247** Hey, Good Lookin'  
**251** Honey  
**287** I Walk The Line  
**302** I'm Not Lisa  
**342** It's Only Make Believe  
**356** Just A Little Lovin' (Will Go A Long Way)  
**386** Little Green Apples  
**508** Paper Roses  
**544** Ring Of Fire  
**553** Rocky Top  
**565** San Antonio Rose  
**589** Sixteen Tons  
**593** Smoke, Smoke, Smoke (That Cigarette)  
**610** Spiders And Snakes  
**617** Steel Guitar Rag  
**646** Thank God, I'm A Country Boy  
**702** Wagon Wheels  
**705** Walking The Floor Over You  
**713** What Am I Living For  
**760** You Needed Me

## Folk Favorites & Children's Songs

- 70** Boin' Green  
**112** Cat's In The Cradle  
**133** Cotton Fields (The Cotton Song)  
**144** Day-O (The Banana Boat Song)

- 159** Do-Re-Mi  
**170** Edelweiss  
**192** Follow Me  
**216** Goodnight, Irene  
**241** Heigh-Ho  
**248** Hi-Diddle-Dee-Dee (An Actor's Life For Me)  
**304** I'm Wishing  
**305** I've Got No Strings  
**310** Ice Cream, (I Scream-You Scream-We All Scream For)  
**312** If I Had A Hammer (The Hammer Song)  
**348** Jamaica Farewell  
**362** Kisses Sweeter Than Wine  
**372** Leaving On A Jet Plane  
**427** Marvelous Toy, The  
**488** On The Good Ship Lollipop  
**505** On Top Of Spaghetti  
**516** Peter Cottontail  
**504** Puff The Magic Dragon  
**554** Rock Island Line  
**595** So Long It's Been Good To Know Yuh (Dirty Old Dust)  
**599** Someday My Prince Will Come  
**665** This Land Is Your Land  
**685** Tom Dooley  
**689** Turn! Turn! Turn! (To Everything There Is A Season)  
**696** Unicorn, The  
**718** When I See An Elephant Fly  
**730** Who's Afraid Of The Big Bad Wolf?  
**749** (Wreck Of The, The ) "John B" (a.k.a. Sloop John B)

- 712** Wedding March (from *Midsummer Night's Dream*)  
**765** You'll Never Walk Alone

## Blues, Dixieland & Jazz

- 22** After You've Gone  
**22** Ain't Misbehavin'  
**24** Alabama Jubilee  
**25** Alexander's Ragtime Band  
**33** All The Things You Are  
**54** At My Front Door  
**56** Autumn In New York  
**71** Bernie's Tune  
**73** Bewitched  
**81** Blue Skies  
**84** Body And Soul  
**100** Bye Bye Baby  
**101** Bye Bye Blues  
**109** Caravan  
**118** Cherokee (Indian Love Song)  
**141** Darktown Strutters' Ball, The  
**152** Devil's Got Your Tongue  
**158** Do You Know What It Means To Miss New Orleans  
**179** Evalina Coffey (The Legend Of)  
**194** Fly Me To The Moon (In Other Words)  
**212** Girl Talk  
**235** Harlem Nocturne  
**238** Have You Met Miss Jones?  
**247** Here's That Rainy Day  
**255** How High The Moon  
**260** I Ain't Got Nobody (And Nobody Cares For Me)  
**262** I Can't Get Started  
**267** I Didn't Know What Time It Was  
**272** I Got It Bad And That Ain't Good  
**300** I'm Beginning To See The Light  
**328** Indiana (Back Home Again In Indiana)  
**408** Lullaby Of The Leaves  
**437** Mississippi Mud  
**441** Mood Indigo  
**449** Music Is The Magic, The  
**473** Nightingale Sang In Berkeley Square, A  
**550** Robbin's Nest  
**557** Rose Room  
**560** Royal Garden Blues  
**562** S-H-I-N-E  
**566** Satin Doll  
**597** Solitude  
**606** Sophisticated Lady  
**607** Spaghetti Rag  
**619** Story Of My Father  
**620** Strange Fruit  
**636** Tailgate Ramble, The  
**672** Tiger Rag (Hold That Tiger)  
**706** Waltz For Debby  
**709** 'Way Down Yonder In New Orleans  
**750** Yardbird Suite  
**767** You Gotta Pay The Band

## Inspirational & Holiday Songs

- 40** Amazing Grace  
**40** America  
**41** America The Beautiful  
**56** Auld Lang Syne  
**63** Battle Hymn Of The Republic  
**75** Bible Tells Me So, The  
**169** Easter Parade  
**228** Halleluja  
**233** Happy Holiday  
**262** I Believe  
**350** Jerusalem, Jerusalem (Yerushala'im Shel Zahav)  
**381** Lift Ev'ry Voice And Sing  
**427** Mary's Little Boy Child  
**431** Mele Kalikimaka  
**503** Peace In The Valley (For Me), (There'll Be)  
**516** Peter Cottontail  
**523** Pomp And Circumstance  
**530** Precious Lord, Take My Hand (a.k.a. Take My Hand, Precious Lord)  
**547** Rivers Of Babylon  
**612** Star Spangled Banner, The  
**624** Suddenly There's A Valley  
**625** Sunday, Monday Or Always  
**713** We Shall Overcome  
**712** Wedding March (Bridal Chorus from *Lohengrin*)

## Polkas

- 69** Beer Barrel Polka (Roll Out The Barrel)
- 379** Liechtensteiner Polka
- 510** Pennsylvania Polka
- 682** Too Fat Polka (She's Too Fat For Me)

## Singalongs, Special Requests & Novelty Tunes

- 33** Alla En El Rancho Grande (My Ranch)
- 35** Alley Cat Song
- 43** Anniversary Song
- 43** Anniversary Waltz, The
- 56** Auld Lang Syne
- 76** Bill Bailey
- 97** By The Beautiful Sea
- 110** Carolina In The Morning
- 125** Come, Josephine In My Flying Machine (Up She Goes!)
- 155** Dixie
- 200** For Me And My Gal
- 216** Goodnight, Irene
- 228** Hail To The Chief
- 229** Hail, Hail, The Gang's All Here
- 234** Happy Wanderer, The
- 236** Havah Nagilah
- 242** Heart And Soul
- 258** How 'Ya Gonna Keep 'em Down On The Farm? (After They've Seen Paree)
- 287** I Want A Girl (Just Like The Girl That Married Dear Old Dad)
- 292** I Wish I Could Shimmy Like My Sister Kate
- 310** Ice Cream, (I Scream-You Scream-We All Scream For)
- 316** If You Knew Susie (Like I Know Susie)
- 326** Inka Dinka Doo
- 354** Josephine Please No Lean On The Bell
- 357** K-K-K-Katy
- 368** Lady Of Spain
- 430** Me And My Shadow
- 449** Music Goes 'Round And Around, The
- 455** My Buddy
- 463** My Yiddishe Momme
- 505** On Top Of Spaghetti
- 506** Pack Up Your Troubles In Your Old Kit Bag And Smile, Smile, Smile
- 503** Party's Over, The
- 523** Pomp And Circumstance
- 529** Popcorn
- 530** Pretty Baby
- 563** Sail Along, Silv'ry Moon
- 563** Sam, You Made The Pants Too Long
- 592** Smiles
- 640** Tarantella
- 648** That Old Gang Of Mine
- 665** This Land Is Your Land
- 667** Those Were The Days
- 670** Three Little Fishies (Itty Bitty Poo)
- 712** Wedding March (Bridal Chorus from *Lohengrin*)

- 712** Wedding March (from *Midsummer Night's Dream*)
- 720** When Irish Eyes Are Smiling
- 720** When My Baby Smiles At Me
- 722** When You Wore A Tulip (And I Wore A Big Red Rose)
- 723** Where Did Robinson Crusoe Go With Friday On Saturday Night?
- 737** With A Hey And A Hi And A Ho Ho Ho
- 751** Yes! We Have No Bananas

## College

- 96** Buckle Down, Winsocki
- 124** Collegiate
- 439** Mister Touchdown, U.S.A.
- 700** Varsity Drag, The

## Songs in 3/4 Time

- 28** All Alone
- 36** Always
- 43** Anniversary Song
- 43** Anniversary Waltz, The
- 68** Beautiful Ohio
- 125** Come, Josephine In My Flying Machine (Up She Goes!)
- 156** Do I Hear A Waltz?
- 186** Falling In Love With Love
- 190** Far Away Places
- 187** Fascination
- 215** Godfather Waltz, The
- 243** Hello, Young Lovers
- 278** I Love You Truly
- 282** I Remember It Well
- 298** I'll Take Romance
- 335** It's A Grand Night For Singing
- 336** It's A Most Unusual Day
- 380** Let's Take An Old-Fashioned Walk
- 392** Look To The Rainbow
- 409** Lover (*Love Me Tonight*)
- 426** Marcheta (A Love Song Of Old Mexico)
- 432** Melody Of Love
- 432** Memories
- 442** Moon River
- 445** Most Beautiful Girl In The World, The
- 455** My Buddy
- 456** My Cup Runneth Over
- 455** My Favorite Things
- 460** My Heart Cries For You
- 482** Oh, What A Beautiful Mornin'
- 535** Que Sera, Sera (Whatever Will Be, Will Be)
- 541** Remember
- 674** Romeo And Juliet (Love Theme from) (A Time For Us)
- 590** Sleepy Lagoon
- 599** Some Day My Prince Will Come
- 603** Song Is Ended, The (But The Melody Lingers On)
- 648** That's Amore (That's Love)
- 671** Till I Waltz Again With You

- 671** Till We Meet Again
- 674** Time For Us, A (Love Theme from *Romeo And Juliet*)
- 684** Together
- 687** True Love
- 688** Try To Remember
- 697** Until It's Time For You To Go
- 706** Waltz For Debby
- 716** What'll I Do?
- 720** When Irish Eyes Are Smiling
- 735** Wish Me A Rainbow
- 742** Wives And Lovers, (Hey, Little Girl)
- 749** Wunderbar
- 757** You Can't Be True Dear

## Latin Rhythms

- 118** Cherry Pink And Apple Blossom White
- 143** Day In The Life Of A Fool, A (Manha De Carnaval)
- 148** Desafinado (Slightly Out Of Tune)
- 192** Felicidade, A
- 419** Mangos
- 506** Papa Loves Mambo
- 524** Poinciana (Song Of The Tree)
- 535** Quiet Village
- 564** Samba De Orfeu
- 604** Song Of The Jet (Samba Do Aviao) (Avion)
- 707** Watch What Happens

## Hawaiian & Polynesian

- 80** Blue Hawaii
- 411** Lovely Hula Hands
- 431** Mele Kalikimaka
- 510** Pearly Shells (Pupu O Ewa)
- 604** Song Of The Islands
- 677** Tiny Bubbles

## ABRAHAM, MARTIN AND JOHN

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Words and Music by  
RICHARD HOLLER

Medium Rock Beat

F Am Gm7 B♭ F Gm7

Has an - y - bod - y here seen my old friend { 1. A - bra - ham,  
2. John, \_\_\_\_\_  
3. Mar - tin, \_\_\_\_\_  
4. Bob - by, \_\_\_\_\_ }

C7sus C7 Dm Am Gm7 B♭ F

gone? 1-3. He freed a lot - ta peo - ple, but it seems the good die young\_ But I with  
4. I thought I saw him walk - in' up o - ver the hill with

Gm7 C Gm7 1,2 B♭ F 3,4 Fsus F Fine B♭ Am7

just looked a - round and he's gone. Has gone. Didn't you love the  
A - bra - ham, Mar - tin and John.

Gm7 B♭ F Am7 B♭ Am7 Gm7 B♭ Gm7 B♭ F

things they stood for? Didn't they try to find some good for you and me?

3 C7sus E♭ B♭ Am Gm7 C7sus C7 D.S. al Fine

And we'll be free. Some - day soon it's gon-na be one day. Has

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DON VON TRESS

Moderately

A E

You can tell the world you nev - er was my girl. You can burn my clothes when I'm gone. Or  
You can tell your ma I moved to Ark-an - sas. You can tell your dog to bite my leg. Or

A

you can tell your friends just what a fool I've been and laugh and joke a - bout me on the phone. Or  
tell your broth-er Cliff whose fist can tell my lip. He nev - er real - ly liked me an - y - way. Or

E

You can tell my arms go back - to the farm. You can tell my feet to hit the floor. Or  
tell your Aunt Lou-ise. Tell an - y - thing you please. My - self al-read - y knows I'm not o - kay. Or

A

you can tell my lips to tell my fin - ger - tips they won't be reach-ing out for you no more. \_\_\_\_\_  
you can tell my eyes to watch out for my mind. It might be walk-ing out on me to - day. \_\_\_\_\_

S E

Don't tell my heart, my Ach - y Break - y Heart. I just don't think he'd un - der - stand. And

*E*

To Coda *A*

if you tell my heart, my Ach - y Break - y Heart, — he might blow up and kill this man. Ooh. —

*E*

*CODA*

*A*

man.

*B-12**T-120*

## THE ADDAMS FAMILY THEME

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Administered by Next Decade Entertainment, Inc.

Music and Lyrics by  
VIC MIZZY

Moderately *Finger snap*

N.C.

*mf*

They're

Bb Bdim7 Cm7 E7 F7 Bb Bdim7 Cm7 Edim7 F7 Bb

creep - y and they're kook - y, my - ster - i - ous and spook - y, they're al - to - geth - er ook - y, The Ad - dams Fam - i - ly. Their

Bdim7 Cm7 E7 F7 Bb Bdim7 Cm7 Edim7 F7 Bb N.C.

house is a mu - se - um, where peo - ple come to see 'em, they real - ly are a scree - um, The Ad - dams Fam - i - ly.

*Neat.* *Sweet.* *Petite.* *So*

Bb Bdim7 Cm7 E7 F7 Bb Bdim7 Cm7 Edim7 F7 Bb

get a witch - es shawl on, a broom - stick you can crawl on, we're gon - na pay a call on the Ad - dams Fam - i - ly.

# ACROSS THE ALLEY FROM THE ALAMO

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Words and Music by  
JOE GREENE

## Easy Swing

F Bb/F F Bb/F F  
 A - cross The Al - ley From The Al - a - mo, — lived a pin - to po - ny and a Na - va - jo, — { Who  
 Who  
 C7 Gm7 C7 F  
 sang a sort of In - di - an Hi - de - ho — to the peo - ple pass - ing by. — The pin - to spent his time a -  
 used to bake fri - jol - es in corn - meal dough — for the peo - ple pass - ing by. — They tho't that they would make some  
 Bb/F F Bb/F F C7  
 swish - in' flies — and the Na - va - jo watched the la - zy skies, — and ver - y rare - ly did they ever rest their eyes — on the  
 easy bucks — if they're wash - in' their fri - jo - les in Duz and Lux, — a pair of ver - y con - sci - en - tious clucks — to the  
 Gm7 C9 F6 F7 Bb F F7 Bb Bbm6  
 peo - ple pass - ing by. — One day, they went a - walk - in' — a - long the rail - road track, —  
 peo - ple pass - ing by. — Then they took this cheap va - ca - tion, — their shoes were pol - ish'd bright,  
 F A7 Dm G7 C7  
 — they were swish - in' not look - in' Toot! Toot! — they nev - er came back. — A -  
 — no, they nev - er heard the whis - tle Toot! Toot! — they're clear out of sight. — A -  
 F Bb/F F Bb/F F  
 cross The Al - ley From The Al - a - mo, — when the sum - mer sun de - cides to set - tle low, — a  
 cross The Al - ley From The Al - a - mo, — when the star - light beams its ten - der ten - der glow, — The  
 C7 Gm7 C9 F6 Gm7 C7 F6  
 fly sings an In - di - an Hi - de - ho — to the peo - ple pass - ing by. — A -  
 beans go to sleep and there ain't no dough — for the peo - ple pass - ing by. —

**ADIOS. AU REVOIR. AUF WIEDERSEHN**

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Lyric by JACK ELLIOTT  
Music by GEORGE CATES

### **Moderately**

G B7 C E/B Am D/  
 Good - night, good - night un - til we meet a - gain. A di - os, Au Re -  
 D7sus Gmaj7 G Bm7**b**5 E7 Am  
 voir, Auf Wei - der - sehn 'til then. And 'though it's al - ways sweet sor - row to part, You  
 A7 D7 G B7 C E7/B  
 know you'll al - ways re - main in my heart. Good - night, sleep tight, and pleas - ant dreams to  
 Am D7sus Gmaj7 G Bm7**b**5  
 you, Here's a wish and a prayer that ev - 'ry dream comes true, And now 'til  
 E7 Am Cm6 G D7 G  
 we meet a - gain, A di - os, Au Re - voir, Auf Wie - der - sehn.

## AFTERNOON DELIGHT

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Words and Music by  
BILL DANOFF

In a Moderately Slow Country 2

F Gm7

Gon-na find my ba-by, gon-na hold her tight, gon-na grab some Af-ter-noon De-light. My

F Gm7

mot-to's al-ways been "When it's right, it's right," why wait un-til the mid-dle of a cold, dark night

C7 Gm7

when ev-'ry-thing's a lit-tle clear-er in the light of day. And we know the

C7 F

night is al-ways gon-na be here an-y-way? 1,3. Think-ing of you's work-ing up my  
2. out this morn-ing feel-ing

Gm7

ap-pe-tite, I look-ing for-ward to a lit-tle af-ter-noon de-light. Rub-bing  
so po-lite, I al-ways thought a fish could not be caught who did-n't bite. But you

F Gm7

sticks and stones to - geth-er make the sparks ig-nite and the thought of rub-bing you is get-ting  
got some bait a - wait-ing and I think I might like nib-bl-ing a lit-tle Af-ter-

F C A7 Dm Gm7 Am

so ex-cit-ing. } Sky rock-ets in flight, Af-ter-noon De-light, Af

B♭ C7 F Gm7 Am B♭ C7 F I 2,3 To Coda

- ter noon De-light, Af ter-noon De-light. Start-ed

Gm7 C7 Gm7

Be wait-ing for me, ba-by, when I come a-round. We can make a lot of lov-ing 'fore the

C7 D.S. al Coda CODA Gm Am B♭ C F

sun goes down. Af Af-ter-noon De-light,

N.C. F

Af Af-ter-noon De-light.

62A D-34

## AFTER YOU'VE GONE

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Easy Swing

F Fm C A7  
 Af - ter You've Gone, — and left me cry - ing; Af - ter You've Gone, — there's no de - ny - ing;  
 Af - ter I'm gone, — af - ter we break up; af - ter I'm gone, — you're gon - na wake up;

D7 G7 C C7  
 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 - bod - y come and change your mind;

F Fm C A7  
 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 - geth - er, their joy and tears, — all kinds of weath - er;

Dm A7 Dm Fm C E7 Am D7  
 Some day, when you grow lone - ly, your heart will break like mine and you'll want me on - ly,  
 Some day, blue and down - heart - ed, you'll long to be with me right back where you start - ed;

C G7 C C  
 Af - ter You've Gone, — Af - ter You've Gone a - way.  
 af - ter I'm gone, — af - ter I'm gone a - way.

## AIN'T MISBEHAVIN'

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Razaf's interest administered by The Songwriters Guild of AmericaWords by ANDY RAZAF  
Music by THOMAS WALLER and HARRY BROOKS

*FABE*

Medium Swing ↗  
 Eb Edim7 Fm7 F#dim7 Eb/G G7#5 Ab6 Db9  
 No one to talk with, all by my - self, no one to walk with, but I'm hap - py on — the shelf,

Eb/G C7 Fm7 Bb9 G7 C7 F7 Bb7 Eb Edim7  
 Ain't Mis - be - hav - in' I'm sav - in' my love for you. — I know for cer - tain

Fm7 F#dim7 Eb/G G7#5 Ab6 Db9 Eb/G C7  
 the one I love, I'm thru with flir - tin' it's just you I'm think - in' of. Ain't Mis - be - hav - in'

Fm7 Bb9 Eb Ab Eb D7b9 G7 Cm Ab7/C  
 I'm sav - in' my love for you. — Like Jack Horn - er in the cor - ner

F7/C C7 Bb6 Bdim7 Cm7 F9 Bb6 C7  
 don't go no - where, what do I care, Your kiss - es are worth wait - in' for, be -

F7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G G7#5  
 lieve me. I don't stay out late, don't care to go. I'm home a - bout eight, just

Ab6 Db9 Eg C7 Fm7 Bb9 Eb6  
 me and my ra - di - o, Ain't Mis - be - hav - in' I'm sav - in' my love for you.

# **AIN'T NO WOMAN** **(Like The One I've Got)**

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1755 Broadway, New York, NY 10019

**Words and Music by DENNIS LAMBERT  
and BRIAN POTTER**

### **Moderately**

Fmaj7 Em7 Dm7 Fmaj7 Em7 Dm7  
Ain't No Wom-an like the one I've got. Ain't No Wom-an like the one I've got.

Fmaj7 Em7 Dm7/G  
Ain't No Wom-an like the one I've got. Ev - 'ry day the

Dm7 Am7 Dm7  
sun comes up a - round her. She can make the birds sing har - mo - ny.  
up when it's down I'm go in', put a lit - tle mu - sic in my day.

Am7 Dm7 Am7  
Ev - 'ry drop of rain is if glad love it found keeps her. Heav - en must have  
Would - n't be sur - prised my love in' big - ger ev - 'ry

Dm7 G Fmaj7 Em7  
made min - ute her that she stays for a - me. When she smiles so the warm and she ten walks  
min - ute that she stays for a - way. When she smiles so the warm and she ten walks

Dm7 A♭/B♭ G/A F/G  
- der, It's a sight for sore eyes to see. -  
on 'cause it's my word she'll o - bey.

Fmaj7 Em7 Dm7  
Ain't No Wom-an like the one I've got. Well, Oh no they don't come bet ter. on.  
Well, I kiss the ground she walks

Fmaj7 Em7 Dm7  
make her hap - py does - n't take a lot. She don't ask for things, no dia mond the rings end.  
She's a real good friend, right dia mond the rings end.

Fmaj7 Em7 Dm7  
So to - geth - er like a hand in glove. Like pag - es in a let ter. gone.  
I'm a lone - ly man when she's

Fmaj7 Em7 Dm7 1 Dm7/G 2 Dm7/G D.S. and Fade  
Ain't No Wom-an like the one I love. She can build me

## AIR MAIL SPECIAL

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and Rytvoc Music

Words and Music by BENNY GOODMAN,  
CHARLIE CHRISTIAN and JIMMY MUNDY

Medium Swing Tempo  
B♭

## ALABAMA JUBILEE

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Lively

You ought to see Mis - ter Jones when he rat - tles the bones, Old Colo - nel Brown fool - in'

'round like a clown, Miss Vir - gin - ia who is past eight - y three, shout - in' "I'm full -

(Spoken)

— o' pep! Watch yo' step, watch — yo' step!" One leg - ged Joe danced a - roun' on his toe,

Threw a - way his crutch and hol - lered, "Let 'er go!" Oh, hon - ey, Hail!

Hail! the gang's all here for an Al - a - ba - ma Ju - bi - lee.

## ALEXANDER'S RAGTIME BAND

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Words and Music by  
 IRVING BERLIN

Moderately

C C7 F Dm7 G7 C

Oh, ma hon-ey, Oh, ma hon-ey, Bet - ter hur-ry and let's me - an - der, Ain't you go - in',  
 Oh, ma hon-ey, Oh, ma hon-ey, There's a fid - dle with notes that screech-es, Like a chick-en,

D7 G7 C C7

Ain't you go - in', To the lead - er man, rag - ged me - ter man? Oh, ma hon - ey, Oh, ma hon - ey,  
 Like a chick-en, And the clar - i - net is a col - ored pet, Come and lis - ten, Come and lis - ten,

F Dm7 G7 C C7/B♭ F/A F♯dim7 C/G G7

Let me take you to Al - ex - an - der's grand stand, brass band, Ain't you com - in' a -  
 To a class - i - cal band what's peach - es, come now, some how, Bet - ter hur - ry a -

C C7 F C7 F

long? } Come on and hear, Come on and hear Al - ex - an - der's Rag - time Band, Come on and

B♭

hear, Come on and hear, It's the best band in the land, They can play a bu - gle call like you

C Cdim G7 C

nev - er heard be - fore, So nat - ur - al that you want to go to war; That's just the best - est band what am,

C7 F C7 F B♭

hon - ey lamb, Come on a - long, Come on a - long, Let me take you by the hand, Up to the man, Up to the

man who's the lead - er of the band, And if you care to hear the Swa - nee Riv - er played in

Bdim7 F C7 F

rag - time, Come on and hear, Come on and hear Al - ex - an - der's Rag - time Band. Come on and Band.

## ALABAMY BOUND

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Words by B.G. DeSYLVA and BUD GREEN  
Music by RAY HENDERSON

Moderately      Bb9      G7

I'm Al - a - bam - y      Bound \_\_\_\_\_ There'll be no "Hee - bie Jee - bies" hang - in' 'round, \_\_\_\_\_

— Just gave the mean - est tick - et man on earth \_\_\_\_\_ Dm      G7

C7      Dm      To put my

toot - sies in an up - per berth. — {Just hear that choo-choo sound \_\_\_\_\_ I know that soon we're goin' to  
I'm just a luck - y hound \_\_\_\_\_ To have some - one to put my

G7      Cdim      C7      Bb9

cov - er ground \_\_\_\_\_ And then I'll hol - ler so the world will know, — } F      D7      G7

arms a - round \_\_\_\_\_ That's why I'm shout - in' for the world to know, — } "Here I go," —

C7      1 F      C7      2 F

I'm Al - a - bam - - y      Bound.      I'm Al - a - Bound. \_\_\_\_\_

## ALFIE

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Words by HAL DAVID  
Music by BURT BACHARACH

Very Slowly, Rubato

C(add9)      Dm7/G      Cmaj7      Cmaj6/9      Em7      A7

What's it all a - bout,      Al - fie? \_\_\_\_\_ Is it just for the mo - ment we live?      What's it

Dm7      Em7      Am7      Dm7      Dm7/G      Cdim7

all a - bout \_\_\_\_\_ when you sort it out, — Al - fie? — Are we meant to take more than we give, or

Dm7/G      G13      G9#5      C(add9)      Dm7/G

are we meant to be kind? — And if on - ly fools are kind,      Al - fie, — then I

Cmaj7      Cmaj6/9      Em7      A7      Dm7      Em7      Am7

guess it is wise to be cruel.      And if life be - longs — on - ly to the strong, — Al - fie, — what

Dm7      Dm7/G      Cdim7      Bm7      Eb6/D      Am7/D      3

will you lend on an old gold - en rule?      As sure as I be - lieve there's a heav-en a -

Bm7      Am7/D      Bm7      3      Eb6/D      Am7/D      Dm7/G      G9

bove, Al - fie,      I know there's some-thing much more,      some-thing e - ven non - be - liev - ers

G13      G9      C(add9)      Dm7/G      F#m7b5      F9

can be - lieve in.      I be - lieve in love,      Al - fie. — With - out true love we just ex -

Em7 Am7 F#m7b5 F9 Em7 Am7 D9#11 Dm7/G

ist, Al - fie. Un - til you find the love you've missed you're noth-ing, Al - fie. When you walk let your heart

F#dim7 Dm7/G C7b9 Dm9 C7b9 Cmaj9 Cmaj7

lead the way, and you'll find love an - y day, Al - fie, Al - fie.

## ALL ALONE AM I

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Original Publisher SOPE, Athens, Greece

English Lyric by ARTHUR ALTMAN  
Original Lyric by JEAN IOANNIDIS  
Music by M. HADJIDAKIS

Slowly (with feeling)

F Dm G C Dm E7

All A - lone Am I, ev - er since your good-bye, all a - lone with just the beat of my heart. Peo - ple

F Dm G C Dm G7 C

all a - round, but I don't hear a sound, just the lone - ly beat - ing of my heart.

G7

{ No use in hold - ing oth - er hands, for I'd be hold - ing on - ly emp - ti - ness.  
No oth - er voice can say the words my heart must hear to ev - er sing a - gain.

Am E7

No use in kiss - ing oth - er lips, for I'd be think - ing just of your ca - ress.  
The words you used to whis - per low, no oth - er love can ev - er bring a - gain. } All A -

F Dm G C Dm E7

lonely Am I, ev - er since your good-bye, all a - lone with just the beat of my heart. Peo - ple

F Dm G C | 1 Dm G7 C | 2 Dm G7 C

all a - round, but I don't hear a sound, just the lone - ly beat - ing of my heart. All A - lone - ly beat - ing of my heart.

## ALL ALONE

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Words and Music by  
IRVING BERLIN

Moderate Waltz

All A - lone, I'm so All A - lone. There is no one else but you.  
All A - lone by the tel - e - phone wait - ing for a ring, a ting - a - ling. I'm All A - lone ev - 'ry eve - ning,  
All A - lone feel - ing blue, won - d'ring where you are, and how you are  
and if you are, All A - lone too.

## ALL AT ONCE YOU LOVE HER

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Slowly

You start to light her cig - ar - ette And All At Once You  
Love Her. You've scarce - ly talked, you've scarce - ly met.  
But All At Once You Love Her. You like her eyes, you tell her  
so. She thinks you're wise and clev - er. You kiss good-night  
and then you know. You'll kiss good-night for - ev - er. You won - der  
where your heart can go, Then all at once you know.

## ALL BY MYSELF

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Words and Music by ERIC CARMEN  
and SERGEI RACHMANINOFF

**Slowly**

When I was young - I nev - er need-ed an - y - one,  
Liv-in' a - lone, — I think of all the friends I've known,  
and mak-in' love was just for fun;  
but when I dial the tel - e-phone  
those days are gone.  
no-bod - y's home.

All By — My - self, —  
don't wan-na be

All By — My - self — an - y-more. All By — My - self, —  
don't wan-na live

All By — My - self — an - y-more. Hard to be sure,  
When I was young — sometimes I feel so in - se-cure,  
I nev - er need-ed an - y - one,

All By My - self —  
and love so dis - tant and - ob-scure  
and ma-kin' love was just - for fun;  
re - mains the cure.  
those days — are gone.

1 F/A Gm7b5 C/E | 2 D.S. and Fade  
F/A Gm7b5 C/E

## ALL BY MYSELF

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Words and Music by  
IRVING BERLIN

**Moderately**

All By My - self — in the morn - ing, —  
All By My - self — in the night, —  
I sit a - lone — with a ta - ble and a chair, —  
so un - hap - py there, — play - ing sol - i - taire —  
All By My - self. —  
I get lone - ly, — watch - ing the clock — on the shelf. —  
I'd love to rest my wea - ry head on some - bod - y's shoul - der. —  
I hate — to grow old - er All By My - self. — self. —

1 C6 Am7 Dm7 G7 | 2 C Am7 Dm7 Db7 C6/9

## ALL I ASK OF YOU

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Music by ANDREW LLOYD WEBBER  
Lyrics by CHARLES HART and RICHARD STILGOE

Moderately Slow

**RAOUL**

D<sub>b</sub> D<sub>b</sub> maj7 G<sub>b</sub>6 C<sub>b</sub> A<sub>b</sub>/C  
No more talk of dark-ness, for - get these wide-eyed fears: I'm here, noth-ing can harm you, my words will warm and calm you.

D<sub>b</sub> D<sub>b</sub> maj7 G<sub>b</sub>6 C<sub>b</sub> A<sub>b</sub>/C  
Let me be your free-dom; let day-light dry your tears: I'm here, with you, be-side you, to guard you and to guide you.

**CHRISTINE**

D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F B<sub>b</sub>m7 E<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub> D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub>  
Say you love me ev-'ry wak-ing mo-ment; turn my head with talk of sum-mer-time. Say you need me with you now and al-ways;

D<sub>b</sub>/F G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> E<sub>b</sub>m/A<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>m/A<sub>b</sub> D<sub>b</sub> **RAOUL**  
pro-mise me that all you say is true; that's All I Ask Of You. Let me be your shel-ter; let me be your light. You're

D<sub>b</sub> maj7 G<sub>b</sub>6 C<sub>b</sub> A<sub>b</sub>/C D<sub>b</sub> **CHRISTINE**  
safe; no one will find you; your fears are far be-hind you. All I want is free-dom, a world with no more night; and

D<sub>b</sub> maj7 G<sub>b</sub>6 C<sub>b</sub> A<sub>b</sub>/C D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F B<sub>b</sub>m7  
you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one love, one life-time; let me lead you from your

E<sub>b</sub>m7 A<sub>b</sub> A<sub>b</sub>6 A<sub>b</sub>7 D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub>  
so-li-tude... Say you need me with you, here be - side you. An-y-where you go, let me go too.

E<sub>b</sub>m7/A<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>m7/A<sub>b</sub> D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F B<sub>b</sub>m7 E<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub>  
Chris-tine, that's All I Ask Of You. Say you'll share with me one love, one life-time; say the word and I will fol-low you...

**TOGETHER**

D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F B<sub>b</sub>m7 E<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>m7/A<sub>b</sub>  
Share each day with me, each night, each morn ing. Say you love me! Love me, that's All I Ask Of

You. D<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F B<sub>b</sub>m7 E<sub>b</sub>m7 E<sub>b</sub>m7/A<sub>b</sub> D<sub>b</sub> B<sub>b</sub>m7

E<sub>b</sub>m7 A<sub>b</sub> D<sub>b</sub>/F G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> E<sub>b</sub>m7/A<sub>b</sub> A<sub>b</sub>6 E<sub>b</sub>m7/A<sub>b</sub> D<sub>b</sub>  
An-y-where you go, let me go too. Love me, that's All I Ask Of You.

## ALL I HAVE TO DO IS DREAM

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By BOUDLEAUX BRYANT

Moderately

The musical score consists of eight staves of music. The first staff starts with F, Dm, Gm, C7, F, Dm, Gm, C7, F, Dm. The lyrics are: "When I want you in my arms, when I want you and all your charms, When-ev-er I want you—". The second staff starts with Bb, C7, F, Dm, Bb, C7, F, Dm, Gm, C7, F, Dm. The lyrics are: "All I Have To Do Is Dream \_\_\_\_\_ Dream, dream, dream. When I feel blue in the night and I need you". The third staff starts with Gm, C7, F, Dm, Bb, C7, F, Bb, F, F7, Bb. The lyrics are: "to hold me tight, When-ev-er I want you, All I Have To Do Is Dream. \_\_\_\_\_ I can make you mine,". The fourth staff starts with Am, Gm, C7, F, F7, Bb, Am, G7. The lyrics are: "taste your lips of wine an-y-time, night or day; On-ly trou-ble is, gee whiz, I'm dream-ing my life — a —". The fifth staff starts with C7, F, Dm, Gm, C7, F, Dm, Gm, C7, F, Dm. The lyrics are: "way. I need you so that I could die, I love you so and that is why When-ev-er I want you,—". The sixth staff starts with Bb, C7, F, Dm, Gm, C7, F, Bb, F. The lyrics are: "All I Have To Do Is Dream, \_\_\_\_\_ All I Have To Do Is Dream. \_\_\_\_\_".

GER 41-33  
T-120

## ALL OF ME

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Words and Music by SEYMOUR SIMONS  
and GERALD MARKS

Moderately

The musical score consists of ten staves of music. The first staff starts with C, E7, A7, C. The lyrics are: "All Of Me \_\_\_\_\_ why not take All Of Me, Can't you see \_\_\_\_\_ I'm no good with —". The second staff starts with Dm7, E7, Am7, D7. The lyrics are: "out you? \_\_\_\_\_ Take my lips \_\_\_\_\_ I want to lose them, \_\_\_\_\_ Take my arms \_\_\_\_\_. The third staff starts with G7, C, E7. The lyrics are: "I'll nev-er use them, Your good-bye \_\_\_\_\_ left me with eyes that cry, \_\_\_\_\_. The fourth staff starts with A7, Dm7, Dm7, Fm6, Cmaj7, Gm6. The lyrics are: "How can I \_\_\_\_\_ go on, dear, with-out you. \_\_\_\_\_ You took the part that once was my \_\_\_\_\_. The fifth staff starts with A9, Fm, G7. The lyrics are: "heart, So why not take All Of Me. \_\_\_\_\_". The chords for the fifth staff are: 1 C Ebdim7 Dm7 G+ and 2 C Fm C. The lyrics for the fifth staff are: "Me. \_\_\_\_\_".

# ALL OF YOU

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Words and Music by  
COLE PORTER

Moderately

A $\flat$ /E $\flat$       E $\flat$       A $\flat$ m      A $\flat$ /E $\flat$       E $\flat$

I love the looks of you, the lure of you. The sweet of you, the

A $\flat$ m      E $\flat$ /G      G $\flat$ dim7      B $\flat$ 9      E $\flat$       B $\flat$ m7      C7      C7 $\flat$ 9      C7 $\sharp$ 5

pure of you. The eyes, the arms, the mouth of you. The East, West, North and the

Fm      B $\flat$ 7      A $\flat$ /E $\flat$       E $\flat$       A $\flat$ m      A $\flat$ /E $\flat$       E $\flat$

South of you. — I'd love to gain com - plete con - trol of you. And han - dle

C7      A $\flat$       Adim7      G7 $\sharp$ 5      G7

e - ven the heart and soul of you. So love, at least, a small per - cent of me do. —

B $\flat$ m6      C7      Fm      C7/G      Fm/A $\flat$       B $\flat$ 7      1 E $\flat$       B $\flat$ 7      2 E $\flat$

For I love All of You. I love the You. —

# ALL SHOOK UP

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Words and Music by OTIS BLACKWELL  
and ELVIS PRESLEY

### **Medium Shuffle Rhythm**

Bb

A - well - a, bless my soul. What's wrong with me? I'm itch-ing like a man on a fuz - zy tree. My  
hands are sha - ky and my knees are weak I can't seem to stand on my own two feet.

Eb7 F7

friends say I'm act - in' queer as a bug, I'm in love! } Who do you thank when you have such luck? I'm in love! } I'm All Shook Up! Mm mm oh, oh, yeah,

1 Bb Eb7 Bb 2 Bb Eb7 Bb Eb7

yeah! \_\_\_\_\_ My yeah! \_\_\_\_\_ Please don't ask what's on my mind, I'm a  
tongue gets tied when I try to speak, My My

Bb Eb7 F7

lit - tle mixed up but I'm feel - in' fine When I'm near that girl that I love best, My heart beats so it  
in - sides shake like a leaf on a tree, There's only one cure for this soul of mine, That's to have the girl that I

Bb

scares me to death! } She touched my hand, What a chill I got, Her kiss-es are like a vol - ca - no that's hot! I'm  
love so fine! }

Eb7 F7

proud to say she's my but - ter - cup, I'm in love! I'm All Shook Up! Mm mm oh, oh, yeah,

A musical score for 'Shook Up' featuring two staves of sheet music with lyrics. The top staff begins with a Bb chord, followed by Eb7 and Bb. The lyrics are: 'yeah! \_\_\_\_\_ My yeah! I'm All Shook Up! Mm mm oh, oh, yeah, yeah!'. The bottom staff continues with Bb, Eb7, F7, and Bb chords. The lyrics are: 'yeah! I'm All Shook Up! Mm mm oh, oh, yeah, yeah! I'm All Shook Up!'. The score includes measure numbers 1 and 2.

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## **ALL THE THINGS YOU ARE**

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

## **Moderately**

Fm7 Bbm7 E $\flat$ 7 Abmaj7 D $\flat$ maj7 G7 Cmaj7  
 You are the prom - ised kiss of spring-time That makes the lone - ly win - ter seem long.  
 Cm7 Fm7 Bb7 Ebmaj7 Abmaj7 Am7 **$\flat$** 5 D7  
 You are the breath-less hush of eve - ning That trem - bles on the brink of a love - ly  
 Gmaj7 Am7 D7 Gmaj7 Cmaj7 F#m7 **$\flat$** 5  
 song. You are the an - gel glow that lights a star. The dear - est things I know  
 B7 E C+ Fm7 Bbm7 E $\flat$ 7 Abmaj7 D $\flat$ maj7  
 are what you are. Some day my hap - py arms will hold you, And some  
 D $\flat$ m7 Abmaj7 Bdim7 Bbm7 E $\flat$ 7 Abmaj7  
 day I'll know that mo - ment di - vine. When All The Things You Are, are mine.

## **ALLA EN EL RANCHO GRANDE**

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English lyric by BARTLEY COSTELLO  
Spanish Lyric and Music by SILVANO R. RAMOS

Lively F C7

I love to roam out yon - der, Out where the buf - flo wan - der, — Free as the ea - gle  
 A llá en el ran - cho gran - de, A llá don - de vi - vi - a, Ha - bia u - na ran - che

F

fly - ing, I'm rop - ing and a - ty - ing, I'm rop - ing and a - ty - ing.  
 ri - ta Que a - le - gre me de - ci - a, Que a - le - gre me de - ci - a,

C7

Give me my ranch and my cat - tle, Far from the great  
 Give me my bri - cer dle and sad - dle, And from my old Pin -  
 Te voy ha - cer tus cal zo - nes, Co - mo los u -

F

cit - y's rat - tle; Give me a big herd to bat - tle,  
 to I'll strad - dle; I'll get the cow boys a rid - ing,  
 sa el ran che - ro; Te los co - mien zo la - na,

C7

For I just love herd - ing cat - tle. 1  
 Out where the rust - ers are hid - ing. 2  
 Te los a - ca - bo de cue - ro.

B-78

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**ALL YOU NEED IS LOVE**

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

### **Moderately**

G D G Am D7 G D/F# Em

Love love love

G D/F# Em D7/A G D7/A D9/E D7 D7/C

love love Love love love

% G D/F# Em G D/F# Em

There's noth-ing you can do that can't be done.  
There's noth-ing you can make that can't be made.  
There's noth-ing you can know that is - n't known.

Noth-ing you can sing that can't be sung.  
No one you can save that can't be saved.  
Noth-ing you can see that is - n't shown.

D7/A G D/F# Em D7/C D7 D7/C

Noth-ing you can say but you can learn how to play the game  
Noth-ing you can say but you can learn how to be you in time  
No-where you can be that is - n't where you're meant to be

G A7sus D7 G A7sus D7

All You Need Is Love All You Need Is Love.

G B7 Em G/D C D7 To Coda G D/F#

All You Need Is Love. Love is all you need Love love

Em G D/F# Em D/A G D7/F# D9/E D7 D7/C

love Love love Love love love

D7 G A7sus D7 G A7sus D7

All You Need Is Love All You Need Is Love.

CODA

G B7 Em G/D C D7 G D.S. al Coda G

All You Need Is Love. Love is all you need

G A7sus D7 G A7sus D7 G B7

All You Need Is Love (Spoken) All to-geth-er now All You Need Is Love (Ev'-ry-bo-dy) All You Need Is Love.

Em G C D7 D11 G D G Dsus Repeat and Fade

— Love — Love is all you need Love is all — you need Love is all — you need.

## ALLEGHENY MOON

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Words and Music by DICK MANNING  
and AL HOFFMAN

**Slowly**

Al - le - ghe - ny Moon, I need your light to help me find romance to - night, So shine,  
 shine, shine. Al - le - ghe - ny Moon, your sil - ver beams can lead the way to gold - en  
 dreams, so shine, shine. High a - mong the stars, so bright a - bove, the mag - ic  
 of your lamp of love can make {him} mine Al - le - ghe - ny Moon, it's up to  
 you, Please see what you can do for me and for my one and on - ly love!

## ALLEY CAT SONG

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Words by JACK HARLEN  
Music by FRANK BJORN

**Moderately Slow**

C G7  
 He goes on the prowl each night like an Al - ley Cat, Look - in' for some new de - light like an Al - ley  
 Cat. {She can't trust him out of sight, there's no doubt of that. He just don't know  
 He don't know what "faith - ful" means, there's no doubt of that. He's too bus - y  
 wrong from right mak - in' scenes like an Al - ley Cat.} C F C  
 and leaves 'em (Mee - ow) He meets 'em (Mee - ow) and loves 'em (Mee - ow)  
 D7 G7 C  
 and leaves 'em (Mee - ow) that's what Cat - sa - no - va does. It's no way to treat a pal,  
 G7 1 C 2 C  
 She should tell him, "Scat!" Aren't you sor - ry for that gal with her Al - ley Cat? Cat?

## ALMOST PARADISE

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Words by DEAN PITCHFORD  
Music by ERIC CARMEN

**Moderately Slow**

G(add9) G D/F# Em7 D(add9) C(add9) G(add9)/B G/B

(Male) I thought that dreams be - longed \_ to oth-er men, — 'cause each time I \_ got close \_ they'd You  
 (Male) It seems like per - fect love's \_ so hard to find. I'd al-most giv - en up. You

G/A A7 C/D 3 D G(add9) D/F# Em7 D

fall a - part \_ a - gain. (Female) I feared my heart \_ would beat in \_ se - cre - cy. I  
 must have read \_ my mind. (Female) And all these dreams \_ I saved for a rain-y day, they're

C G(add9) G/B C Gadd9/B G/B C G/B B/D#

faced the nights\_ a - lone. (Both) Oh, how could I \_ have known that all my life \_ I on - ly need - ed you? —  
 fin - 'ly com - ing true. (Both) I'll share them all\_ with you, 'cause now we hold\_ the fu - ture in\_ our hands.

Em G/D C C/D D Gsus4(sus2) G D/G G D/E Em7 D/E Em7

—} Oh, Al - most Par - a - dise. We're knock-ing on \_ heav - en's door.. Al - most

Gsus4(add9) G D/G G D/E Em Em/D

Par - a - dise. How could we ask \_ for \_ more? I To Coda ♪

C Am C/D D7 C/G G

swear that I \_ can see \_ for - ev - er in your \_ eyes. Par - a - dise. —

1 Em9 Em D/C C/D 2 Gsus4(sus2) G E♭

(Male) And in your arms, — sal - va - tion's D.S. al Coda

C E♭ C/D D C/D D

not so far a - way. It's get - ting clos - er. (Both) Clos - er ev - 'ry day. — Al - most

**CODA**

Em9 Em D/C C/D C/G G D/E Em Am/C D C/G G G(add9)

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

## ALWAYS

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IRVING BERLIN

**Moderate Waltz**

F F C7

I'll be lov - ing you, Al - ways with a love that's true,

F F7 A/E E7

Al - ways. When the things you've planned need a help - ing hand, I will un - der -

(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME

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Lyric by HAL DAVID  
Music by BURT BACHARACH

**Bossa Nova**

I walk a - long the cit - y streets you used to walk a - long with me;  
When shad - ows fall I pass the small ca - fe where we would dance at night;

And ev -'ry  
And I can't

step I take re - calls how much in love we used to be. } Oh, how can I for - get you,

help re-call-ing how it felt to kiss and hold you tight.

When there is Al - ways Some-thing There \_ To Re-mind Me; Al - ways Some-thing There

To Re-mind Me. I was born to love you And I will

nev - er be free, You'll al-ways be a part of me. Wo wo wo.

1

2 Repeat and Fade

wo. I'll nev - er love an - oth - er, ba - by.  
I nev - er will for - get you, ba - by.

## ALWAYS TRUE TO YOU IN MY FASHION

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Words and Music by  
 COLE PORTER

**Gracefully**

If a cus - tom tail - ored vet \_\_\_\_\_  
 hi - o, Mis - ter Thorne \_\_\_\_\_ Asks me out for some - thing wet, \_\_\_\_\_  
 Calls me up from night 'til morn, \_\_\_\_\_ When the Mis - ter

C F C Fm  
 vet be - gins to pet \_\_\_\_\_ I cry "Hoo - ray!" \_\_\_\_\_ But I'm al - ways true to you, \_\_\_\_\_  
 Thorne once cor - nered corn \_\_\_\_\_ and that ain't hay, \_\_\_\_\_ But I'm al - ways true to you, \_\_\_\_\_

F6 Ebdim7 C/E Dm7b5 C D7 G7  
 dar - lin', in my fash - ion, Yes, I'm al - ways true to you, dar - lin', in my way.  
 dar - lin', in my fash - ion, Yes, I'm al - ways true to you, dar - lin', in my way.

C Dm7 G7 C F C  
 I've been asked to have a meal \_\_\_\_\_ By a big ty - coon in steel,  
 From Mil - wau - kee, Mis - ter Fritz Oft - en dines me at the Ritz,

Fm C Ebdim7 G7  
 If the meal in - cludes a deal, ac - cept I may, \_\_\_\_\_ But I'm  
 Mis - ter Fritz in - vent - ed Schlitz And Schlitz must pay! \_\_\_\_\_ But I'm

C C+ F6 Ebdim7 C/E Dm7b5 C  
 al - ways true to you, dar - lin', in my fash - ion, Yes, I'm al - ways true to you.  
 al - ways true to you, dar - lin', in my fash - ion, Yes, I'm al - ways true to you.

D7 G7 C F C C7 F Fmaj7 F6 Fm  
 dar - lin', in my way. \_\_\_\_\_ There's an oil man known as "Tex" \_\_\_\_\_ Who is  
 dar - lin', in my way. \_\_\_\_\_ Mis - ter Har - ris, plu - to - - crat, \_\_\_\_\_ Wantsto

C Cmaj7 C6 C7 F A7/E D7  
 keen to give me checks \_\_\_\_\_ And his checks, I fear, mean that "Tex" is here to  
 give my cheek a pat, \_\_\_\_\_ If the Har - ris pat means a Pa - ris hat, \_\_\_\_\_ Bé

G D7 G7 C C+ F6 Ebdim7  
 stay! \_\_\_\_\_ But I'm al - ways true to you, dar - lin', in my my  
 bé! \_\_\_\_\_ But I'm al - ways true to you, dar - lin', in my my

C/E Dm7b5 C D7 G7  
 fash - ion, Yes, I'm al - ways true to you, dar - lin' in my way!

1 C F C G7 2 C  
 From O -

**AMEN**

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**Words and Music by  
JESTER HAIRSTON**

## **Moderate Gospel**

## AMAZING GRACE

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With an easy flow

1. A - maz - ing \_\_\_\_ Grace! How sweet the sound that saved a \_\_\_\_  
2.-5. (See additional lyrics)

wretch like me! I once \_\_\_\_ was \_\_\_\_ lost but now \_\_\_\_ am \_\_\_\_  
found; was blind, but \_\_\_\_ now I see. 'Twas me.

## Additional Lyrics

2. T'was grace that taught my heart to fear,  
And grace my fears relieved;  
How precious did that grace appear  
The hour I first believed.
3. Thro' many dangers, toils and snares,  
I have already come;  
'Tis grace hath bro't me safe thus far,  
And grace will lead me home.
4. How sweet the name of Jesus sounds  
In a believer's ear.  
It soothes his sorrows, heals his wounds,  
And drives away his fear.
5. Must Jesus bear the cross alone  
And all the world go free?  
No, there's a cross for ev'ryone  
And there's a cross for me.

## AMERICA

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Flowing

My coun - try, 'tis of thee, Sweet land of liberty, My na - tive coun - try, try, thee, land of no - ble, free, Let mu - sic swell the breeze, And all the trees Our fa - thers' God, Au - thor from of er - ty,

Of thee I sing: Land where my fa - thers died, Thy name I sing: Land where my fa - thers died, Sweet To dom's we song: Long may thy fa - thers died, Land of woods and that dom's To Thee we sing: Long may thy fa - thers died, Land of woods and that dom's Pil - grim's pride. From ev - ery moun - tain - side Let free - dom ring!

tem - pled hills; My heart with rap -ture thrills Like that a - bove. breathe par - take; Let rocks their si - lence break, The sound pro - long. ho - ly light; Pro - tect us by Thy might, Great God, our King!

## AMERICA THE BEAUTIFUL

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**Broadly** B<sub>b</sub> Bdim7 F7 B<sub>b</sub> F+

O beau - ti - ful for spa - cious skies, For am - ber waves of grain, For  
O beau - ti - ful for pil - grim feet, Whose stern, im - pas - sioned stress, A  
O beau - ti - ful for he - roes proved In lib - er - at - ing strife, Who  
O beau - ti - ful for pa - triot dream That sees be - yond the years Thine

F#D

B<sub>b</sub> B<sub>b</sub>m6 F Fdim F C7 F7

pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain! A -  
thor - ough - fare for free - dom beat A - cross the wil - der - ness! A -  
more - than self their coun - try loved, And mer - cy more - than life! A -  
al - a - bas - ter cit - ies gleam, Un - dimmed by hu - man tears! A -

B<sub>b</sub> F7 B<sub>b</sub> B<sub>b</sub>7

mer - i - ca! A - mer - i - ca! God shed His grace on thee, And  
mer - i - ca! A - mer - i - ca! God mend thine ev - ery flaw, Con -  
mer - i - ca! A - mer - i - ca! May God thy gold re - fine, 'Til  
mer - i - ca! A - mer - i - ca! God shed His grace on thee, And

E<sub>b</sub> B<sub>b</sub> E<sub>b</sub> Edim7 B<sub>b</sub>/F F7 B<sub>b</sub>

crown thy good with broth - er - hood, From sea to shin - ing sea.  
firm thy soul in self con - trol, Thy lib - er - ty in law.  
all suc - cess be no - ble - ness, And ev - ery gain di - vine.  
crown thy good with broth - er - hood, From sea to shin - ing sea.

A-14

T-100

## AMONG MY SOUVENIRS

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Music by HORATIO NICHOLLS

**Moderately**

E<sub>b</sub> Edim7 Fm7 B<sub>b</sub>7 Bb9#5 E<sub>b</sub> E<sub>b</sub> dim7 Fm7 B<sub>b</sub>7

There's no-thing left for me. Of days that used to be. I live in mem - o - ry A - mong My Sou - ven -

E<sub>b</sub> Edim7 Fm7 B<sub>b</sub>7 Bb9#5 E<sub>b</sub> E<sub>b</sub> dim7 Fm7

irs. Some let - ters tied with blue. A pho - to - graph or two. I see a rose from you A -

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

mong My Sou - ven - irs. A few more to - kens rest with - in my trea - sure chest. And tho' they

B<sub>b</sub>7 G7 Cm F9 Bb9#5 E<sub>b</sub> Edim7 Fm7 B<sub>b</sub>7 Bb9#5

do their best To give me con - so - la - tion, I count them all a - part, And as the

E<sub>b</sub> E<sub>b</sub> dim7 Fm7 B<sub>b</sub>7

tear drops start, I find a bro - ken heart A - mong My Sou - ven - irs. irs.

1 E<sub>b</sub> Cm7 Fm7 Bb9#5 2 E<sub>b</sub> Abm6 E<sub>b</sub>

## AND SO IT GOES

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Words and Music by  
BILLY JOEL

Slow Ballad, with much rubato

The musical score consists of ten staves of music for voice and piano. The key signature is mostly common C, with occasional changes to A minor (Am), G major (G), F major (F), and D major (D/F#). The time signature is primarily common time, indicated by a 'C'. The vocal line features many sustained notes and grace notes, characteristic of a ballad style. The lyrics describe a heartbreak and a choice between safety and love.

**Chords and Progressions:**

- Staff 1: F, Asus, Am, C, F, G, C
- Staff 2: F, Asus, Am, C, F/G, C, C/Bb, F/A
- Staff 3: Fm6/Ab, C/G, Am, D/F#, Gsus, G, C, C/Bb, F/A
- Staff 4: Fm6/Ab, C/E, Am, D/F#, Gsus, G, C, F/C/E, F, Asus, Am
- Staff 5: C, F, G, C, F, Asus, Am, C, F, F/G
- Staff 6: C, F, Asus, Am, C, F/G, C
- Staff 7: C/Bb, F/A, Fm6/Ab, C/G, Am, D/F#, Gsus, G, C
- Staff 8: C/Bb, F/A, Fm6/Ab, C/G, Am, D/F#, Gsus, G, C
- Staff 9: Asus, Am, C, F, G, C, F, Asus, Am
- Staff 10: C, F, F/G, C, F, Asus, Am, C, F
- Staff 11: G, C/Bb, F/A, Fm6/Ab, C/G, F, F/G, C

**Lyrics:**

In ev'-ry heart there is a room,  
you in cau - tious tones;  
a sanc - tu - ar - y safe and strong.  
To heal the  
you an - swered me with no pre - tense.  
And still I

wounds from lov - ers past, un - til a new one comes a - long.  
I spoke to  
feel I said too much. My si - lence is my self de - fence.  
And ev - 'ry time I've held a

rose it seems I on - ly felt the thorns.  
And So It Goes And So It Goes,

and so will you soon I sup - pose.  
But if my si - lence made you leave, then

that would be my worst mis - take. So I will share this room with you.  
And you can have this heart to break..

And this is

why my eyes are closed, it's just as well for all I've seen.  
And So It Goes.

And So It Goes and you're the on - ly one who knows.  
So I would choose to be with

you. That's if the choice were mine to make. But you can make de - ci - sions, too.  
And

you can have this heart to break.

And So It Goes, And So It Goes, and you're the on - ly one who knows.

## ANNIVERSARY SONG

B-31  
125  
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By AL JOLSON  
and SAUL CHAPLIN

Moderately

B7 Em  
Oh! night how seemed we danced on in - the night - we were wed -  
night seemed to fade in - to blos - som - ing dawn.

Am Em B7  
We vowed our true love though a word was - n't  
The sun shone a new but the dance lin - gered

Em B7 Em  
said on world was in bloom, there were stars -  
on Could we but re live that sweet mo -

Am Em  
in the skies Ex - cept for the few that were -  
ment sub lime We'd find that our love is un -

B7 Em N.C. To next strain Em Fine D9  
there al - tered in your eyes. Dear, as I held you so  
in by time.

G D7 G B7  
close in my arms, An - gels were sing - ing a hymn to your charms Two hearts gent - ly

Em Am B7 Em D.C. al Fine  
beat - ing were mur - mur - ing low "My dar - ling, I love you so." The

## THE ANNIVERSARY WALTZ

B-31  
125  
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Words and Music by AL DUBIN  
and DAVE FRANKLIN

Moderately

C6 C#dim7  
Tell me I may al - ways dance the An - ni - ver - sa - ry Waltz with

G7 Dm7 G7 Dm7  
you. Tell me this is real ro - mance, An an - ni - ver - sa - ry

G9 G+ C6 C#dim7 G9 G7 C9 F  
dream come true. Let this be the an - them to our fu - ture years, To

A7 D9 G7#5 C6  
mil - lions of smiles and a few lit - tle tears. May I al - ways lis - ten

A7 D7 G7 1 C 2 C  
to the An - ni - ver - sa - ry Waltz with you. you.

## **ANNIE'S SONG**

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Words and Music by  
JOHN DENVER

### **Moderately**

Moderately

Dsus G A Bm G  
You fill up my sen - ses like a night in a  
D D/C# D/B D/A G F#m Em G  
for - est, Like the moun - tains in spring - time, like a walk in the  
A7 G A Bm G D D/C#  
rain. Like a storm in the des - ert, like a sleep - y blue o - cean.  
D/B D/A G F#m Em A7 D Dsus D Dsus  
— You fill up my sen - ses, come fill me a - gain. Come let me  
G A Bm G D D/C# D/B D/A G  
love you, let me give my life to you. Let me drown in your laugh -  
sen ses like a night in a for - est. Like the moun-tains in spring -  
F#m Em G A7 G A Bm  
ter, let me die in your arms. Let me lay down be - side you, let me like a  
time, like a walk in the rain. Like a storm in the des - ert, like a  
G D D/C# D/B D/A G F#m Em A7  
al - ways be with you. You Come let me love you, come love me a -  
sleep - y blue o - cean. You fill up my sen - ses, come fill up my gain.  
 1 D Dsus D Dsus | 2 D Dsus D  
gain. You fill up my gain.

# **ANOTHER OP'NIN', ANOTHER SHOW**

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Words and Music by  
**COLE PORTER**

**Brightly**      **Eb**

An - oth - er Op' - nin', An - oth - er Show \_\_ In Phi - ly, Bos - ton or  
 oth - er job \_\_ that you hope, at last, \_\_ will make your fu - ture or for -  
 Bb7 E $\flat$  Bbdim7 Bb7 E $\flat$  C7b9  
 Balt - i - moe. \_\_ A chance for stage - folks to say "hel - lo" \_\_ an - oth - er op' -  
 get your past \_\_ An - oth - er pain \_\_ where the ul - cers grow \_\_ an - oth - er op'  
 Abm9 Bb7 | 1 E $\flat$  Bb7 | 2 E $\flat$  D7 Gm  
 - nin' of an - oth - er show. An - show! Four - weeks \_\_ you re -

D7 Gm Eb7 D7  
hearse and re - hearse. — Three weeks — and it could - n't be worse —  
Gm C9 F F7 Bb Bb7 Gm7  
One week — will it ev - er be right? — Then out o' the hat, — it's that  
C7 F7#5 Bb Bb7 Eb Bb Eb6  
big first night! — The o - ver - ture — is a - bout to start. — You cross your fin -  
- gers and hold your heart, — It's cur - tain time — and a - way we go, — An -  
1 Eb C7b9 Abm9 Bb7 Eb Bb7 2 Eb C7b9 F7  
oth - er op' - nin' of an - oth - er show. An - oth - er op' - nin', just an - oth - er  
Bb7 Eb  
Fm7 Bb9 Cm7 B+ Eb Bb7 Bb7b5 Bb7 Eb  
op' - nin' of an - oth er show!

B-35  
T90**ANSWER ME, MY LOVE**

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Words and Music by GERHARD WINKLER and FRED RAUCH  
English Lyric by CARL SIGMAN

**Slow Waltz**

Eb Bb Ab Abm Ebssus Eb Ab6  
An - swer me, oh, my love, Just what sin have I been guilt - y of? Tell me how I came to  
lose your love? — Please An - swer Me, My Love. You were mine yes - ter-day, I be - lieved that love was  
Ebmaj9 Gbdim7 Fm7 Bb7 Eb Bb Ab Abm  
here to stay, Won't you tell me where I've gone a-stray? — Please An - swer Me, My Love.  
Gm Eb9 Gm6 Gm Eb6/9  
If you're hap - pi - er with - out me, I'll try not to care, But if you still think a - bout me, Please  
F7 Bb7 Eb Bb Ab Abm  
lis - ten to my prayer. You must know I've been true. Won't you say that we can  
Ebmaj9 Gbdim Fm7 Bb7 Eb Bb  
start a - new. In my sor - row now I turn to you, — Please An - swer Me, My Love. Love.

## ANY DAY NOW

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Words and Music by  
BOB HILLIARD and BURT BACHARACH

**Tenderly**

F Am Bbmaj7 Bdim7

An-y Day Now I will hear you say, "Good-bye, my love," And you'll be on your way. Then, my  
Day Now when your rest-less eyes meet some-one new. Oh, to my sad sur-prise. And the

F F+ Dm Bbm F C7sus

wild, beau-ti - ful bird, you will have flown, oh. An-y Day Now I'll be all a - lone, oh.  
blue shad-ows will fall all o - ver town, oh. An-y Day Now love will let me down, oh.

1 F 2 F Dm Am

An-y I know I should-n't want to keep you if you don't want to

Bbmaj7 C7sus F Am Dm Am Dm

stay. And yet un-til you're gone for - ev - er I'll be hold - ing on for dear life,

C7sus Bb C7sus F Am

hold-ing you this way. beg-in' you to stay. An-y Day Now When the clock strikes

Bbmaj7 Bdim F

go, you'll call it off. And then my tears will flow. And the blue shad-ows will fall all o - ver

Dm Bbm F C7sus F

town. oh. An-y Day Now love will let me down 'cause you won't be a - round.

## ANY TIME

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Words and Music by  
HERBERT HAPPY LAWSON

**Moderately**

E7 A7 D7

An - y Time you're feel - ing lone - ly, An - y Time you're feel - ing

G C Cm G E7 A7

blue, An - y Time you feel down - heart - ed, That will prove your

D7 E7 A7

love for me is true. An - y Time you're think - ing 'bout me,

D7 D7 C7 B7 E7

That's the time I'll be think-ing of you. So An - y Time you say you

A7 C#dim7 D7 G C G

want me back a - gain, That's the time I'll come back home to you.

## ANYTHING YOU CAN DO

Words and Music by  
IRVING BERLIN© Copyright 1946 by Irving Berlin  
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Moderately

G7 C G7 C G7 C  
 Annie: An - y - thing You Can Do, I can do bet - ter. I can do an - y - thing bet -  
 Annie: An - y - thing you can buy, I can buy cheap - er. I can buy any - y - thing cheap -  
 Annie: An - y - one you can lick, I can lick fast - er. I can lick an - y - one fast -

G7 C G7 C  
 - ter than you. Frank: No you can't. Annie: Yes I can. Frank: No you can't.  
 - er than you. Frank: Fif - ty cents. Annie: For - ty cents. Frank: Thir - ty cents.  
 - er than you. Frank: With your fist. Annie: With my feet. Frank: With your feet.

G C G7 Dm7/G G7 C  
 — Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.  
 — Annie: Twen - ty cents. Frank: No you can't. Annie: Yes I can, yes I can.  
 — Annie: With an axe. Frank: No you can't. Annie: Yes I can, yes I can.

G7 C G7 C G7 C  
 An - y - thing you can be, I can be great - er. Soon - er or lat - er, I'm great -  
 An - y - thing you can dig, I can dig deep - er. I can dig an - y - thing deep -  
 An - y school where you went, I could be mas - ter. I could be mas - ter much fast -

G7 C G7 C  
 - er than you. Frank: No you're not. Annie: Yes I am. Frank: No you're not.  
 - er than you. Frank: Thir - ty feet. Annie: For - ty feet. Frank: Fif - ty feet.  
 - er than you. Frank: Can you spell? Annie: No I can't. Frank: Can you add?

G7 C G7 Dm7/G G7 C  
 — Annie: Yes I am. Frank: No you're not. Annie: Yes I am, yes I am.  
 — Annie: Six - ty feet. Frank: No you can't. Annie: Yes I can, yes I can.  
 — Annie: No I can't. Frank: Can you teach? Annie: Yes I can, yes I can.

Em Em6 Dm Dm6  
 Frank: I can shoot a par - tridge with a sin - gle car - tridge. Annie: I can get a spar - row with -  
 Frank: I can drink my li - quor fast - er than a flick - er. Annie: I can do it quick - er and -  
 Frank: I could be a rac - er quite a stee - ple chas - er. Annie: I can jump a hur - dle e -

Dm6 D7 Am7 D7 Am7 D7 G7  
 — a bow and ar - row. Frank: I can do most an - y - thing. Annie: Can you bake a pie? Frank: No.  
 — get e - ven sick - er. Frank: I can live on bread and cheese. Annie: And on - ly on that? Frank: Yes.  
 — ven with my gir - dle. Frank: I can o - pen an - y safe. Annie: With - out be - ing caught? Frank: Yes.

Dm7 G9 G7 C G7 C  
 Annie: Neith - er can I. An - y - thing you can sing, I can sing loud - er.  
 Annie: So can a rat. An - y note you can reach, I can go high - er.  
 Annie: That's what I thought. An - y note you can hold, I can hold long - er.

G7 C G7 C G7 C  
 I can sing an - y - thing loud - er than you. Frank: No you can't. Annie: Yes I can. Frank: No you can't.  
 I can sing an - y - thing high - er than you. Frank: No you can't. Annie: Yes I can. Frank: No you can't.  
 I can hold an - y note long - er than you. Frank: No you can't. Annie: Yes I can. Frank: No you can't.

G7 C G7 Dm7/G G7 C 1,2 3 Fmaj7/G C6/9  
 — Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.  
 — Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.  
 — Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.

## APACHE

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By JERRY LORDAN

**Moderately**

The sheet music for "Apache" consists of eight staves of musical notation. The first seven staves are in common time (indicated by a 'C') and the eighth staff is in 2/4 time (indicated by a '2'). The key signature is A major (no sharps or flats). The chords used include Am, D, Am, D, Dm, G, Dm, E7, Am, D, Am, F, Am, F, Am, G7, C, F, G7, F, Am, D, G7, Am, D, Coda, D, Am, D, Am. The tempo is marked as "Moderately". The lyrics are not explicitly written below the notes but are implied by the chord progressions.

## APRIL IN PARIS

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Words by E.Y. HARBURG  
 Music by VERNON DUKE

**Moderately**

The sheet music for "April in Paris" consists of ten staves of musical notation. The key signature is A major (no sharps or flats). The chords used include Fm6/G, C6, Dm7b5, G7, Cmaj7, A - pril In Par - is, chest-nuts in blos - som, hol - i - day ta - bles un - der the trees, Gm7, C7, F6, Em7, Am, F#m7b5, A - pril In Par - is, this is a feel - ing, no one can e - ver -, B7#5, B7b9, E7#5, E7, Em7b5, A7, F#m7b5, Fdim, C6/E, Fm6, C/E, re - pri - se, I nev - er knew the charm of Spring, nev - er met it face to face, Bm7b5, E7b9, Am, Am/G, F#m7b5, B7#5, B7, Emaj7, Dm7, G7, Fm6/G, I nev - er knew my heart could sing, nev - er missed a warm em - brace, till A - pril In Par - is, C6, Em7b5, A7#5, D7, G7, C, whom can I run to, what have you done to my heart?



## ARE YOU MY LOVE?

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Gracefully**

The musical score consists of six staves of music for voice and piano. The first staff starts with E♭, followed by A♭, E♭, A♭, E♭, and A♭. The lyrics are: "Are You My Love? Then life's begun for me. Are You My Love,". The second staff starts with E♭, followed by Fm7, B♭7, E♭, Fm7, B♭7, and E♭. The lyrics are: "the moon and sun for me? Are you my joy, Are you my". The third staff starts with Am7, D7, Gm, Cm7, F7, B♭7, B♭dim7, Fm7/B♭, and B♭7b9. The lyrics are: "pain? Are you my un - i - verse, earth and heav - en?". The fourth staff starts with E♭, followed by A♭, E♭, A♭, E♭, and A♭. The lyrics are: "Are you a dream that's o - ver - tak - en me? If you're a dream,". The fifth staff starts with E♭, followed by Fm7, B♭7, E♭, E, E♭, and A♭7. The lyrics are: "then don't a - wak - en me, my heart must know or lose its beat.". The sixth staff starts with E♭, followed by Cm, Fm7, B♭7, 1 E♭, Fm7, B♭7, and 2 E♭. The lyrics are: "Are You My Love, my sweet? sweet? \_\_\_\_\_".

## ARE YOU SINCERE

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Words and Music by  
WAYNE WALKER

**Moderately**

The musical score consists of six staves of music for voice and piano. The first staff starts with Cmaj7, Dm7, G7, G7#5, Cmaj7, Dm7, and G7. The lyrics are: "Are You Sin-cere when you say, 'I love you?' \_\_\_\_\_ Are You Sin-cere when you say, 'I'll be true?' \_\_\_\_\_ Do you". The second staff starts with C, Am, C7, F, Fm, C, F, Dm7, C, Am7, Dm7, and G7. The lyrics are: "mean ev'-ry word that my ears have heard? I'd like to know which way to go, Will our love grow, Are You Sin -". The third staff starts with C, F, C, G7#5, Cmaj7, Dm7, G7, G7#5, Cmaj7, Dm7, and G7. The lyrics are: "cere? \_\_\_\_\_ Are You Sin-cere when you say you miss me? \_\_\_\_\_ Are You Sin-cere ev'ry time you kiss me? \_\_\_\_\_ And are". The fourth staff starts with C, Am, C7, F, Fm, C, F, Dm7, C, Am7, Dm7, G7, and C. The lyrics are: "you real-ly mine ev'-ry day, all the time; I'd like to know which way to go. Will our love grow, Are You Sin-cere? \_\_\_\_\_".

## AREN'T YOU GLAD YOU'RE YOU

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

F Bb6 Bdim7 C C7 F Gm7 F C7

Ev - 'ry time you're near a rose Aren't you glad you've got a nose? And if the dawn is

F C G7 C7sus C7 F Bb6 Bdim7

fresh with dew, Aren't You Glad You're You? When a mead - ow - lark ap - pears

A E7 A E A Bm7 E7 A E7 A Bm7 E7 A C7

Aren't you glad you've got two ears? And if your heart is sing - ing, too, Aren't You Glad You're You? You can

Cm9 F7 Cm7 F7 Bb Bbm7 Eb7 Abmaj9 Gm7 C7

see a sum - mer sky or touch a friend - ly hand or taste an ap - ple pie.

F Bb6 C7 F Bb6 Bdim7 C C7

Par - don the gram - mar but ain't life grand? - And when you wake up each morn Aren't you glad that

F Gm7 F C7 F D7 Gm7 C9 | 1 F C7 | 2 F

you were born? Think what you've got the whole day through, Aren't You Glad You're You? You?

ARRIVEDERCI ROMA  
(Goodbye To Rome)

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Italian Words by PIETRO GARINEI  
and SANDRO GIOVANNINI  
English Words by CARL SIGMAN  
Music by RENATO RASCEL

Moderately

G Cm D7 G B7 C E7/ B

Ar - ri - ve - der - ci, Ro - ma. Good - bye, good - bye to Rome. —

Am N.C. D7

Cit - y of a mil - lion moon - lit plac - es, cit - y of a mil - lion warm em - brac - es, Where I found the

G Bb7 Am7 D7 G Cm D7 G

one of all the fac - es far from home. Ar - ri - ve - der - ci, Ro - ma. It's

B7 C E7/ B Am N.C. D7

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

G

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

## AS IF WE NEVER SAID GOODBYE

The producers gratefully acknowledge the role of Amy Powers in the development of Sunset Boulevard.

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Music by ANDREW LLOYD WEBBER  
Lyrics by DON BLACK and CHRISTOPHER HAMPTON

Moderately

**F** Fmaj7 **Bb/F**

NORMA: I don't know why I'm frightened \_\_\_\_\_ I know my way a-round here. \_\_\_\_\_ The So  
this time will be big - ger, \_\_\_\_\_ and bright-er than we knew it. \_\_\_\_\_  
card - board trees, the painted seas, - the sound here. \_\_\_\_\_ Yes, a world to re - dis - cov - er,  
watch me fly, we all know I \_\_\_\_\_ can do it. \_\_\_\_\_ Could I stop my hand from shak - ing? \_\_\_\_\_

**Gm7** **Eb** **Bb/D** **C7**

but I'm not in an - y hur - ry, \_\_\_\_\_ and I need a mo - ment. The The  
Has there ev - er been a mo - ment \_\_\_\_\_ with so much to live - for? The The  
Fmaj7 **Gm/F**

whis-pered con - ver - sa - tions \_\_\_\_\_ in o - ver-crowd - ed hall - ways, \_\_\_\_\_ the  
whis-pered con - ver - sa - tions \_\_\_\_\_ in o - ver-crowd - ed hall - ways, \_\_\_\_\_ so

**F** **Fmaj7** **Ebmaj7** **Bb/D**

at - mos - phere \_\_\_\_ as thrill-ing here - as al - ways. \_\_\_\_\_ Feel the ear - ly morn - ing mad - ness,-  
much to say, \_\_\_\_ not just to - day - but al - ways. \_\_\_\_\_ We'll have ear - ly morn - ing mad - ness,-

**Gm7** **Fmaj7/C**

feel the ma - gic in the mak - ing. \_\_\_\_\_ Why, ev - 'ry-thing's As If We  
we'll have ma - gic in the mak - ing. \_\_\_\_\_ Yes, ev - 'ry-thing's As If We  
**Bb/C** To Coda **F** **Fmaj7**

Nev - er Said Good - bye. \_\_\_\_\_ I've spent so man - y morn - ings, \_\_\_\_\_ just  
Nev - er Said Good -

**Gm/F** **F** **Fmaj7** **Ebmaj7**

try - ing to re - sist you, \_\_\_\_\_ I'm trem - bling now, - you can't know how - I've missed you, \_\_\_\_\_  
Bb/F **Gm7**

missed the fair - y tale ad - ven - tures \_\_\_\_\_ in this ev - er - spin - ning play - ground.

**Eb** **Bb/D** **C7** **Fmaj7**

We were young to - - geth - er, I'm com - ing out of make - up,

**Bb/F** **F**

the light's al - read - y burn - ing, \_\_\_\_\_ not long un - til \_\_\_\_\_ the

**Fmaj7** **Ebmaj7** **Bb/D**

cam - 'ras will \_\_\_\_ start turn - ing, \_\_\_\_\_ and the ear - ly morn - ing mad - ness, \_\_\_\_\_

**Gm** **Fmaj7/C**

and the ma - gic in the mak - ing, \_\_\_\_\_ yes, ev - 'ry-thing's As If We

Gm7/C F Am7 Dm Am7  
Nev - er Said Good - bye. I don't want to be a - lone, that's all in the

Dm7 C Dm Am Dm C7 D.S. al Coda  
past. This world's wait - ed long e - enough, — I've come home at last, and

**CODA**  $\oplus$  Dm Dm/B Fmaj7/C Bb6/C C7  
bye, — yes, ev - 'ry-thing's As If We Nev - er Said Good -

F E $\flat$ /F B $\flat$  C F C7 Bb/F F  
bye. — We taught the world new ways to dream.

## AS TEARS GO BY

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

Moderately

D E7 G A7 D E7  
It is the eve - ning of the day. — I sit and watch the chil - dren  
My rich - es can't buy ev - 'ry - thing. — I want to hear the chil - dren

G A7 G A7 D Bm  
play. — Smil-ing fac - es I can see. — but not for me.  
sing. — All I hear is the sound

G F $\sharp$ m Em7 A7 D Bm G  
I sit and watch As Tears Go By. — of rain - fall-ing on the ground.. — I sit and

F $\sharp$ m Em7 A7 § D E7 G A7  
watch As Tears Go By. — It is the eve - ning of the day, —

D E7 G To Coda  $\oplus$  A7 G A7 D  
I sit and watch the chil - dren play. — Do-in' things I used to do — they think are

Bm G F $\sharp$ m Em7 A7 D.S. al Coda  
new, — I sit and watch As Tears Go By. —

**CODA**  $\oplus$  A7 Em7 A7 D  
— Mm —

## AS LONG AS HE NEEDS ME

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Words and Music by  
LIONEL BART

**GRADE**

Slowly

Cmaj9 C6 Cmaj9 C6 Cmaj9 C<sup>#</sup>dim7 Dm7 G7 Dm B<sup>b</sup> G7

As Long As He Needs Me I know where I must be. I'll cling on steady. As Long As

Fm6 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Cmaj9 C<sup>#</sup>dim7 Dm7 G7

He Needs Me. As long as life is long. I'll love him, right or wrong; And some-how

Dm7 B<sup>b</sup> G7 Fm6 G7 Cmaj9 C6 F G7 Cmaj9 C

I'll be strong As Long As He Needs Me. If you are lone-ly then you will know When some-one

Am7 D7 Dm7 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C<sup>#</sup>dim7 Dm7 G7

needs you you love them so. I won't be-tray his trust. Tho' people say I must. I've got to

Dm7 D9 1 Dm7 G9 C G7 2 Dm7 G7<sup>b</sup>9 C6

stay true, just As Long As He Needs Me. As Long As He Needs Me.

## AT MY FRONT DOOR

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Words and Music by JOHN C. MOORE  
and EWART G. ABNER, JR.

**With a beat**

G6 G7 C7

Cra-zylit-tle ma-ma come knock-ing, knock-ing At My Front Door, door, door. Cra-zylit-tle ma-ma come knock-ing,

G6 D7 C7 G

knock-ing At My Front Door. Cra-zylit-tle ma-ma come knock, knock, knock-ing Just like she did it be-fore.

G6 G7 C7

I woke up this morn-ing with a feel-ing of de-spair, I tel-e-phoned my ba-by but she was-n't there. Heard

G G7 C7

some-one knock-ing, and much to my sur-prise. There stood my ba-by, look-ing in my eyes. Cra-zylit-tle ma-ma come

C7 G6

knock, knock, knock-ing Just like she did it be-fore. If you got a lit-tle ma-ma and ya want to get a-long, Teach

G7 C7 G6

your lit-tle ma-ma right from wrong. Tell her that you love her like you did be-fore, She'll come knock, knock, knock-ing

D7 C7 G6 1 2

at your door. Cra-zylit-tle ma-ma come knock, knock, knock-ing Just like she did it be-fore.

## AT SUNDOWN

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Words and Music by  
WALTER DONALDSON

**Medium Swing**

Gm C7 F

Ev - 'ry lit - tle breeze is sigh - ing of the love un - dy - ing At Sun - - down, \_\_\_\_\_  
cot - tage coz - y the world seems ros - y At Sun Sun - - down, \_\_\_\_\_

D7 Gm C7 F

Ev - 'ry lit - tle bird is rest - ing and feath - er nest - ing At Sun - - down, \_\_\_\_\_  
Where a lov - ing smile will greet - me and al - ways meet - me At Sun Sun - - down, \_\_\_\_\_

A7 D7 G7

Each I lit - tle seem to rose sigh, - bud I'm is in sleep heav - ing \_\_\_\_\_ While When  
I'm in a lit - tle

1 C7 C+ F D7

shad - ows - are creep - ing. \_\_\_\_\_ In a lit - tle

2 Gm C7 F

night is fall - - ing and love is call - ing me home. \_\_\_\_\_

## AUF WIEDERSEHN

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**Flowing**

A♭ A♭/C

Love lives ev - er, Know - ing no word like good -

E♭7 B♭m B♭m/A♭ E♭/G E♭ B♭7

bye, \_\_\_\_\_ Hearts may sev - er, True love can

E♭ E♭7 A♭ B♭m

nev - er die! \_\_\_\_\_ Calm all your fears and dry all your

E♭7 A♭ Fm7 B♭7 E♭ Fm

tears, Love will re - main when all else shall wane, Guid - ing me

E9 A♭/E A♭ D♭ E♭ A♭

on thro' the years: Auf Wie - der - sehn, Auf Wie - der - sehn! \_\_\_\_\_

## AULD LANG SYNE

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Moderately F C7 F F7 B♭ Bdim7 F

Should auld ac-quaint-ance be for-got, and nev-er brought to mind? Should auld ac-quaint-ance  
C7 A/C♯ Dm Gm7 C7 F C7#5 F C7  
be for-got and days of Auld Lang Syne? For Auld Lang Syne, my dear, for  
F F7 B♭ F C7 A/C♯ Dm Gm7 C7 F  
Auld Lang Syne, We'll tak' a cup o' kind-ness yet, for Auld Lang Syne.

## AUTUMN IN NEW YORK

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VERNON DUKE

Liltingly and Freely

Gm7 Am7 B♭6 C7 F6 Am7 D7b9

Au-tumn In New York, Why does it seem so in-vit-ing?  
Au-tumn In New York, The gleam-ing roof-tops at sun-down.  
Gm7 Am7 B♭6 C7 Am7b5 D7

Au-tumn In New York, It spells the thrill of first night-ing,  
Au-tumn In New York, It lifts you up when you're run-down,  
Gm7 B♭m7 E♭7 A♭ Cm Dm7b5

Glitter-ing crowds and shim-mer-ing clouds in can-yons of steel,  
Jad-ed rou-és and gay di-vor-ees in who lunch at the Ritz, They're Will  
Cm/G D7 G7#5 C Cmaj7 C7 C7#5 Gm7 Am7

mak-ing me feel I'm home, It's Au-tumn In New York,  
tell you that "it's" di-vine! This Au-tumn In New York,  
B♭6 C7 F6 Am D7 D♭7 Cm7 Dm7 E♭m6 F7

that brings the pro-mise of new love; Au-tumn In New York is of-ten min-gled with  
trans-forms the slums in to May fair; Au-tumn In New York, you'll need no cas-tles in  
B♭m Fm C7#5 Fm A♭7#5 D♭ A♭7#5 D♭ A♭m6

pain. Dream-ers with emp-ty hands may sigh for ex-o-tic lands; It's Greet  
Spain. Lov-ers that bless the dark on bench-es in Cen-tral Park  
Gm7 Am7 B♭m6 C7b9 1 Fm C7 2 Fm Gm7 Fm6

Au-tumn In New York, It's good to live it a-gain. gain.

# BABY ELEPHANT WALK

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by Famous Music Corporation

Words by HAL DAVID  
Music by HENRY MANCINI

**Brightly, with humor**

The musical score for "Baby Elephant Walk" consists of six staves of music. The first staff starts in F major and moves to B♭ major. The second staff begins with a key change to C major. The third staff starts in B♭ major. The fourth staff begins with a key change to F major. The fifth staff starts in B♭ major. The sixth staff concludes with a key change to F major.

# BABY, IT'S YOU

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Words and Music by MACK DAVID,  
BURT BACHARACH and BARNEY WILLIAMS

**Moderately Slow**

The musical score for "Baby, It's You" consists of ten staves of lyrics and music. The lyrics are as follows:

- It's not the way you smile — that touched my heart. —
- You should hear what they say — a - bout — you. —
- It's not the way you kiss — that tears me a - part. —
- They say you've nev - er nev - er nev - er been true. —
- Man - y man - y nights roll by. —
- Does - n't mat - ter what they say. —
- I sit a - lone at home and cry o - ver
- I know I'm gon - na love you any old way, — what can I
- you. —
- What can I do? —
- I can't help my - self, —
- 'Cause, Ba - by, It's You. —
- Ba - by, It's You. —
- do when it's true. —
- I don't want no - bod - y,
- 'Cause, Ba - by, It's You. —
- Ba - by It's You. —

BABY BABY

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Reunion Music Group, Inc.  
EDWARD GRANT MUSIC, INC. Administered by BMG SONGS, INC.

**Words and Music by AMY GRANT  
and KEITH THOMAS**

### Moderately

F Bb6 F/Bb F Bb6 F/C F Bb6 F/Bb  
 Ba - by, Ba - by, I'm tak - en with the no - tion \_\_\_\_\_ to love you with the  
 Ba - by, Ba - by, the stars are shin - ing for you \_\_\_\_\_ and just like me I'm  
 F Bb6 F/C F Bb6 F/Bb F Bb6 F/C  
 sweet - est of de - vo - tion. \_\_\_\_\_ Ba - by, Ba - by, my ten - der love will flow from  
 sure that they a - dore you. \_\_\_\_\_ Ba - by, Ba - by, go walk - ing through the for - est.  
 F Bb6 F/Bb F Bb6 F/C Ebmaj9  
 the blu - est sky - to the deep - est o - cean. Stop for a min - ute. Ba -  
 The birds a - bove are sing - ing you a cho - rus. Stop for a min - ute. Ba -  
 Cm11 1 F Bb6 F/Bb F Bb6 F/C F Bb6 F/Bb F Bb6 F/C  
 - by, I'm so glad you're mine, \_\_\_\_\_ yeah. - You're mine.  
 2 F Bb6 F/Bb F Bb6 F/C C Bb  
 - oh yeah. \_\_\_\_\_ And ev - er since the day you put my heart in mo - tion,  
 C Bb/Eb G C6 G/C G C6 G/D G C6 G/C  
 ba - by, I real - ize that there's just no get - ting o - ver you.  
 G C6 G/D G C6 G/C G C6 G/D G C6 G/C  
 Ba - by, Ba - by, in an - y kind of wea - ther I'm here for you  
 G C6 G/D G C6 G/C G C6 G/D G C6 G/D  
 al - ways and for - ev - er. \_\_\_\_\_ Ba - by, Ba - by, no mus - cle man could sev - er  
 G C6 G/C G C6 G/D Fmaj9  
 my love for you is true and it will nev - er stop for a min - ute. Ba -  
 Dm11 G C6 G/C G C6 G/D D C  
 - by, I'm so glad you're mine. \_\_\_\_\_ And ev - er since the day you  
 D C/F F Bb6  
 put my heart in mo - tion, ba - by, I re - al - ize \_\_\_\_\_ there's no get - ting o - ver you.  
 Ab/Db Gm/C F Bb6 Ab/Db Gm/C F Bb6 Ab/Db Gm/Eb F Bb6  
 Ab/Db Gm/Eb C Bb C  
 And ev - er since the day you put my heart in mo - tion, ba - by, I re - al - ize that there's

B<sub>b</sub>/E<sub>b</sub> G C6 G C6 G/D G C6 G

just no get - ting o - ver you. O - ver you.

Dm7 Cm7 B<sub>b</sub>maj7 Am7**5** G C6 B<sub>b</sub>/E<sub>b</sub> Am/D

Baby, Baby, al - ways and for - ev - er. Ba - by Ba - by, be mine.

think about you it makes me smile.

G C6 B<sub>b</sub>/E<sub>b</sub> Am/D G C6

(Ba - by, I'm so glad that.) Here for you, ba - giving by, love.  
(Ba - by, I'm so glad that.) Don't stop, ba - giving by, love.

B<sub>b</sub>/E<sub>b</sub> Am/D G C6 B<sub>b</sub>/E<sub>b</sub> Am/D Repeat ad lib. and Fade

I'm so glad you're mine. Don't stop, no. (Ba - by, I'm so glad that.) (Ba - by, I'm so glad that.) When I

## BABY MINE

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Words by NED WASHINGTON  
Music by FRANK CHURCHILL

Moderately slow

E<sub>b</sub> B<sub>b</sub>/D Cm Cm/B<sub>b</sub> A<sub>b</sub>6 A<sub>b</sub>m6 A<sub>b</sub>m6/B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>/D

Ba - by mine don't you cry. Ba - by  
Lit - tle one when play. don't you  
From your head to your toes, you're not

Cm Cm/B<sub>b</sub> A<sub>b</sub>6 A<sub>b</sub>m6 A<sub>b</sub>m6/B<sub>b</sub> B<sub>b</sub>7 A<sub>b</sub> A<sub>b</sub>/G Fm7

Mine dry your eye. Rest your head close to my  
mind what they say. Let those eyes spar - kles and  
much, good - ness knows, but you're so pre - cious to

A<sub>b</sub>6 A<sub>b</sub>dim To Coda 1 E<sub>b</sub>/G Fm7 E<sub>b</sub> B<sub>b</sub>9sus 2 E<sub>b</sub>/G Fm7 E<sub>b</sub> G7#5

heart, nev - er to part, ba - by of mine. mine.

shine, nev - er a tear, ba - by of  
me, sure as can be ba - by of

Somewhat faster

Cm Dm7 Dm7/G G7 Cm

If they knew sweet lit - tle you, they'd end up lov - ing you

Dm7 Dm7/G G7 Cm Cm/E<sub>b</sub> Gm Gm/B<sub>b</sub>

too. All those same peo - ple who scold you,

D.C. al Coda CODA

Cm Am7**5** D7 Gm D/F# Fm7 B<sub>b</sub>7 E<sub>b</sub>

what they'd give just for the right to hold you. mine.

**BABY**  
(You've Got What It Takes)

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Words and Music by CLYDE OTIS  
and MURRAY STEIN

Medium shuffle beat

Well, now, it takes more — than a rob-in  
To make the win-ter go; — And it takes two lips of  
fire — To melt a-way the snow. — Well, it takes two hearts a cook - in' To make a fire grow..  
— And Ba-by, You've Got What It Takes. — You know it takes a lot of kiss-in' To  
make a ro-mance sweet, — Ooh, — It takes a lot of lov - in' To make my life com-plete; — And it  
takes a lot — of wom-an To knock me off my feet, — And Ba-by, You've Got What It  
Takes. I say Mm — Uh - huh - huh. Mm —  
— You know you've got just what it takes. Be-cause it takes more — than an ef - fort To stay a - way from you.  
— It takes more than a life-time To prove that I'll be true; — But it takes some-bod-y  
spe - cial To make me say, "I do," — And Ba - by, You've Got What It Takes. —

**BACK IN YOUR OWN BACKYARD**

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Words and Music by AL JOLSON,  
BILLY ROSE and DAVE DREYER

Medium Swing G E♭7 Am7 D7 D+  
The bird with feath-ers of blue, — is wait-ing for you. — Back In Your Own — Back -

G6 D7 G E♭7 Am7 D7  
yard, — You'll see your cas - tle in Spain, — Through your win - dow - pane; — Back In Your Own -

G Bm Bm7 E7  
Back - yard. — Oh, you can go to the East, go to the West, But some day you'll come —

A9 Am7 D7 D+ G E♭7 Am7

Wear-y at heart back where you start-ed from. You'll find your hap - pi - ness lies, Right un-der your eyes, -

D7 I G D7 D+ G Cm G

Back In your Own Back - yard. The bird with yard. —

## BALLADE POUR ADELINE

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By PAUL de SENNEVILLE

**Slowly**

C Dm

G C Dm G

C Am Em F G C G/B Am Em

F G7sus G7 8va.....

C Dm G C Eb F G C Dm

G C Am Em F G C Am Em

F G7sus G7 8va.....

C Dm G C Eb F G C

C Dm G C F G C

Dm G C F G C F G C

## BALI HA'I

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

Musical score for 'Bali Ha'i' featuring lyrics and chords. The score consists of two staves of music with lyrics underneath. The first staff starts with Fdim, followed by chords F, Fdim, F, and E. The second staff starts with D♭7, followed by F, C7, F, Edim, F, and Fdim. The lyrics describe 'Bali Ha'i' as a place where one can escape from reality, finding special dreams and beauty in nature.

Ba - li Ha'i may call you an - y night, an - y day. In your heart \_\_\_\_\_ you'll hear it  
 call you: "Come a - way, come a - way." Ba - li Ha'i will whis - per in the wind of the  
 sea: "Here am I, \_\_\_\_\_ Your spe - cial is - land! Come to me, come to me!" Your own spe - cial  
 hopes, Your own spe - cial dreams, Bloom on the hill - side and shine in the  
 streams. If you try, You'll find me where the sky Meets the sea. "Here am I \_\_\_\_\_ Your spe - cial  
 is - land! Come to me, come to me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li Ha'i! \_\_\_\_\_

## BALLERINA

TRO - © Copyright 1947 (Renewed 1975) Cromwell Music, Inc.,  
 New York, and Harrison Music Corp., Los Angeles, CA

Lyrics by BOB RUSSELL  
 Music by CARL SIGMAN

Moderately

Musical score for 'Ballerina' featuring lyrics and chords. The score consists of three staves of music with lyrics underneath. The first staff starts with C, followed by C#dim7, Dm7, and G7. The second staff starts with Dm7, G7, Dm, Dm7, G7, and C. The third staff starts with G7, N.C., E7, Bm7b5, E7, Am, Dm6, Am, A7#5, and ends with a final section starting with Dm9, Dm7, D7, Dm7, G7, and C. The lyrics describe the life of a ballerina, mentioning pirouettes, whirls, and the challenges of fame.

Dance, Bal - le - ri - na, dance and do your pir - ou - ette in rhy - them with your aching heart.  
 Whirl, Bal - le - ri - na, whirl and just ig - nore the chair that's emp - ty in the sec - ond row.  
 ———  
 Dance, Bal - le - ri - na, dance you must - n't once for - get a danc - er has to dance the part.  
 This is your mo - ment girl al - though he's not out - there ap - plaud - ing as you steal the show.  
 | 1 | 2 |  
 G7 N.C. E7 Bm7b5 E7 Am Dm6 Am A7#5  
 ——— Once you said his love must wait its turn. You want-ed fame in -  
 Dm9 Dm7 D7 Dm7 G7 C  
 stead I guess that's your con - cern we live and learn and love is gone, Bal - le - ri - na, gone.  
 C#dim7 Dm7 G7 Dm7 G7 Dm Dm6  
 So on with your ca - reer, you can't af - ford a back - ward glance \_\_\_\_\_ Dance on and on and on.

Dm G7

A thou-sand peo - ple here have come to see the show as 'round and 'round you go, so Bal - le - ri - na

C Bb9 C Dm7/G 1 2 C Dbmaj7 C

dance, dance, dance. dance.

**BAND OF GOLD**

TRO - © Copyright 1955 (Renewed 1983) Ludlow Music, Inc., New York, NY

Words by BOB MUSEL  
Music by JACK TAYLOR

Moderately

I've nev-er want-ed wealth un - told; my life has one de - sign. A sim-ple lit - tle Band Of Gold

have and hold, for fame is not my line. Just want a lit - tle Band Of Gold

C7 F C7 F C7 F

to prove that you are mine. Don't want the world to Some sail a - way to A - ra -

to prove that you are mine. —

C7 F Bb 1 F C7 2 F Gm7 C7

by and oth - er lands of mys - ter - y, But all the won - ders that they see will nev - er

F Gm7 C7 F Gm7 C7 F Dm

Gm7 C7 F C7 F

tempt me. Their mem - o - ries will soon grow cold but till the end of time

C7 F C7 F Bb F

I'll have a lit - tle Band Of Gold to prove that you are mine.

**BATTLE HYMN OF THE REPUBLIC**

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Majestically

G C

Mine eyes have seen the glo - ry of the com - ing of the Lord; He is tram - pling out the vin - tage where the  
I have seen Him in the watch-fires of a hun - dred cir - cling camps, They have build - ed Him an al - tar in the  
He has sound - ed forth the trum - pet that shall nev - er call re - treat, He is sift - ing out the hearts of men be -

G D7 G B7 Em

grapes of wrath are stored; He hath loosed the fate - ful light - ning of His ter - ri - ble swift sword; His  
eve - ning dews and damps; I can read His right - eous sen - tence by the dim and flar - ing lamps, His  
fore His judg - ment seat, Oh, be swift, my soul, to an - swer Him, be ju - bi - lant, my feet, Our

C G D7 G Refrain: C

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

day is march - ing on. } his truth is march - ing on.

G B7 Em C / Am G / D7 G

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

## BE A CLOWN

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Words and Music by  
COLE PORTER

**Brightly**

The musical score for "BE A CLOWN" consists of five staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are: "Be A Clown, Clown, Clown, \_\_\_\_\_". The chords are C, G7, C6, C, G7, C. The second staff continues with: "Be A Clown, Clown, Clown, \_\_\_\_\_". The chords are Dm7, G7, Bdim7, Am. The third staff begins with: "Act the fool, \_\_\_\_\_". The lyrics continue with: "Be a crazy buf-foon \_\_\_\_\_". The chords are G, D7, G, D9. The fourth staff starts with: "Be the poor sil-ly ass \_\_\_\_\_". The lyrics continue with: "And you'll al-ways have the last 'll all first". The chords are G, G7, C, G7, C6, C7. The fifth staff begins with: "laugh, swoon, class, \_\_\_\_\_". The lyrics continue with: "Wear the huge Give 'em cap quips \_\_\_\_\_". The chords are F6, G7, C, G7, Cdim7, G9. The sixth staff starts with: "the great to ro- you're A - 1. swells. mance. If A If you be - come a doc-tor, folks - 'll face you with dread. If If you're A - 1. If you be - come a butch-er or a bak-er lad-ies nev-er em-brace. A If you be - come a farm-er you've the weath-er to buck. If". The chords are C, G7, Cdim7, G9, C, A7, Dm, Fm. The seventh staff begins with: "you be - come a den-tist, they'll be glad when you're dead, bar-ber for a beau would be a so - cial dis - grace. you be - come a gam-blér, you'll be struck with your luck. \_\_\_\_\_". The lyrics continue with: "You'll get a big-ger hand if you can stand on your head. They all - 'll come to call if you can fall on your face. But jack you'll nev-er lack if you can quack like a duck. \_\_\_\_\_". The chords are C, G7, C, G7, C, G7, C. The eighth staff starts with: "Be A Clown, Be A Clown, Be A Clown! \_\_\_\_\_". The lyrics continue with: "Be A Clown, Be A Clown, Be A Clown! \_\_\_\_\_". The chords are G7, C, G7, C, G7, C. The ninth staff starts with: "Clown! \_\_\_\_\_". The lyrics continue with: "Be A Clown! \_\_\_\_\_". The chords are C, G7, C.

## BE CAREFUL, IT'S MY HEART

© Copyright 1942 by Irving Berlin  
Copyright Renewed

Words and Music by  
IRVING BERLIN

**Freely**

The musical score for "BE CAREFUL, IT'S MY HEART" consists of six staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. The lyrics are: "Be Care - ful, \_\_\_\_\_". The chords are Gm7/C, C7, Gm7/C, C7, F6, Gm7, G#dim7, F/A. The second staff continues with: "It's My Heart. \_\_\_\_\_". The chords are F6, Gm, G#dim7, F/A, F, Fm(maj7), Am7b5, D7b9, Gm7b5, C7. The third staff begins with: "hold - ing, it's my heart. \_\_\_\_\_". The lyrics continue with: "It's not the note I sent you that you quick - ly". The chords are Fm(maj7), F6, Ab/Eb, Ab6, G7, Gm7/C, C7, Gm7/C, C7. The fourth staff starts with: "burned. It's not the book I lent you that you nev - er re - turned. Re - mem - ber, \_\_\_\_\_". The lyrics continue with: "It's not the book I lent you that you nev - er re - turned. Re - mem - ber, \_\_\_\_\_". The chords are Gm7/C, C7, F6, Gm7, G#dim7, F/A, Gm7/C, C7, Gm7/C, C7. The fifth staff begins with: "it's my heart. \_\_\_\_\_". The lyrics continue with: "The heart with which so will - ing - ly I". The chords are Gm7/C, C7, F6, Gm7, G#dim7, F/A, Gm7/C, C7, Gm7/C, C7.

Am7 D7/A D7 Gm Gm9/D Gm7**5** F/C Dm7 G7

part. \_\_\_\_\_ It's yours to take — to keep or break, — but please, be - fore — you start, Be

Gm7 C9 C7**9** F6 1 Gm7 B♭maj7 C7sus C7 || 2 E♭ F6

Care - ful, \_\_\_\_\_ It's My Heart. — Be \_\_\_\_\_

## (IT'S A) BEAUTIFUL MORNING

Copyright © 1968 Purple Records Distributing Corp.,  
Fun City Music Corp. and Delicious Apple Music Corp.

Words and Music by FELIX CAVALIERE  
and EDWARD BRIGATI, JR.

Moderately

It's A Beau-ti - ful Morn-ing, — Ah! I think I'll go — out - side — a - while —  
Morn-ing, — Ah! Each bird keeps sing - ing his — own song, —

and just smile. — So long, — Just take in some clean \_ fresh air \_ 'cause no sense in just

I've got to be on my way now, No good just

stay-ing in - side — If the weath - er's fine and you've got the time, — It's your chance to  
hang-ing a - round, I've got to cov - er ground you could-n't keep me down. — It just ain't no

wake up and plan - an - oth - er brand new day. (Eith-er way.) It's A Beau-ti - ful still in-side (Shoot-ing high.) Still in-side (Shoot-ing high, —)

good if the sun \_ shines and you're

Still in - side (Shoot-ing high.) oh oh — Ah —

There will be chil-dren with rob - ins and flow-ers. Sun-shine ca - ress - es each new wak - ing ho - ur. Seems to me — that peo-ple keep see - ing more and

more to - day (Got - ta say) Lead the way (It's O. K.) Got - ta say (Got - ta say) It's O. K. (All the way)

Repeat and Fade

Got - ta say (Lead the way) Oh oh — Ah —

## BE MY LIFE'S COMPANION

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A Division of MPL Communications, Inc.  
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Words and Music by BOB HILLIARD  
and MILTON DeLUGG

Moderately

F B♭6 F6 Gm7 C9 Gm7 C9 C9♯5

Be My Life's joy Com - pan - ion and you'll nev - er grow old, — I'll love you so much — that you'll

in liv - ing you just nev - er grow old. — You've got - ta stay young 'cause you'll

nev - er grow old. — When there's nev - er grow old. — Peo - ple who are lone - ly can be old at thir - ty -

Em7 A7 Dm Dm(maj7) Dm7 G9 C7 F B♭6 F6

three; Don't let that hap - pen to you, don't let that hap - pen to me. Be My Life's Com - pan - ion and you'll

Gm7 C9 Gm7 C9 C9♯5 F6 F9 B♭

nev - er grow old, — You'll nev - er grow old, — no, you'll nev - er grow old. — Love and youth and

B♭m6 F Dm G9 B♭6 Gm7 C7

hap - pi - ness are yours to have and hold Be My Life's Com - pan - ion and you'll nev - er grow

F F7 B♭9 F6 B♭9

old. — I know a man who's lone - ly and he's old at thir - ty - three; No one wants to

F6 B♭9 F6

be old at thir - ty - three. Your dis - po - si - tion sours \_ like a lem - on on a tree;

G7 Gm7 C7 F B♭6 F6

Don't let it hap - pen to you and don't let it hap - pen to me. Be My Life's Com - pan - ion and you'll

Gm7 C9 Gm7 C9 C9♯5 F6 Bdim F9

nev - er grow old, — I'll love you so much — that you'll nev - er grow old. —

B♭ B♭m6 F Dm G9 B♭

Love and youth and hap - pi - ness are yours to have and hold Be My Life's Com - pan - ion, Be My

Gm7 C7 F B♭9 F

Life's Com - pan - ion and you'll nev - er grow old. —

# BEACH BABY

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Words and Music by JOHN CARTER  
and GILL SHAKESPEARE

Shuffle-Beat

C                    G/B                    Am                    G                    § C

Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah

1. Do you re-mem - ber back in  
2. Re - mem - ber danc - ing at the  
3. We could - n't wait for grad - u -

G/B                    Am                    E/G#                    F

old L. A., oh\_ oh, when ev - 'ry-bo - dy drove a Chev-ro - let, oh\_ oh? What e - ver-happen-ed to the  
high school hop, oh\_ oh, the dress I ru - ined with the so - da pop, oh\_ oh? I did - n't re - cog-nize the  
a - tion day, oh\_ no, we took the car and drove to San Jo - se oh\_ oh. That's where you told me that you'd

C                    Dm7                    I G7                    2,3 G7

boy next door, the sun tanned, crew\_ cut, All - A - me - ri-can male?  
girl next door, the beat - up sneak - ers and the po - ny tail.  
wear my ring I guess you don't\_ re-mem - ber a - ny - thing.

C                    F                    G                    C                    F

Beach ba - by, beach ba - by give me your hand, give me some - thing that I can re-mem - ber, Just like be-fore, we could walk

G                    C                    G7                    C                    F

— by the shore \_ in the moon - light. Beach Ba - by, Beach Ba - by, there on the sand \_ from Ju - ly

G                    C                    Am                    E                    A                    To Coda ⊕

— to the end \_ of Sep - tem - ber, sur - fing was fun, we'd be out \_ in the sun \_ ev'ry day.

D                    G/D                    D                    G D G D Fmaj7

Mm — I ne - ver thought that it would end. Long hot

Bbmaj7                    Em7/A                    A7                    D                    A11

days, blue sea haze, juke - box plays, but now it's fa - ding a - way.

D7                    D9                    C                    G/B                    Am

Do do do do do do do do Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

**CODA**

G                    D.S. al Coda                    A                    C                    G/B                    Am

ah                    Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

G                    C                    G/B                    Am                    G                    Repeat and Fade

ah Beach Ba - by, do do do do do do

## BEAUTIFUL OHIO

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Moderately

E♭ B♭7

Drift - ing with the cur - rent down a moon - lit stream while a - bove the Heav - ens in their

E♭ Fm B♭7

glo - ry gleam and the stars on high twin - kles

E♭ B♭7

in the sky seem - ing in a Par - a - dise of love di -

E♭

vine dream - ing of a pair of eyes that looked in mine. Beau - ti - ful O -

C7 Fm Fm7 B♭7 E♭

hi - o, in dreams a - gain I see vi - sions of what used to be.

A-21  
T-75

## BEAUTY AND THE BEAST

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Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Lyrical  
E♭(add9) E♭ B♭7sus B♭7 E♭(add9) B♭7sus B♭7 E♭(add9) E♭

Tale as old as time, true as it can be. Bare - ly e - ven

Gm A♭(add9) A♭ B♭7sus E♭(add9) E♭ B♭7sus B♭7

friends, then some-bod - y bends un - ex - pect - ed - ly. Just a lit - tle change.

E♭(add9) E♭ B♭m7 E♭7 A♭maj7 Gm7 Fm7 B♭7sus B♭7 E♭(add9)

Small, to say the least. Both a lit - tle scared, nei-ther one pre-pared. Beau - ty And The Beast.

B♭7sus Gm A♭(add9) A♭ Gm A♭(add9) A♭

Ev - er just the same. Ev - er a sur -prise. E - ver as be -

Gm7 Cm Cm7 D♭ E♭ F C7sus C7

fore, ev - er just as sure as the sun will rise. Tale as old as time.

F(add9) F C7sus C7 F(add9) F Am B♭(add9) B♭

Tune as old as song. Bit - ter-sweet and strange, find-ing you can change, learn-ing you were

C/C C7 F(add9) F C7sus F(add9) F

wrong. Cer - tain as the sun ris - ing in the

Cm F7 Bbmaj7 Am7 Gm7 C7sus C7 F(add9) F/E

East. Tale as old as time, song as old as rhyme. Beau - ty And The Beast.

Dm Am/C Bb Am Gm7 C7sus C7 F(add9)

Tale as old as time, song as old as rhyme. Beau - ty And The Beast.

## BEER BARREL POLKA

(Roll Out The Barrel)

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 Copyright Renewed

By LEW BROWN, WLADIMIR A. TIMM,  
 JAROMIR VEJVODA and VASEK ZEMAN

*B-48 / GER 2-11  
 Polka tempo T-110 / T-110*

G7

There's a gar - den, what a gar - den, On - ly hap - py fa - ces bloom there And there's nev - er an - y room there For a  
 wor - ry or a gloom there Oh! there's mu - sic and there's danc - ing And a lot of sweet ro - manc - ing When they play a  
 pol - ka They all get in the swing: Ev - 'ry time they hear — that oom - pa - pa —  
 G7 C G7  
 C G7  
 — Ev - 'ry - bod - y feels — so tra - la - la — They want to throw their cares a -  
 It's the big sur - prise — they're wait - ing for And all the cou - ples form a -  
 G7 C G7  
 way — They all go lah - de - ah - de - ay — Then they hear them  
 sing: — For miles a - round you'll  
 C F6 F  
 Roll Out The Bar - rel —  
 C7  
 We'll have a bar - rel of fun — Roll Out The Bar - rel —  
 F  
 We've got the blues on the run — Zing! Boom! Ta  
 rar - rel — Ring out a song of good cheer — Now's the time to  
 E7 F G7 C7 F  
 roll the bar - rel — For the gang's all here. —

## BEIN' GREEN

Copyright © 1970 Jonico Music, Inc.

Words and Music by  
JOE RAPOSO

Slowly, reflectively

B♭maj7      B♭6      A7♯5      3      Fm6/A♭

It's not that eas - y Be-in' Green, hav - ing to spend each day the col - or of the leaves,

Dm7/G      G7      Cm7      F9      B♭

when I think it could be nic - er be-in' red, or yellow, or gold, or some-thing much more col-or-ful like that.

F7      B♭maj7      B♭6      A7♯5      Fm6/A♭

It's not eas - y Be-in' Green, it seems you blend in with so man - y oth - er or - di-nar - y things,

Dm7/G      G7      Cm7      F9      B♭

and peo - ple tend to pass you o - ver, 'cause you're not stand - ing out like flash - y spar - kles on the wa - ter — or stars in the sky. —

A♭maj7      D♭maj7      B♭

But green is the col - or of spring, — and green can be cool and friend - ly like. —

Gm7      Gm(maj7)      Gm7      C9      Cm7

And green can be big like an o - cean or im - por - tant like a moun - tain or tall like a tree. —

F7      B♭maj7      B♭6      A7♯5      Fm6/A♭

When green is all there is to be, it could make you won - der why, but why won - der,

Dm7/G      G7      Cm7      F9      B♭

why won - der? I am green and it - ll do fine, it's beau - ti - ful, — and I think it's what I want to be. —

## THE BELLS OF ST. MARY'S

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Slowly

E♭      B♭7      E♭      A♭      E♭      B♭7

The Bells Of St. Ma - ry's. Ah! hear they are call - ing the young loves the true loves who

Cm7      F7      B♭7      E♭      B♭7      E♭      A♭      Gm

come from the sea, and so my be - lov - ed, when red leaves are fall - ing, the

Cm      Gm      Cm      A♭      Gm      1      Fm7      B♭7      E♭      B♭7      2      Fm7      B♭7      E♭      A♭m6      E♭

love - bells shall ring out, ring out for you and me. The you and me. —

# BELL BOTTOM TROUSERS

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Copyright Renewed

Words and Music by  
MOE JAFFE

Moderately bright

B♭ F7

Once there was a lit - tle girl who lived next to me, And she loved a sail - or boy:  
When they walk a - long the street an - y - one can see, They are, oh, so much in love,

B♭ F7

he was on - ly three. Now he's on a bat - tle - ship in his sail - or suit,  
hap - py as can be. Hand in hand they stroll a - long they don't give a hoot,

B♭ F7

He's a great big sail - or man but he's just as cute: } Bell Bot - tom Trou - sers, coat of na - vy  
He won't let go of her hand e - ven to sa - lute: }

B♭ F+ B♭

blue, She loves her sail - or, and he loves her too. When they're to - geth - er he

F7 B♭

thrills her thro' and thro' With his Bell Bot - tom Trou - sers, coat of na - vy blue.

1 F+ || 2

blue.

# BERNIE'S TUNE

Copyright © 1953, 1954, 1955 (Renewed 1981, 1982, 1983) Atlantic Music Corp.

Words and Music by BERNIE MILLER,  
MIKE STOLLER and JERRY LIEBER

Rhythmically

Dm6 E7 A7

In the park, in — the dark, un - der - neath the moon. Heard a boy and —  
Hark the lark, in — the park, cra - zy as a loon. In a tree skill -

Dm6

— a girl hum-min' Ber - nie's Tune. Went to sleep count - in' sheep, by a blue la -  
- ful - ly sing - in' Ber - nie's Tune. Lit - tle kids go — to school sing-in' Ber - nie's

E7 A7 Dm6

goon. Heard a frog, on — a log, croak-in' Ber - nie's Tune. —  
Tune. Gurg - lin' brooks, bub - lin' pools, bab - ble Ber - nie's Tune. —

B♭ Gm7 Cm7 F7 B♭ Gm7 Cm7 F7 B♭ Gm7

It's so ea - sy to whist - le, — it's so ea - sy to sing. — E - ven hum - ming - birds hum.  
You don't have to read mu - sic, — you don't have to be smart. — Ber - nie said you can sing.

Cm7 F7 B♭ A7 Dm6 E7

— it, — it's the thing. — Of - fice clerks, so - da jerks picked it up so soon.  
— it, — from the heart. — So if you hap - pen to get the urge to croon.

A7 Dm6

1 A7 Mil - lion - aires, e - ven squares, whis - tle Ber - nie's Tune. —

2 A7 Dm6

Take a tip, man, — get hip, make it Ber - nie's Tune. —

## BEST THING THAT EVER HAPPENED TO ME

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Words and Music by  
JIM WEATHERLY

Moderately Amaj7 Bm7 E7sus

I've had my share been times of life's ups and downs, but fate's been kind; but al-ways some-how,

E7 Amaj7 A7 Dmaj7 E Amaj7

The downs I have been few. I guess you could say— that I've been luck-y;—  
made it through. 'Cause for ev - 'ry mo - ment that I've spent hurt-ing,—

F#m F+ A/E B7 E7sus E D/E E Amaj7

Oh, I guess you could say— that it's all be-cause of you.— If an-y - one should ev-er  
there was a mo - ment that I've spent just lov - ing you.—

A7 Dmaj7 Bm7 E7 Amaj7

write my life sto - ry for what-ev-er rea - son there might be,

A7 Dmaj7 E7 E7sus Amaj7 Dmaj7 Bm7

Oh, you'll be there be-tween each line of pain\_ and glo-ry, 'cause you're the Best Thing—

E7 Amaj7 Dmaj7 Bm7 E7

That Ev-er Hap-pened To Me. Oh, you're the Best Thing— That Ev-er Hap-pened To

1 Amaj7 Bm7/A 2 Amaj7 Dmaj7 Bm7

Me. There \_ have Me. You're the Best Thing That

E A A/G# A/G D/F# Dmaj7 E7-9 Amaj7

Ev-er Hap-pened \_ To Me. —

A-82  
T-150

## THE BEST THINGS IN LIFE ARE FREE.

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Copyright RenewedMusic and Lyrics by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Brightly C

The moon be - longs to ev - 'ry - one. The Best Things In Life Are Free. The

Dm7 G7 G7b9 C C#dim7 G7

stars be - long to ev - 'ry - one They gleam there for you and me. The

C7 F D7 Dm7 G7

flow - ers in Spring.— The rob - ins that sing.— The sun-beams that shine,— They're your's, They're mine! And

C A7 Dm7 G7 C A♭7 C

love can come to ev - 'ry - one. The Best Things In Life Are Free. —

## BETTY BOOP

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by JOHN W. GREEN

Moderately

C C#dim7 G7 C D7 G7 C#dim7  
A hot cor - net can go "wah-wah - wah," Sound - ing hot and blue. But a hot cor - net can't  
cas - ta - net can go "click-click - click," Bring - ing Spain to you. But a cas - ta - net can't  
poo - dle dog can go "woof-woof - woof," Scot - ties do it too. But a poo - dle dog can't

G7 C#dim7 G7 C G+ C C#dim7 G7 C D7  
"boop-boop-a-doop," like Bet - ty Boop can do. A sax - o-phone cango "too - dle - oo," Play-ing all night through. But a  
"boop-boop-a-doop," like Bet - ty Boop can do. An old ban - jo can go "plunk-plunk - plunk," 'Neath a sky of blue. But an  
"boop-boop-a-doop," like Bet - ty Boop can do. A Jer - sey cow can go "moo - moo - moo," All the long day through. But a

G7 C#dim7 G7 C#dim7 G7 C Gm7 C7 Gm7 C7 Gm7 C7  
sax - o-phone can't "boop-boop-a-doop," like Bet - ty Boop can do. This lit - tle miss would nev - er miss. A chance for vo - cal  
old ban - jo can't "boop-boop-a-doop," like Bet - ty Boop can do. This la - dy fair has coal black hair. And lips that are be -  
Jer - sey cow can't "boop-boop-a-doop," like Bet - ty Boop can do. This gal has got a lot that's hot. She leaves a spell that's

F Am7 D7 Am7 D7 Am7 D7 G7 C#dim7 G7 C C#dim7 G7  
tun-ing. And an - y - time and an - y - where.you can hear this la - dy croon - ing. A ket - tle drum can go "boom-boom-boom"  
com-ing. And an - y - time and an - y - where.you can find this la - dy hum-ming. A sil - ver flute can go (whistle \_\_\_\_\_)  
cling-ing. And an - y - time and an - y - where.you can hear this la - dy sing - ing. An au - to horn.can go "beep-beep-beep"

C D7 G7 C#dim7 G7 C#dim7 G7 1,2 C 3 C  
That's no news to you. But a ket - tle drum can't "boop-boop - a-doop," like Bet - ty Boop can do. A  
That's no news to you. But a sil - ver flute can't "boop-boop - a-doop," like Bet - ty Boop can do. A  
Down the av - e - nue. But an au - to horn can't "boop-boop - a-doop," like Bet - ty Boop can do.

## BEWITCHED

Copyright © 1941 by Chappell & Co.  
Copyright RenewedWords by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

C C#dim7 Dm7 D#dim7 C E7 Fmaj7 F#dim7 C D7  
I'm wild a-gain, be - guiled a-gain, a sim-per-ing, whim-per-ing child a-gain, Be - witched, both-ered and be -

G7 A7 Dm7 G7 C C#dim7 Dm D#dim7 C E7  
wild - ered am I. Could-n't sleep, and would-n't sleep, when love came and told me I

Fmaj7 F#dim7 C D7 G7 C7 Fmaj7 A7 Dm  
should-n't sleep, Be - witched, both-ered and be - wild - ered am I. Lost my heart, but what of it?

Am Dm G7 Em7 A7#9 Dm7 G7  
He is cold I a - gree, he can laugh, but I love it, al-though the laugh's on me. I'll

C C#dim7 Dm D#dim7 C E7 Fmaj7 F#dim7 C D7  
sing to him, each spring to him, and long for the day when I'll cling to him, Be - witched, both-ered and be -

Dm G7 1 C Am Dm7 G7 2 C F C  
wild - ered am I. I'm I.

# BEYOND THE BLUE HORIZON

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

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

**Rhythmically**

Bb              Bbdim7      Bb      Ebm              F7              Bb              G9  
 Be - yond      The    Blue      Ho - ri - - zon,      waits      a    beau - ti - - ful    day; \_\_\_\_\_      Good -

Cm7              Ebm6              Bb              Gm7              C7              F7              F7\$5  
 bye      to    things      that    bore      me,      joy      is      wait - ing      for      me.      I

Bb              Bbdim7      Bb      Ebm              F7              Bb              Bdim7              G7              Cm  
 see      a    new      ho - ri - - zon,      My    life    has      on - ly    be - gun; \_\_\_\_\_      Be - yond      The

Cm7b5              Cm7      Ebm              Bb              A7      Gm              Cm7              F7              Bb  
 Blue      Hor - i - - zon,      lies      a      set      -      ting      sun. \_\_\_\_\_

# BEYOND THE SEA

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English lyric by JACK LAWRENCE  
Music and French lyric by CHARLES TRENET

### **Moderately**

F Dm B $\flat$  C7 3 F Dm B $\flat$  C7 3 F A7/E Dm C7 3  
 Some where \_\_\_\_\_ Be-yond The Sea, some - where wait-ing for me, my lov - er  
 where \_\_\_\_\_ Be-yond The Sea, he's there watch-ing for me. If I could

F Dm B $\flat$  D7/A Gm C7 3 C $\sharp$ dim7 Dm B $\flat$  1 G7 C C7  
 stands fly on gold like birds en on sands high, and watch-es then straight to his arms that I'd go sail - ing. Some -

2 Gm7 C7 F E7 A F $\sharp$ m D6 E7 3 A F $\sharp$ m D6 E7 3  
 sail ing. It's far be - yond a star, it's near be - yond the

A G7 C Am F G7 3 C Am Dm G7 3  
 moon. I know be - yond a doubt, my heart will lead me there

C C7 F Dm B $\flat$  C7 3 F Dm B $\flat$  C7 3 F A7/E  
 soon. We'll meet be - yond the shore, we'll kiss just as be - fore.

Dm C7 3 F Dm B $\flat$  D7/A Gm C7 3 C $\sharp$ dim Dm B $\flat$  G7 C7 F  
 Hap-py we'll be Be-yond The Sea, and nev - er a - gain I'll go sail - ing.

# THE BIBLE TELLS ME SO

Copyright © 1955 (Renewed 1983) by Paramount Roy Rogers Music Co., Inc.

Words and Music by  
DALE EVANS

Moderately

Musical score for 'The Bible Tells Me So' in G major. The lyrics are:

Have faith, hope and char - i - ty, — that's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble Tells Me So. —  
 Do good to your en - e - mies — and the Blessed Lord you'll sure - ly please. —  
 How do I know? The Bi - ble Tells Me So. — Don't wor - ry 'bout to - mor - row, just  
 be real good to - day. The Lord is right be - side you, He'll guide you all the way. Have faith, hope and  
 char - i - ty, — that's the way to live suc - cess - ful - ly. — How do I know? The Bi - ble Tells Me So. —

## BILL

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Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately B♭ Gm7 Cm7 F9 F+ B♭ B♭dim Cm7 F7 G+

But a - long came Bill, who's not the type at all. You'd meet him on the street and nev - er no - tice him — His  
 just my Bill, an or - di - nar - y boy. He has - n't got a thing that I can brag a - bout. — And

Cm F7 F+ B♭ Gm7 C7 F7 F7♯5

form and face, his man - ly grace Are not the kind that you would find in a sta - tue. And I  
 yet to be up - on his knee so com - fy and room - y feels nat - u - ral to me. And I

B♭maj7 Gm7 G7b9 Cm7 F7 F+ B♭13 E♭maj7 E♭6 Em7b5 C7

can't ex - plain, it's sure - ly not his brain that makes me thrill. I love him be - cause he's  
 can't ex - plain, it's sure - ly not his brain that makes me thrill. I love him be - cause he's

B♭ Gm7 Cm7 F7b9 1 B♭ Gm7 Cm7 F7 2 B♭

won - der - ful, — Be - cause he's just old Bill. He's Bill. —

I don't know, — be - cause he's just my

## BILL BAILEY

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Brightly

G / G<sup>#</sup>dim7

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

D7

long; I'll do the cook - ing, dar - ling, I'll pay the rent, I know I've

D9<sup>#</sup>5 G

done you wrong. 'Mem - ber that rain - y eve that I drove you out, with

G7 C E7/B Am G7<sup>#</sup>5 C C<sup>#</sup>dim7 G

noth - in' but a fine tooth comb? I know I'm to blame, well, ain't that a

E7 A7 D7 1 G D7 2 G

shame? Bill Bai - ley, won't you please come home? home?

## BILLY, DON'T BE A HERO

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PolyGram International Publishing, Inc.Words and Music by PETER CALLENDER  
and MITCH MURRAY

Martially

Dm G7 C Cmaj7

The march-ing band came down a - long Main Street the sol - dier blues fell in be - hind  
The sol - diers blues were trapped on a hill - side the bat - tle rag - in' all a-round

Dm G7 C Cmaj7

I looked a - cross and there I saw Bill - y wait - ing to go and join the line  
The ser - geant cried "We've got ta hang on boys we got - ta hold this piece of ground

Dm G Dm G

And with her head up - on his shoul - der his young and love - ly fi - an - cée  
I need a vo - lun - teer to ride out and bring us back some ex - tra men"

Dm G7 Dm To Coda ♫ G C

From where I stood I saw she was cry - in' and through her tears I heard her say Bill - y, Don't Be A He -

And Bill - y's hand was up in a mo - ment for - get - ting all the words

Cmaj7 Dm7 G7

- ro don't be a fool with your life Bill - y, Don't Be A He - ro "Come back and make

C C7 F

me your wife" And as Bill - y start - ed to go she said "Keep your pret - ty head

Fm C Dm G7 C Cmaj7 D.C. al Coda

low" Bill - y, Don't Be A He - ro "Come back to me"

**CODA** G A♭7 D♭ D♭maj7 E♭m7

— She said she said Bill - y, Don't Be A He - ro don't be a fool with your life —

A♭7 D♭ Bill - y, Don't Be A He - ro "Come back and make me your wife" — And as

D♭7 G♭ G♭m Bill - y start - ed to go — she said "Keep your pret - ty head low"

D♭ E♭m A♭7 D♭ E♭m7 Bill - y, Don't Be A He - ro "Come back to me" I heard his fi - an - cee

A♭7 D♭maj7 D♭6 E♭m7 A♭7 — got a let - ter that told how Bill - y died — that day — The let - ter said that he was a he - ro

D♭maj7 D♭6 E♭m7 G♭ A♭ D♭ she should be proud he died — that way I heard she threw the let - ter a - way.

## BIRD DOG

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By BOUDLEAUX BRYANT

Moderately

G G7 C

John-ny is a jok - er (He's a bird) A ver-y fun-ny jok - er (He's a bird) But when he jokes, my hon - ey,

C7 G D7 C7

(He's a dog) His jok-in' ain't so fun - ny (What a dog) John-ny is the jok-er that's a - try-in' to steal my ba-by. (He's a

G D7 G7 C7 G

Bird Dog) Hey, Bird Dog, get a - way from my quail — Hey, Bird Dog, you're on the wrong trail

D7 C7 G G7 C7

Bird Dog, you'd bet-ter leave my lov - ey dove a - lone. Hey, Bird Dog get a - way from my chick -

G D7 C7 G

Hey, Bird Dog, you'd bet-ter get a-way quick — Bird Dog, you'd bet-ter find a Chick- en Lit - tle of your own. —

## BIMBOMBEY

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Words and Music by MACK DAVID,  
LUIGI CREATORE and HUGO PERETTI

Moderately Bright

The musical score for "Bimbombe" consists of six staves of music for voice and piano. The key signature is E♭ major (one flat). The vocal part starts with lyrics about a hill, a house, and a girl. The piano part includes chords such as Fm7, B♭7, E♭, B♭7, E♭7, A♭, E♭, Fm7, B♭7, E♭, N.C., Fm7, B♭7, E♭, B♭7, E♭, A♭, E♭, B♭7, N.C., E♭, 1,2, N.C., 3, E♭, and a final section labeled "Repeat and Fade". The lyrics are repeated in a call-and-response style between the vocal and piano parts.

## BLACK MAGIC WOMAN

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Words and Music by  
PETER GREEN

Medium Tempo

The musical score for "Black Magic Woman" consists of six staves of music for voice and piano. The key signature is D major. The vocal part includes lyrics about a black magic woman, her spells, and the speaker's attempts to resist her. The piano part includes chords such as Dm, Am, Dm, A7, Dm, Gm, Dm, A7, Dm, Am, Dm, Gm, Dm, A7, Dm, Am, Dm, Gm, Dm, A7, Dm, and a final section labeled "Turn-in' my heart in-to stone; I need you so bad, Mag - ic wom-an I can't leave you a lone." The lyrics are repeated in a call-and-response style between the vocal and piano parts.

## BLACK SLACKS

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 1755 Broadway, New York, NY 10019

Words and Music by JOE BENNETT  
 and JIMMY DENTON

**With a beat**

G D7#5 G D7#5 G G7  
 (Br - r - r) Black Slacks! (Br - r - r) Black Slacks! (Br - r - r) Black

C Edim7 G Gdim7 D7 Edim7 D7  
 Slacks! (Br - r - r) Black Slacks! (Br - r - r) Black Slacks! Make it good, Dad-dy - O,

G C G Gm6 D9  
 When I put 'em on I'm a - rar-in' to go. — When I go plac-es I just don't care. You'd know why if you'd

Edim7 D7 Edim7 D7 G Gm6 D9  
 see what I wear, — Black Slacks! Take four - teen Black Slacks! — Real - ly I mean — Black Slacks! Make it

Edim7 D7 G C G Gm6  
 cool, Dad - dy - O! When I put 'em on I'm a - rar - in' to go, — Man you ought - a see me with my

D9 Edim7 D7 Edim7 D7  
 der - by on! — I know that you would say "He's gone!" Black Slacks! Most - ly in the head. Black

G Gm6 D9 Edim7 D7 G  
 Slacks: Well, that's what I said, Black Slacks! I'm the cat's pa - ja - mas 'cause I run a-round with

C G D7#5 G Gm6  
 cra - zy lit - tle ma - mas, (Br - r - r) Black Slacks: (Br - r - r) Will the girls all look when

D9 Edim7 D7 Edim7 D7 G  
 I go by. It's what I wear that makes 'em sigh, Black Slacks! I wear a red bow tie. Black Slacks! They say

Gm6 D9 G C G D7#5  
 "Me, oh my!" — Black Slacks! With a cat - chain down to my knees. — I ain't noth - in' but a real cool breeze! Black

G D7#5 G D7#5 C Edim7  
 Slacks! (Br - r - r) Black Slacks! (Br - r - r) Black Slacks! (Br - r - r) Black

G Gdim7 D7 Edim7 D7 G  
 Slacks! (Br - r - r) Black Slacks! Make it cool, Dad - dy - O: When I put 'em on I'm a -

C G C G  
 rar - in' to go: — When I put 'em on I'm a - rar - in' to go: — When I put 'em on I'm a -

Repeat and Fade

C G D7#5 G D7#5 G  
 rar - in' to go — Black Slacks! (Br - r - r) Black Slacks! (Br - r - r) Black

## A BLOSSOM FELL

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 for U.S.A. and Canada

Words and Music by HOWARD BARNES,  
 HAROLD CORNELIUS and DOMINIC JOHN

**Slow ballad**

A Blos - som Fell \_\_\_\_\_ from off a tree \_\_\_\_\_ It set - tied soft - ly on the lips you turned to  
 me \_\_\_\_\_ The gyp - sies say, and I know why \_\_\_\_\_ A fall - ing blos - som on - ly touch - es lips that lie A Blos - som  
 Fell \_\_\_\_\_ and ve - ry soon \_\_\_\_\_ I saw you kiss - ing some - one new be-neath the moon \_\_\_\_\_ I thought you  
 loved me \_\_\_\_\_ You said you loved me \_\_\_\_\_ We planned to - geth - er \_\_\_\_\_ To dream for - ev - - er. The dream has  
 end - ed \_\_\_\_\_ For true love died \_\_\_\_\_ The night A Blos - som Fell and touched two lips that lied. A Blos - som lied.

## BLUE HAWAII

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Words and Music by LEO ROBIN  
 and RALPH RAINGER

**Slowly and Voluptuously**

Night and you and Blue Ha - wa - ii, the night is heav - en - ly and you are  
 heav-en to me. \_\_\_\_\_ Love - ly you and Blue Ha - wa - ii, with all this  
 love - li-ness there should be love. \_\_\_\_\_ Come with me \_\_\_\_\_ while the moon is on the sea.  
 The night is young \_\_\_\_\_ and so are we. \_\_\_\_\_ Dreams come true in Blue Ha -  
 wa - ii and mine could all come true this mag - ic night of nights with you. you.

## BLUE ON BLUE

A-11 105

Copyright © 1963 (Renewed) Casa David and New Hidden Valley Music

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderately, not too fast

E♭6(—) B♭      E♭6(—) B♭      E♭6(—) B♭      E♭6(—) E♭

Blue On Blue, heart-ache on heart-ache, Blue On Blue, now that we are through. Blue On Blue, heart-ache on heart-ache and I find I

F F7 B♭ F7 Cm7 F7 B♭ Gm E♭6(—) Cm Cm7

can't get o-ver los-ing you. I walk a - long the street we used to walk. Two by two lov-ers pass

lonely night we meet in dreams. As I run to your side

F7 B♭ Gm C7 E♭ B♭ E♭ B♭

and as they're pass-ing by I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and

you wait with o-pen arms; o-pen arms that now are closed to me. Through a vale of tears your vi-sion dis-ap-pears and

Cm7 F7 B♭ E♭6(—) B♭ E♭6(—) B♭ E♭6(—)

I'm as blue as I can be. I'm as blue as I can be. Blue On Blue, heart-ache on heart-ache, Blue On Blue, now that we are through. Blue On Blue,

B♭ E♭6(—) E♭ F F7 1 B♭ F7 Cm7 F7 2 B♭ E♭6 E♭m6 B♭

heart-ache on heart-ache and I find I can't get o-ver los-ing you. Night aft - er los-ing you.

## BLUE SKIES

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IRVING BERLIN

Moderately

G Em B+/D# B7/D# G/D C♯m7b5 Cm6/E♭ G/D

Blue Skies — smil - ing at me. Noth - ing but Blue Skies —

C9 D+ G Em G/B B+/D# B7/D# G/D

do I see. Blue - birds — sing - ing a song;

EGB C♯m7b5 Cm6/E♭ G/D C9 D+ G

noth-ing but blue - birds — all day long. Nev - er saw the sun

Cm/G G Cm/G G Cm/G G Cm/G G

shin-ing so bright. Nev - er saw things go - ing so right. No - tic - ing the days hur - ry - ing by;

Cm/G G D7 G B+ Em B+/D# B7/D# G/D C♯m7b5 Cm6/E♭

when you're in love, my how they fly. Blue days, — all of them gone. — Noth-ing but

G/D C9 D+ 1 G 2 G D G

Blue Skies — from now on.

## THE BLUE ROOM

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly, with expression

The sheet music for 'The Blue Room' features a single vocal line with lyrics and chords. The chords are indicated above the notes. The lyrics describe a desire for a private space where the singer can smoke a pipe and be happy. The music includes several changes in key and chord progression, such as from F to C7, Gm7, and G7. The vocal line ends with a repeat sign and two endings, labeled '1' and '2'.

We'll have a blue room, a new room, for two room, where ev - 'ry day's a  
 hol - i - day be - cause you're mar - ried to me. Not like a ball - room a  
 small room, a hall room, where { I you } can smoke { my your } pipe a - way, with  
 { your my } wee head up - on { my your } knee. We will thrive on, keep a - live on just noth-ing but  
 kiss - es, with Mis - ter and Mis - sus on lit - tle blue chairs. { You I'll sew wear your my  
 trous - seau, and Rob - in - son Cru - soe is not so far from  
 world - ly cares as our blue room far a - way up - stairs! stairs!

## BLUEBERRY HILL

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Words and Music by AL LEWIS,  
 LARRY STOCK and VINCENT ROSE

The sheet music for 'Blueberry Hill' features a single vocal line with lyrics and chords. The chords are indicated above the notes. The lyrics describe a romantic encounter on a hill, mentioning dreams coming true and love's sweet melody. The music includes several changes in key and chord progression, such as from A♭ to E♭, and a section where the melody splits into two parts (labeled '1' and '2').

Moderately

I found my thrill \_\_\_\_\_ On Blue-ber - ry Hill \_\_\_\_\_ On Blue-ber - ry Hill \_\_\_\_\_ When I found  
 you. \_\_\_\_\_ The moon stood still \_\_\_\_\_ On Blue-ber - ry Hill. \_\_\_\_\_ And lin-gered-un - til  
 my dreams came true. \_\_\_\_\_ The wind in the wil - low played Love's sweet mel - o - dy; \_\_\_\_\_ But all of those  
 vows we made \_\_\_\_\_ were nev - er to be. \_\_\_\_\_ Tho' we're a - part. \_\_\_\_\_ You're part of me still \_\_\_\_\_  
 For you were my thrill \_\_\_\_\_ On Blue-ber - ry Hill. I found my Hill. \_\_\_\_\_

## BLUE SUEDE SHOES

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Words and Music by  
**CARL LEE PERKINS**

**Bright** N.C. F N.C. F N.C. **B♭7**  
Well, it's one for the mon-ey, two for the show, three to get ready, now go, cat, go! But don't you  
step on my Blue Suede Shoes.

F B♭7 F N.C. F N.C. F N.C.  
Well, you can knock me down, step on my face, slan-der my name all  
Burn my house, steal my car, drink my cider from my  
o - ver the place; old - fruit jar; Do an - y - thing that you want to do, but uh - uh, hon - ey, lay  
F N.C. F N.C.  
off of my shoes. Don't you step on my Blue Suede Shoes. You can

**C7** C7sus **1** F B♭7 F N.C. **2** F B♭7 F  
do an - y - thing \_ but lay off of my Blue Suede Shoes. Shoes.

## BLUE VELVET

Copyright © 1951 Songs of PolyGram International, Inc.  
Copyright Renewed

Words and Music by **BERNIE WAYNE**  
and **LEE MORRIS**

**Slowly, with tender expression**

B♭ Dm Cm7 3 F7b9 3 B♭ Cm7 3 F7b9 3  
She wore Blue Vel - vet, Blu - er than vel - vet was the night. Soft - er than sat - in was the  
F7 F7#5 B♭maj7 G7b9 Cm F7 B♭ Dm Cm7 3 F7b9 3  
light from the stars. She wore Blue Vel - vet. Blu - er than vel - vet were her  
B♭ G7 Cm7 3 F7 F7#5 Fm7 B♭7 E♭maj7 E♭m7  
eyes. Warm - er than May her ten - der sighs, love was ours. Ours, a love I held tight - ly,  
Dm7 3 Gm7 B♭7 E♭maj7 E♭m7 Dm7 3 D♭dim7 Cm7 3 F7 B♭  
Feel - ing the rap - ture grow. Like a flame burn - ing bright - ly. But when she left, gone was the glow of Blue  
Dm Cm7 3 F7b9 3 B♭ G7 Cm7 3 F7 F7#5 Fm7  
Vel - vet. But in my heart there'll al - ways be, Pre - cious and warm a mem - o - ry through the years  
B♭9 E♭maj7 F7b9 **1** B♭6 G7b9 Cm F7 **2** B♭6  
— And I still can see Blue Vel - vet through my tears. She wore tears.

## BO DIDDLEY

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Words and Music by  
ELLAS McDANIEL

**Brightly**

The musical score consists of eight staves of music for voice and piano. The key signature is G major. The vocal part starts with a rhythmic pattern of eighth notes followed by quarter notes. The lyrics describe buying a diamond ring and its value. The music includes chords G, G6, and Dm7. The vocal part continues with more lyrics about catching animals and making his pretty baby a coat and hat. The music ends with a repeat sign and a fade-out.

Bo Did-dley'll buy ba -by a dia - mond ring,  
 If that dia - mond ring don't shine, —  
 If that pri - vate eye can't see, —

He's gon - na take it to a pri - vate eye.  
 He bet - ter not take that ring from me.

Bo Did-dley caught a nan - ny goat, —  
 To make his pret - ty ba -by a  
 Bo Did-dley caught a bear - cat, —  
 To make his pret - ty ba -by a

Sun - day coat. —  
 Sun - day hat. —  
 Won't you come to my house and rack that bone, —  
 Look at that Bo - do oh where's he been, —

Take my ba -by all the way from home.  
 Up to your house and gone a - gain

Bo - Did-dley, Bo Did-dley, have you heard, —  
 My pret - ty ba -by said she was a bird.

Repeat and Fade

## BODY AND SOUL

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Words by EDWARD HEYMAN,  
 ROBERT SOUR and FRANK EYTON  
 Music by JOHN GREEN

**Expressively**

The musical score consists of six staves of music for voice and piano. The key signature is E♭ minor. The vocal part starts with a melodic line over a piano伴奏. The lyrics express sadness and longing. The music includes chords E♭m, E♭m(maj7), E♭m7, A♭7sus A♭7 D♭, A♭7♯5, D♭/F, Edim7, E♭m7, A♭13, Adim7, B♭m, E♭m7, A♭7, D♭, B♭7♯5 B♭7 E♭m, E♭m(maj7), E♭m7, A♭7sus A♭7, and A♭13. The vocal part continues with more lyrics about spending days in longing and questioning why someone is wrong. The music ends with a final section of chords D, A7/E, D/F♯, Gm, D/A, A7, D, Dm7, G7sus, G7, Cmaj7, and C/E.

My heart is sad and lone - ly, for you I sigh, for you, dear, on - ly. Why have-n't you  
 seen it? I'm all for you, Bod - y And Soul!

I spend my days in long - ing  
 and won - d'ring why it's me you're wrong-ing, I tell you I mean it, I'm all for you, Bod - y And Soul!

I can't be-lieve it, it's hard to con-ceive it that you'd turn a-way ro-mance.. Are you pre-tend-ing, it looks like the end-ing un -

Dm7 G7 C7 B7 Bb7 Ebm Ebm(maj7) Ebm7 Ab7sus Ab7 Db Ab7#5

less I could have one more dance to prove, dear. My life a wreck you're mak - ing, you know I'm yours for

Db/F Edim7 Ebm7 Ab13 Adim7 Bbm Ebm7 Ab7 3 1 Db Bb13 2 Db D6/9

just the tak - ing; I'd glad-ly sur - ren - der my-self to you, Bod-y And Soul! Soul!

## BONY MORONIE

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Words and Music by  
LARRY WILLIAMS

**Bright Rock Tempo**

F F7 F

I got a girl named Bo - ny Mo - ro - nie. She's as skin-ny as a stick of mac-a - gon-na

told your Ma-ma and your Pa-pa, too just ex-act-ly what I'm gon-na

Bb7

ro - ni. Ought-a see her rock with her blue - jeans on. She's And rock and

do. We'll get mar-ried on a night in June.

F F7 C Bb

not roll fat she's just skin the and bones. — } I love her, — she loves me. —

the sil-v'ry moon, — }

C Bb F

Oh, how hap - py now we can be. — Mak-ing love un-der-neath the ap - ple tree. Well, I

2 Bb F

I got a girl, I got a girl,

G G6 G7

She's my one, she's my on - ly she's my heart's de-sire, She's a

G G6 G7 C C7

real up - set-ter she's real live wire. Ev-'ry - bod - y looks when she goes. —

G G7

by. She's — a real good, good girl real - ly grabs your eyes. —

D C D C G7

I love her, — she loves me. — Oh, how hap - py now we can be. — Mak-ing love un-der-neath the

C G D D/G

ap - ple tree. — I got a girl, I got a girl. —

## BONANZA

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 1755 Broadway, New York, NY 10019

Words and Music by RAY EVANS  
 and JAY LIVINGSTON

**Brightly**

G D7sus D7

We got a right to pick a lit-tlefight, Bo - nan - za! If an - y - one fights an - y - one of us

G C

He's got - ta fight with me! We're not a one to saddle up and run, Bo - nan - za!

G7sus G7 C G

An - y - one of us who starts a lit - tle fuss knows he can count on me! One for four,

C G A9 D9 G

Four for one, This we guar - an - tee! We got a right to pick a lit - tle fight, Bo - nan - za!

D7sus D7 1 G 2 G

If an - y - one fights an - y - one of us, He's got - ta fight with me! me!

## BOOK OF LOVE

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Words and Music by WARREN DAVIS,  
 GEORGE MALONE and CHARLES PATRICK

**Brightly**

F Dm Gm7 C7 F Dm

Tell me, tell me, tell me. Oh, who wrote the Book Of Love? I've got to know the an - swer. Was it

Gm7 C7 F Bb

some - one from a - bove? I won - der, won - der who, who, Who wrote the Book Of

F Dm Gm7 C7

Love? I love you dar - ling ba - by you know I do but I've

F Dm Gm7 C7 F

got to see this Book Of Love find out why it's true. I won - der, won - der who,

Bb F Dm Gm7

who, Who wrote the Book Of Love? Ba - by, ba - by, ba - by, I love you yes I

C7 F Dm Gm7 C7 F

do well it says so in this Book Of Love, ours is the one that's true. I won - der, won - der

Bb 1 F 2 F

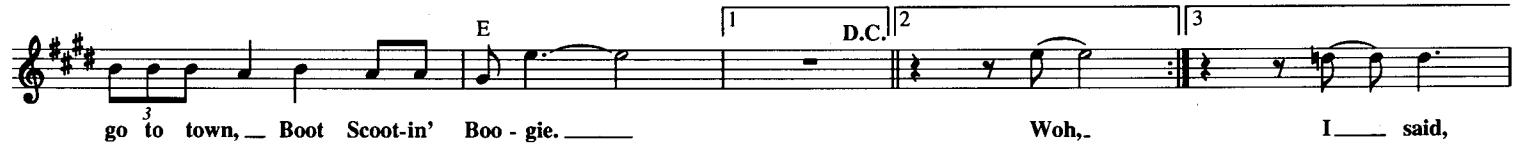
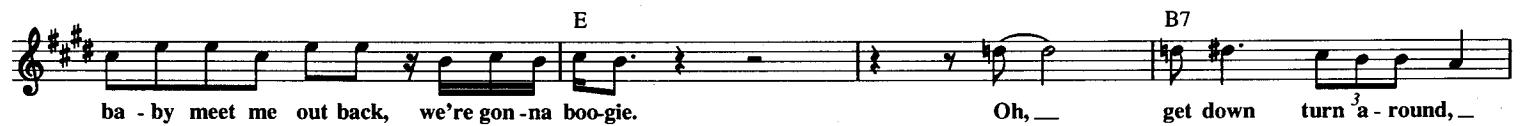
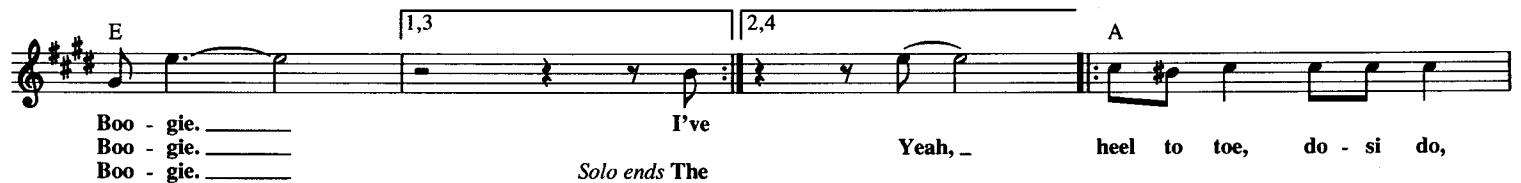
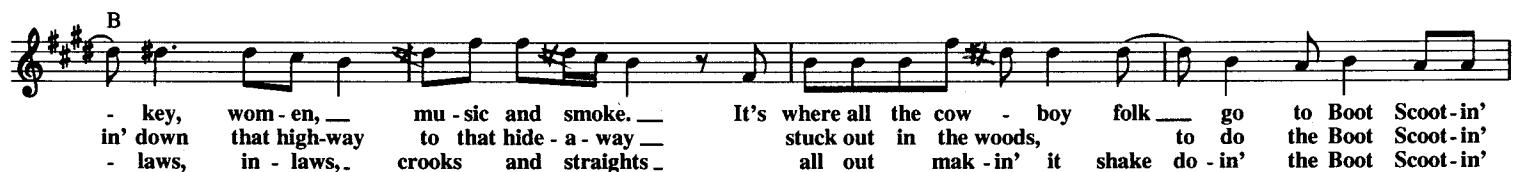
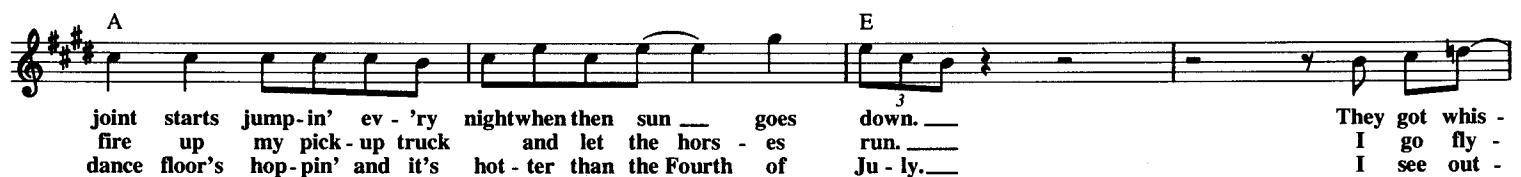
who, who, Who wrote the Book Of Love? Love?

# BOOT SCOOTIN' BOOGIE

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Publishing, 8 Music Square West, Nashville, TN 37203

Words and Music by  
RONNIE DUNN

Moderate Shuffle ( $\text{BPM} = 120$ )



## BORN TO BE WILD

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Sole Selling Agent MUSIC CORPORATION OF AMERICA, INC.,  
1755 Broadway, New York, NY 10019

Words and Music by  
MARS BONFIRE

Moderate Rock beat

E♭

Get your mo - tor run - ning,  
I like smoke and light - ning,

Head out on the high - way  
Heav - y me - tal thun - der

look - ing for ad - ven - ture  
rac - ing in the wind

in what - ev - er comes our way.  
and the feel - ing that I'm un - der.

G♭ A♭ E♭ G♭ A♭ E♭

Yeah, dar - ling, gon - na make it hap - pen,  
take the world in a love em - brace.

G♭ A♭ E♭ G♭ A♭ E♭

Fire — all of your guns — at once — and  
ex - plode — in - to space.

2 E♭

— Like a true — na - ture child — we were born, — Born To Be Wild.

— Ab G♭ Eb

We have climbed — so high, — nev - er want to die.

D♭ Eb D♭ Eb D♭

Born To Be Wild — Born To Be Wild, —

E♭ 1 D♭ 2 D♭ Eb Db Eb D♭

Born To Be Wild. — Repeat and Fade D♭

BORSALINO  
(Generique)

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by Famous Music Corporation

Words by PIERRE DELANOË  
Music by CLAUDE BOLLING

Moderately

C

L'a - ven - ture C'est pour les loups C'est pas pour toi — Ca n'est pas pour

nous C'est pour les fous Qui n'ont de gout — Que pour la peur au ven - tre Et

qui se fou - tent de tout.

F

G7

C

C F  
L'a - ven - ture C'est pour les loups Les hors la loi Ca n'est pas pour pour  
L'a - ven - ture C'est pour les loups C'est pas pour toi Ca n'est pas pour pour

G7  
nous nous Mais nous on a Le ci - ne - ma Ou pour huit francs cin - quan - te tent On Dans  
C'est pour les fous Pour les voy - ous Pour ceux qui se con - ten - tent On Dans

C C7 F  
peut la vie de al - ler n'im - fair' porte jou - jou. On peut re - ver quand on est mo -  
Ils jouent leur tete en cour d'as - si -

D7 Fm  
me se Qu'on est le chef, qu'on est le roi On peut se ba - tir un roya -  
Ils jouent la tein - ne quel que - fois Mais sont sin - cer's quand ils te

Em C Am F#7 B7 Em G7  
au di - me sent Dans u - ne cham - bre sous le toits.  
"La chan - ce ca n'ex - is - te pas."

C F  
L'a - ven - ture C'est pour les loups C'est pas pour toi Ca n'est pas pour nous. Ce n'est mem pas Pour  
Repeat ad lib. and Fade

G C  
le pauvr' gars - Qui meurt la main au ven - tre "La chanc' ca n'ex - is - te pas."

### BOUQUET OF ROSES

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Words and Music by STEVE NELSON  
and BOB HILLIARD

Moderately

C G7 C G7  
I'm send - ing you a big Bou - quel Of Ros - es, One for ev - 'ry time you broke my  
made our lov - er's lane a road of sor - row, Till at last we had to say good -

C G7 C G7  
heart, And as the door of love be - tween us clos - es, Tears will fall like  
bye. You're leav - ing me to face each new to - mor - row With a bro - ken

C F C G7  
pet - als when we part. I begged you to be dif - f'rent but you'll al - ways be un - true, I'm  
heart you taught to cry. I know that I should hate you af - ter all you've put me thru; But

D7 G7 C G7  
tir - ed of for - giv - ing, Now there's noth - ing left to do. So I'm send - ing you a big Bou - quel Of  
how can I be bit - ter, When I'm still in love with you?

C G7 1 C F C 2 C F C  
Ros - es, One for ev - 'ry time you broke my heart. You heart.

## A BOY WITHOUT A GIRL

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Copyright Renewed

Words and Music by SIDNEY JACOBSON  
and RUTH SEXTER

Slowly, with feeling

The musical score consists of four staves of music. The first staff starts with a F major chord (F-A-C) followed by a C7 chord (C-E-G-B). The lyrics are: "A Boy With-out A Girl is a song with-out a tune, Is a year with-out a June, my love." The second staff begins with a C7 chord followed by a Bb chord (B-E-G-B), with lyrics: "Boy With-out A Girl is a day with-out a night, Is a star with-out a light, my love." The third staff starts with an Ab chord (Ab-C-E-G) followed by a C7 chord, with lyrics: "since you've come to me, All the world has come to shine, 'Cause I've found a girl who's real - ly mine." The fourth staff starts with a Gm7 chord (G-B-D-G) followed by an F major chord (F-A-C), with lyrics: "And if you stay with me, all your life you'll nev - er be A girl with-out a boy, my love." The fifth staff concludes with a My love, My love, A love. The chords for the fifth staff are F (with a 3 over it), Gm7, C7, F (with a 3 over it), C7, F (with a 3 over it), Gm7, and Fmaj7.

## THE BRADY BUNCH

Copyright © 1969 by Addax Music Company, Inc.

Words and Music by SHERWOOD SCHWARTZ  
and FRANK DEVOL

The musical score consists of six staves of music. The first staff starts with a G major chord (G-B-D-G) followed by a Gm7 chord (G-B-D-G), with lyrics: "Boys: Here's the sto - ry of a love - ly la - dy who was bring - ing up three sto - ry of a man named Bra - dy who was bus - y with ver - y love - ly girls. All of them had hair of gold like their three boys of his own. They were four men living all to - gether,". The second staff starts with a G6 chord (G-B-D-G) followed by a G major chord (G-B-D-G), with lyrics: "moth - er the young - est one in curls. Girls: It's the all a - lone. yet they were the young - est one in curls. Girls: It's the all a - lone. Till the". The third staff starts with a D7 chord (D-G-B-D) followed by a G major chord (G-B-D-G), with lyrics: "one day when the la - dy met this fel - low, and they knew that it was much more than a hunch that this group must some - how form a fam - 'ly. That's the way we all be -". The fourth staff starts with an Ab chord (Ab-C-E-G) followed by an Abmaj7 chord (Ab-C-E-G), with lyrics: "came the Bra - dy Bunch. The Bra - dy Bunch, the Bra - dy Bunch That's the way we be - came the Bra - dy Bunch. The Bra - dy Bunch, the Bra - dy Bunch That's the". The fifth staff starts with an Eb7 chord (Eb-B-E-G) followed by a Bbm7 chord (Bb-E-G-B), with lyrics: "Bb E7 Bbm7 Eb7 Bbm7 Eb7 Bbm7". The sixth staff starts with an Ab7 chord (Ab-C-E-G) followed by an Ab7 chord (Ab-C-E-G), with lyrics: "Ab Ab7 Db/Ab Ab". The seventh staff starts with an Eb7 chord (Eb-B-E-G) followed by an Eb7 chord (Eb-B-E-G), with lyrics: "Bb E7 Eb7 Bb E7 Bb E7 Bb". The eighth staff starts with an Ab7 chord (Ab-C-E-G) followed by an Ab7 chord (Ab-C-E-G), with lyrics: "Ab Ab7 Db/Ab Ab". The ninth staff starts with an Ab7 chord (Ab-C-E-G) followed by an Ab7 chord (Ab-C-E-G), with lyrics: "Bb E7 Eb7 Bb E7 Bb E7 Bb". The tenth staff starts with an Ab7 chord (Ab-C-E-G) followed by an Ab7 chord (Ab-C-E-G), with lyrics: "Ab Ab7 Db/Ab Ab".

# THE BOYS ARE BACK IN TOWN

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Words and Music by  
PHILIP PARIS LYNOTT

Moderately bright, with a steady 4 beat

1. Guess who just got back to day? — Them wild-eyed boys that had been a-way... Hadn't changed, hadn't  
2.,3. (See additional lyrics)

much to say, But, man, I still think them cats are cra-z-y. They were ask-ing if you were a-round,

How you was, where you could be found. — I told them you were liv-ing down-town, Driv-ing all the old men

CHORUS G(no 3rd) A(no 3rd) C(no 3rd) G(no 3rd)  
cra-z-y. The Boys Are Back In Town, The Boys Are Back In Town. I say, The Boys Are Back In Town, —

A(no 3rd) C(no 3rd) G(no 3rd)  
The Boys Are Back In Town. The Boys Are Back In Town, The Boys Are Back In Town, The

A(no 3rd) C(no 3rd) G G/B  
Boys Are Back In Town, The Boys Are Back In Town.

Am/D G G/B Am/D F  
INTERLUDE

C Bm Em Am Am/D E(no 3rd)  
Spread the word a-round, Guess who's back in town? —

*Additional Lyrics*

2. You know that chick that used to dance a lot  
Every night she'd be on the floor shaking what she'd got  
Man, when I tell you she was cool, she was hot  
I mean she was steaming.

And that time over at Johnny's place  
Well, this chick got up and she slapped Johnny's face  
Man, we just fell about the place  
if that chick don't wanna know, forget her.  
(Chorus & Interlude)

3. Friday night they'll be dressed to kill  
Down at Dino's Bar and Grill  
The drink will flow and blood will spill  
And if the boys want to fight, you better let 'em.

That jukebox in the corner blasting out my favorite song  
The nights are getting warmer, it won't be long  
It won't be long till summer comes  
Now that the boys are here again.  
(Chorus and Fade)

## A BRAND NEW ME

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Words and Music by KENNY GAMBLE,  
JERRY BUTLER and THERESA BELL

Moderately

G D G D G Am Em7  
 This is my same old coat And my same old shoes. I was the same old

Am D7 G D G  
 me with the same old blues. And then you touched my life

D G Am Em7 Am7  
 just by hold-ing my hand And oh, I look in the mir-ror and see A brand new man, —

D7 G D G D G  
 — A brand new voice — And a brand new smile. —

Am Em7 Am D7 3 D7sus Gsus G  
 Girl, since I found you — I've got a brand new style. — Just be - cause of

Bm7 Am7 D7 G D G  
 you, girl, — Just be - cause of you. I've got the same old friends;

G D G Am Em7 Am  
 They got the same old sins; I tell the same old jokes; — Got the same old

D7 G D G D G  
 grins. Now the joke's on you It hap-pened some - how with you.

Am Em7 Am D7 Gsus G  
 Ev -'ry day of my life Is as fresh as morn-ing dew — And just you be - cause I of love

Bm7 Am7 D7 G D G  
 you, girl, — Just be - cause of you. I go to the same old plac - es

D G D G D  
 to see the same old fac - es, Look at the same old skies, See them all with brand new

G D G D G Repeat and Fade  
 lives. You get all the cred-it, ba - by 'Cause I love — you, — ba - by.

# BREAKING UP IS HARD TO DO

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Words and Music by HOWARD GREENFIELD  
and NEIL SEDAKA

**Rubato** F A♭7 C7 B♭6 Am7 Dm7

You tell me that you're leav - ing, I can't be - lieve it's true, girl there's just no liv - ing with-out

**Slowly**

Gm7 C7 F Dm7 Gm7 C7 F 3 Dm7

you. Don't take your love a - way from me. Don't you leave my heart in

Gm7 C7 F 3 Em9 A7 Dm7 G7 Gm7 Am7 B♭ Gm7 C7

mis - er - y. If you go, then I'll be blue, Breaking Up Is Hard To Do. Re-mem-ber

F Dm7 Gm7 C7 F 3 Dm7 Gm7 C7 F 3 A7

when you held me tight, and you kissed me all through the night. Think of all that

Dm7 G7 Gm7 Am7 B♭ C9 3 F N.C. Fm7 B♭7 Fm7 B♭7

we've been through, Break-ing Up Is Hard To Do. They say that Break-ing Up Is Hard To Do.

E♭ A♭7 E♭m7 A♭7 E♭m7 A♭7

Now I know, I know that it's true. Don't say that this is the end.

D♭ C7 D♭7

In-stead of break-ing up I wish that we were mak - ing up a - gain, we were mak - ing up a - gain.

C7 F Dm7 Gm7 Gm7/C C9 3 F Dm7 Dm7/G C9

I beg \_ of you, don't \_ say \_ good-bye. Can't we give our love \_ a brand new try? Yeah,\_

F Bm7♭5/E A7♯5 Dm7 Gm7 1 Am7 B♭6 C9 F N.C.

come on babe \_ let's start a - new, 'cause Break-ing Up Is Hard To Do. Don't take your

2 Am7 B♭6 C7 Cm6/E♭ D7 Gm7 Gm9 Gm7/C C7 F B♭6 F

Break-ing Up Is Hard To Do, 'cause Break-ing Up Is Hard To Do.

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## BRANDY (You're A Fine Girl)

Words and Music by  
ELLIOT LURIE

Moderately

The musical score for "BRANDY" consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is F major (one sharp). The chords used include E, A, B, C#m7, F#m7, D, A, E, Amaj7, C#m7, Amaj7, E, B7, A, and E. The lyrics describe a girl named Brandy who lives near a harbor and loves a sailor. The sailor is away at sea, and Brandy misses him. The music ends with a coda.

There's a port on a western bay — and it serves a hundred ships a day — Lone-ly sail - ors pass the that  
Brandy wears a braid-ed chain, made of finest silver from the north of Spain — A lock - et that  
time a - way — and talk a - bout their homes. — There's a girl in this har - bor - town — and she works lay-ing from  
bears the name of the man that Bran - dy loves. — He came on a sum-mer's day. Bring-ing gifts  
night when the bars close down. — Bran-dy walks thru a  
whis-key down. They say "Bran-dy, fetch an - oth - er round," — she serves them whis - key and wine. The sail - ors say "Bran-dy, you're a fine far a - way — But he made it clear he could-n't stay, — no har - bor was his home. The sail - ors say "Bran-dy, you're a fine si - lent town — and loves a man who's not a - round — She still can hear him say, She hears him say  
— girl, — what a good wife — you would be; — Your eyes could steal a sail - or from the sea."  
— girl, — what a good wife — you would be; — but my life, my lover, my la - dy is — the sea."  
last time  
A to Coda C#m E Amaj7 B7 C#m  
Bran - dy used to watch his eyes — when he told his sail - or's sto - ry, — She could feel the o - cean  
fall and rise — she saw its rag - ing glo - ry. — But he had al - ways told — the truth, Lord he was an hon - est  
man; — Bran - dy does her best to un - der - stand.  
At CODA E

## BROTHER SUN, SISTER MOON

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Words and Music by  
DONOVAN

Slowly

The musical score for "BROTHER SUN, SISTER MOON" consists of five staves of music. The key signature is F major (one sharp). The chords used include E♭, Fm7, Gm7, E♭, A♭, B♭7, E♭, Cm, B♭, Fm, Gm, Fm7, B♭7, E♭, Cm, E♭, Fm, Gm, A♭, B♭7, E♭, E♭, A♭, and B♭7sus. The lyrics are written in a narrative style, mentioning sun, wind, moon, air, and God.

Broth - er Sun — and Sis - ter Moon, I — sel - dom see you, to  
Broth - er Wind — and Sis - ter Air; O - pen my eyes to  
sel - dom hear your tune, pre - oc - cu - pied — with self - ish mis - er - y,  
vi - sions pure and fair, that I may see — the glo - ry a - round me. I am God's  
cre - ture, of Him I am part. I feel His love — a - wak - en - ing my heart.

E♭ Fm7 Gm7 E♭ A♭ B♭7 E♭ Cm B♭ Fm Gm

Broth - er Sun \_\_\_\_\_ and Sis - ter Moon, I now do see you,

Fm7 B♭7 E♭ Cm E♭ Fm Gm A♭ B♭7 E♭sus E♭

I can hear your tune; So much in love \_\_\_\_\_ with all that I sur - vey.

## BUBBLES IN THE WINE

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Words and Music by FRANK LOESSER,  
BOB CALAME and LAWRENCE WELK

Cheerfully C C/E E♭dim7 Dm7 G7

My heart gets a lit - tle gay, like Bub - bles In The Wine ev - 'ry time I dance with you. Your

C C/E E♭dim7 Dm7

arms take me far a - way like Bub - bles In The Wine just as if I'd

G7 C7 F

had a few. Oh, may - be it's that moon, or may - be it's that tune, play - ing as we

D7 Dm7

gen - tly sway or may - be it's the fact that I love you. Can't real - ly say, how I

C C/E E♭dim7 Dm7

get this way my heart whis - pers a re - frain, like Bub - bles In The Wine ev - 'ry time you're

G7 C7 F

close to me. I need - n't drink cham-pagne, a feel - ing quite in - sane lights me up and

Fm

sets me free. Some - day I may lose you, but no mat - ter how fate may go a -

C Am7 D9 3 G7 C

part or to - geth - er, when I think of to - night I know I'll hear in this heart of

Gm/B♭ A7 D7 G9 1C G7 2C

mine, mu - sic like the pret - ty Bub - bles In The Wine. My wine.

## BUCKLE DOWN, WINSOCKI

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Words and Music by HUGH MARTIN  
and RALPH BLANE

Moderate March Tempo

F6

Buck - le Down, Win - sock - i, buck - le down \_\_\_\_\_ You - can win, Win - .  
You - can win, Win - .  
sock - i, If you knuck - le down \_\_\_\_\_ If you break their necks in If you make them the  
sock - i, If you give 'em hell \_\_\_\_\_ If you don't give in If take it on them the  
wrecks chin, You - can break the hex, So buck - le down. Make 'em on - ly buck - le  
F G+ Gm C7 Fmaj9 F6 D9 You - can bound to win, if you will down. If you fight your  
luck - 'll not re - treat \_\_\_\_\_ Knuck - le down, Win - sock - i, Knuck - le down. You - can  
win, Win - sock - i, If you buck - le down \_\_\_\_\_ if you mow them down If you go to town you - can wear the crown if you will on - ly buck - le down.

## BUT BEAUTIFUL

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Slowly Gmaj9 G#dim7 Am9 Bbdim7 G Dm6 E7

Love is fun - ny or it's sad Or it's qui - et or it's mad; It's a good thing or it's bad, But Beau - ti - ful! \_\_\_\_\_ Beau - ti - ful to take a chance and if you fall, you fall . And I'm think - ing I would - n't mind at all. \_\_\_\_\_ Love is tear - ful or it's gay; It's a prob - lem or it's play; It's a heart - ache eith - er way, But Beau - ti - ful! \_\_\_\_\_ And I'm think - ing if you were mine I'd nev - er let you go And that would be But Beau - ti - ful I know. \_\_\_\_\_ Love is know. \_\_\_\_\_

# B-12 T-13 C.

## BUTTON UP YOUR OVERCOAT

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Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

**Moderately**

G A7 D7

But-ton Up Your O - ver - coat \_ When the wind is free Take good \_  
 But-ton Up Your O - ver - coat \_ When the wind is free Take good \_

G6 D7 G A7

care of your-self - you be - long to me! Eat an ap - ple ev - 'ry day; Get to bed by  
 care of your-self - you be - long to me! Wear your flan - nel un - der-wear When you climb a

D7 G6 G7

three Take good - care of your - self - you be - long to me! Be care - ful  
 tree Take good - care of your - self - you be - long to me! Don't sit on

C G Em7 A7

cross - ing streets Oo - oo! Don't eat meats Oo - oo! Cut out sweets Oo - oo!  
 hor - nets' trails Oo - oo! Or on nails Oo - oo! Or third rails Oo - oo!

D7 G A7

You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch. When you're on a  
 You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys When you're on a

D7 G C7 1 G D7 2 G

spree Take good - care of your - self - you be - long to me.  
 spree Take good - care of your - self - you be - long to me.

## BY THE BEAUTIFUL SEA

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**Bright Tempo**

B♭7

B♭+ E♭

By the sea, by the sea By The Beau - ti - ful Sea — You and I, you and I Oh! how

B♭7 B♭dim B♭7

B♭dim

hap - py we'll be —

When each wave comes a - roll - ing

in We will duck or

B♭7 A B♭ Eb Tacet

B♭7

swim

And we'll float and fool a - round the wa - ter

O - ver and un - der and then up for air —

B♭+ Eb

B♭ Eb7 Ab

Adim7

Pa is rich, Ma is rich so now what do we care? —

I love to be be - side your

B♭

Gm7

C9

C7

F7

B♭7

1 Eb

B♭7

2 Eb

side, Be - side the sea, be - side the sea - side — By The Beau - ti - ful Sea. By the Sea. —

A-26  
T-145

## BUTTONS AND BOWS

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Words and Music by JAY LIVINGSTON  
and RAY EVANS

**Lively**

F Dm F Dm F Dm F Dm B♭  
 East is east and west is west, and the wrong one I have chose; Let's go where you'll to  
 bur - y me in this prai - rie, take me where the ce - ment grows; Let's move down to  
 keep on wear - in' those frills and flow - ers and Buttons And Bows. Rings and things and Buttons And Bows.  
 some big town where they love a gal by the cut of her clothes, and you'll stand out in Buttons And Bows.  
 1 2 F7 B♭  
 Don't — I'll love you in buck - skin, or skirts that you've home -  
 F G9 C7  
 spun; but I'll love 'ya long - er, strong - er, where yer friends don't tote a gun. My  
 F Dm F Dm F Dm F Dm B♭  
 bones de - nounce the buck - board bounce and the cac - tus hurts my toes. Let's va - moose where  
 F B♭ C9 F Dm F Dm F B♭ C7 F  
 gals keep us - in' those silks and sat - ins and lin - en that shows, and you're all mine in Buttons And Bows.  
 Gm7 C7 Fmaj7 F6 Gm7 C7 Fmaj7 F6  
 Gim-me east - ern trim-min' where wom-en are wom-en in high silk hose and peek-a - boo clothes, and  
 Gm7 C7 Fmaj7 F6 Gm7 C7 F  
 French per - fume, that rocks the room and you're all mine in Buttons And Bows.

## BY MYSELF

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Copyright Renewed, Assigned to Chappell & Co.Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

**Moderately**

Gm6 A7 Gm6 A7  
 I'll go — my way By My - self — This is the end of ro - mance.  
 F7 B♭maj7 B♭6 Gm7 C7  
 — I'll go — my way By My - self — Love is on - ly a  
 F Gm6 A7 Gm6  
 dance. I'll try — to ap - ply my - self — And teach my

A7 F7 B<sub>b</sub>maj7 B<sub>b</sub>6  
heart how to sing. I'll go my way By My - self  
Gm7 C7 F Bm7<sub>b</sub>5 E7  
Like a bird on the wing. I'll face the un - known,  
Am7<sub>b</sub>5 D7 Gm7 B<sub>b</sub>m6  
I'll build a world of my own; No one knows bet - ter than  
F A7 Dm7 G9 B<sub>b</sub>m6 1 F 2 F6  
I my - self, I'm By My - self a - lone. lone.

## BYE AND BYE

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Fast**

F F6 Fmaj7  
Bye And Bye not now but Bye And Bye Some - how we'll try and buy  
F6 Gm7 C7 Gm7 C7 Gm Scheme a - while when lone - ly,  
dream a - while 'Twill on - ly seem a - while And love will do the rest.  
C7 F  
Our hap - py days will come Though slight de - lays will come The bright sun's  
F F6  
rays will come from out the sky. Ev' - ry cloud  
Bdim7 F/C C#dim7 Dm B<sub>b</sub>m6 Fmaj7 Dm  
just flies on, Love is on the far hor - i - zon, you'll be my  
Gm7 C7 F 1 C7 F6 2  
sweet - heart Bye And Bye. Bye.

## BYE BYE BABY

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Words by WALTER HIRSCH  
Music by LOU HANDMAN

Medium Swing

Medium Swing

E♭ C7♯5 F7 B♭7♯5 E♭ C7♯5 C7 F7 B♭7♯5 E♭ G9 C7

Bye Bye Ba - by, — Will you save your love for me? — Sweet - ie pie, now don't you cry, — Just  
Bye Bye Ba - by, — Got a lit - tle kiss for me? — Hug me nice and kiss me twice, — And

1 F9 B♭7♯5 E♭ B♭7 2 F9 B♭7 E♭ G C♯dim7 D7/C G/B D7

say, "Bye - bye." — say, "Bye - bye." — I'm gon - na send a let - ter,

G Em7 Am7 D7 G C♯dim7 D7/C G/B D7 G Em7

Tell-in' you where I am, dear, — And then when things get bet - ter, I'm gon - na send a

Fm7 B♭9 B♭7♯5 E♭ C7♯5 F7 B♭7♯5 E♭ C7♯5 C7 F7 B♭7♯5 E♭ G9

tel - e - gram, — dear, Bye Bye Ba - by, — I'll be lone - ly as can be, — Sweet - ie pie, now

C7 F9 B♭7 E♭ C7 F9 B♭7 1 E♭ B♭7 2 E♭

don't you cry, — Oh my, my ba - by — say, "Bye — bye." —

## BYE BYE LOVE

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Copyright Renewed

Words and Music by FELICE BRYANT  
and BOUDLEAUX BRYANT

Moderately fast

C7 F C7

There goes my ba - by — with some - one new; — She sure looks hap - py; — I sure am  
I'm through with ro - mance. — I'm through with love — I'm through with count - ing — the stars a -

F F7 B♭ B C7

blue; — She was my ba - by — till he stepped in; — Good-bye to ro - mance —  
bove; — And heres the rea - son — that I'm so free: — My lov - in' ba - by —

F B♭ F B♭ F B♭

— that might have been; — } Bye Bye, Love: Bye bye, hap - pi-ness: — Hel - lo

F C7 F B♭ F B♭ F

lone - li-ness — I think I'm gon - na cry; — Bye Bye, Love; Bye Bye, sweet ca-rezz;

B♭ F C7 F B♭ F

Hel - lo emp - ti-ness; — I feel like I could die — Bye bye, my love, bye bye.

1 F 2 F

## BYE BYE BLUES

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Words and Music by FRED HAMM, DAVE BENNETT,  
BERT LOWN and CHAUNCEY GRAY

**Moderately**

The musical score consists of four staves of music. The first staff starts with C, followed by A♭7, C, A7, and D7. The lyrics are "Bye Bye Blues \_\_\_\_\_ Bye Bye Blues \_\_\_\_\_ Bells". The second staff starts with G7, followed by C/E, Edim7, Dm7, G7, Dm7, G+, and C. The lyrics are "ring, birds sing, Sun is shin - ing, No more pin - ing. Just". The third staff starts with A♭7, followed by C, A7, and D7. The lyrics are "we two Smil - ing thru \_\_\_\_\_ Don't". The fourth staff starts with G7, followed by C, A♭7, and then a section labeled "Blues." which includes chords 1 (C, G7) and 2 (C, F7, C).

## BOBBY SOX TO STOCKINGS

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Words and Music by RUSSELL FAITH,  
CLARENCE WAY KEHNER and RICHARD DiCICCO

**Beguine tempo**

The musical score consists of ten staves of music. The first staff starts with Cmaj7, followed by C6, Dm7, G7, Cmaj7, C6, Dm7, G7, Cmaj7, and C6. The lyrics are "When a girl chang - es from Bob - by Sox To Stock - ings, \_\_\_\_\_ And she starts trad - ing her". The second staff starts with Dm7, G7, Dm7, G7, F, Em, Dm7, and G7. The lyrics are "ba - by toys for boys; \_\_\_\_\_ When that once shy lit - tle sleep - y head Learns a - bout love and its". The third staff starts with Cmaj7, C6, Am7, D7, Dm7, G7, Cmaj7, C6, Dm7, G7, and C6. The lyrics are "lilt, You can bet that the change is more than from cot - ton to silk. \_\_\_\_\_ If a". The fourth staff starts with Cmaj7, C6, Dm7, G7, Cmaj7, C6, Dm7, G7, Cmaj7, and C6. The lyrics are "miss wants to be kissed in - stead of cud - dled, \_\_\_\_\_ And to this you are in". The fifth staff starts with Dm7, G7, Dm7, G7, F, B7b9, B7, Em, and C6. The lyrics are "doubt as what to do. \_\_\_\_\_ When a girl chang - es from Bob - by Sox To Stock - ings, Then she's old e - enough to give her heart a - way. When a way. \_\_\_\_\_". The sixth staff ends with a section labeled "Blues." which includes chords 1 (Cmaj7, C6, Dm7, G7) and 2 (C).

## CA, C'EST L'AMOUR

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Words and Music by  
 COLE PORTER

Moderately Slow

The musical score consists of four staves of music. The first staff starts with Eb minor (E♭m) and includes lyrics about a sudden sight of someone for whom you yearn. The second staff begins with Eb minor (E♭m) and ends with Ab minor (A♭m), with lyrics about a return. The third staff starts with G major (Gm) and ends with Eb minor (E♭m), with lyrics about a darling going away. The fourth staff starts with F7 and ends with Bb7, with lyrics about all being over. The fifth staff starts with Fm7 and ends with Bb7, with lyrics about taking her in your arms. The sixth staff starts with Gm7 and ends with Eb minor (E♭), with lyrics about mourn. The seventh staff continues from the previous ending, with lyrics about when mourn.

## C'EST MAGNIFIQUE

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Words and Music by  
 COLE PORTER

Slow and easy

The musical score consists of six staves of music. The first staff starts with G major (G) and includes lyrics about love coming in and taking you for a spin. The second staff starts with Am7 and ends with D9, with lyrics about finding. The third staff starts with D+ and ends with G major (G), with lyrics about your loved one holding you tight. The fourth staff starts with G9 and ends with C major (C), with lyrics about when your loved one drifts away. The fifth staff starts with Cm6 and ends with G major (G), with lyrics about he/she whis - pers "Je t'a - dore". The sixth staff continues from the previous ending, with lyrics about it is so tragic que.

B-S3  
F-12C

## CALENDAR GIRL

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Words and Music by HOWARD GREENFIELD  
and NEIL SEDAKA

Moderate Rock tempo

C Am C Am

I love, I love, I love my Cal-en-dar Girl. — Yeah, sweet Cal-en-dar Girl. —

C Am Dm7 G7 C

I love, I love, I love my Cal-en-dar Girl. — each and ev'-ry day of the — year.

C Am

(Jan-u-ar-y) You start the year off fine, — (Feb-ru-ar-y) you're my lit-tle Val-en-tine, —  
(May) May-be if I ask your dad and mom — they'll let me take you to the jun-ior prom. (Ju-

C Am

(March) I'm gon-na march you down the aisle, — (A-pril) you're the Eas-ter bun-ny when you smile.. }  
ly like a fire-crack-er I'm a - glow, — (Au-gust) when you're on the beach you steal the show.. }

F F#dim7 C/G A7

Yeah, yeah, my heart's in a whirl. — I love, I love, I love my lit-tle Cal-en-dar Girl. — ev'-ry

D7 G7 C F6 1C

day, — ev'-ry day — of the — year. —

2C Am

(Sep-tem-ber) I'll light the can-dles at your "sweet six-teen," — Ro-me-o and Jul-i-et on —

C Am

Hal-lo-ween, — (No-vem-ber) I'll give thanks that you be-long to me, — (De-cem-ber) you're the pres-ent 'neath my

F F#dim7 C/G

Christ-mas tree. — Yeah, yeah, my heart's in a whirl. — I love, I love, I love my lit-tle

A7 D7 G7 C F6 C

Cal-en-dar Girl. — ev'-ry day, — ev'-ry day — of the — year. —

## CALIFORNIA, HERE I COME

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Words and Music by AL JOLSON,  
B.G. DeSYLVA and JOSEPH MEYER

**Brightly**

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 and ev - 'ry - thing. A sun - kissed 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! —

## CALL ME IRRESPONSIBLE

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Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

**Slowly**

Call Me Ir - re-spon - si-ble, call me un - re-li - a-ble, throw in un - de-pend - a-ble  
D7#5 Am7 D7#5 Gm Cdim7 C7 Am7b5 D7b9 D+ D7 Dm7/G G7  
too. — Do my fool - ish al - i - bis bore you? Well, I'm not too clev - er. I  
just a - dore you. Call me un - pre-dict - a-ble, tell me I'm im - prac-ti-cal, rain - bows I'm in - clin-ed to pur -  
D7 Gm Cdim7 C7 Am7b5 D9 Gm7 Cdim7 C7  
sue. — Call Me Ir - re-spon - si-ble, yes, I'm un - re-li - a-ble, but it's un - de-ni - a-bly  
A7 D7b9 D7 Gm7 — 3 — C7b9 [1] F Gm7/C Fmaj7 Gm7/C [2] F Fmaj7  
true, — I'm ir - re-spon - si - bly mad for you! — you!

## CAMELOT

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately F F6 Fmaj7 F6 F F6 Fmaj7 F6

1. A law was made a dis - tant moon a - go here \_\_\_\_\_ Ju - ly and Au - gust can - not be too  
2.,3. win - ter is for - bid - den till De - cem - ber \_\_\_\_\_ And ex - its March the sec - ond on the

F Cdim7 C7 Cdim7 C7

hot: And there'a a le - gal lim - it to the snow here \_\_\_\_\_ In  
dot. By or - ert sum - mer lin - gers through Sep - tem - ber \_\_\_\_\_ In

1 F F6 Fmaj7 F6 F F6 Fmaj7 F6 2 A

Cam - e - lot. The Cam e - lot

A7 D Dmaj7 D6 D Dmaj7 D6 D Em

Cam - e - lot! Cam - e - lot! I know it  
Cam - e - lot! Cam - e - lot! I know it

Dmaj7 Em D Em Dmaj7 Em D F

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

Cdim7 Gm7 Dm6 C9 Cdim7 Gm7 Dm6 C C7

Cam- e - lot, That's how con - di - tions are. The  
Cam- e - lot, Those are the le - gal laws. The

F F6 Fmaj7 F6 F Fmaj7 Bb Gb F

rain may nev - er fall till af - ter the sun - down. \_\_\_\_\_ By eight the morn - ing fog must dis - ap -  
snow may nev - er slush up - on the hill - side. \_\_\_\_\_ By nine P. M. the moon - light must ap -

Cdim C7 F A7 Dm7 F7

pear. \_\_\_\_\_ In short, there's sim - ply not a more con - gen - ial spot For  
pear. \_\_\_\_\_ In short, there's sim -ply not a more con - gen - ial spot For

Bb Cdim Gm Bbm F Bb F Bb F C7sus C7

happ' - ly - ev - er - aft - er - ing than here in Cam - e -  
happ' - ly - ev - er - aft - er - ing - than here in Cam - e -

1 F C7sus C9 Bb A Am C7 2 F C7 F6

lot! The lot!

**CALL ME**

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Words by DEBORAH HARRY  
Music by GIORGIO MORODER

## **Medium disco tempo**

Dm Col - or me \_ your col - or, Bb7 ba - by, col - or me \_ your car. Dm Col - or me \_ your col -

Bb7 G A  
- or, dar - ling, I know who - you are. Come up off \_ your col - or chart,

G A Dm F G  
I know where\_ you're com - ing from.. Call Me \_\_\_\_ on the line, Call Me, Call Me an - y,

Bb Dm F G Bb Repeat and Fade  
an - y - time.. Call Me, I love you, can't you Call Me an - y day \_\_ or night. Call Me

# CAN'T GET USED TO LOSING YOU

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**Words and Music by DOC POMUS  
and MORT SHUMAN**

### **Moderately**

C F D G D F C F D G D F Em F A7  
 Guess there's no use in hang-in' 'round.  
 Called up some girl I used to know.  
 I'll find some-bod-y, wait and see.  
 Guess I'll get dressed and do the town.  
 Af-ter I heard her say, "hel-lo,"  
 Who am I kid-din'? On-ly me.  
 I'll find some crowd-ed av-e-  
 Couldn't think of an-y-thing to  
 'Cause no one else could take your

Dm G7 | 1 N.C. | 2 N.C. C F D G D F  
 Gon-na live my whole life through lov-ing you. lov-ing you.  
 3 N.C. C F D G G $\flat$  F Em  
 lov-ing you. Can't Get Used To Los-ing You, no mat-ter what I try to do.

Dm G7 N.C. C Eb F C  
Gon - na live my whole life through lov - ing you.

## CAN'T HELP FALLING IN LOVE

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Words and Music by GEORGE DAVID WEISS,  
HUGO PERETTI and LUIGI CREATORE

Moderately Slow

The sheet music for 'CAN'T HELP FALLING IN LOVE' consists of four staves of musical notation. The first staff starts with F major, followed by Am, Dm, Dm/C, B♭, F, C7, B♭, C7, F, and Gm. The lyrics include: 'Wise Shall men say stay? on - ly fools rush in, \_\_\_\_\_ But If I Can't Help Fall - ing In'. The second staff continues with F, C7, F, Am, E7, Am, E7, Am, E7, Am, and D7. The lyrics are: 'Love With You. Like a riv - er flows surely to the sea, Dar-ling, so it goes, Some - things are meant to'. The third staff begins with Gm7, C7, F, Am, Dm, Dm/C, B♭, F, C7, B♭, and C7. The lyrics are: 'be. Take my hand, take my whole life too. For I Can't'. The fourth staff concludes with F, Gm, F, C7, F, B♭, C7, F, Gm, F, C7, and F. The lyrics are: 'Help Fall-ing In Love With You. For I Can't Help Fall-ing In Love With You.'

## CAN'T HELP LOVIN' DAT MAN

Copyright © 1927 PolyGram International Publishing, Inc.  
Copyright Renewed

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately and rather freely

The sheet music for 'CAN'T HELP LOVIN' DAT MAN' features ten staves of musical notation. The first staff includes chords Cmaj7, Am7, Dm7, G7, Cmaj7, Gm7, C7b9, F6, Fm6, Em7, and Am7. The lyrics are: 'Fish got to swim — and birds got to fly — I got to love — one man till I die — Can't Help'. The second staff includes A♭7, G7, Cmaj7, Eb9, Dm7, G7♯5, Cmaj7, Am7, Dm7, and G7. The lyrics are: 'Lov - in' Dat Man — of mine. Tell me he's la - - zy tell me he's slow. —'. The third staff includes Cmaj7, Gm7, C7b9, F6, Fm6, Em7, Am7, A♭7, G7, Cmaj7, Dm7, Gm7, and C7b9. The lyrics are: 'Tell me I'm cra - - zy may-be I know. Can't Help Lov-in' Dat Man — of mine.' The fourth staff includes F6, F♯dim7, Cmaj7, D9, Em7, Ebmaj7, Dm7, and D9. The lyrics are: 'When he goes a - way — Dat's a rain - y. day — And when he comes back dat day is'. The fifth staff includes Dm/G, G7, Cmaj7, Am7, Dm7, G7, Cmaj7, Gm7, and C7b9. The lyrics are: 'fine, \_\_\_\_\_ The sun will shine He can come home — as late as can be. — Home with-out him — ain't'. The sixth staff includes F6, Fm6, Em, Am7, A♭7, G7♯5, Cmaj7, Eb9, Abmaj7, Dbmaj7, and Cmaj7. The lyrics are: 'no home to me — Can't Help Lov - in' Dat Man — of mine. —'.

## CANDIDA

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A Division of 40 WEST MUSIC CORP., New York, New York

Words and Music by TONI WINE  
and IRWIN LEVINE

Moderately, with a beat

D

The stars won't come out \_\_\_\_\_ if they know \_\_\_\_\_ that you're a - bout, \_\_\_\_\_ 'cause they  
fu - ture is bright, \_\_\_\_\_ the gyp - sy told me so \_\_\_\_\_ last \_\_\_\_\_ night, \_\_\_\_\_ said she  
could-n't match the glow \_\_\_\_\_ of your eyes. \_\_\_\_\_ And oh, who am I  
saw our chil - dren play - ing in the sun - shine. \_\_\_\_\_ And oh, there was you and I,  
just an or - di - nar - y guy; \_\_\_\_\_ And Try-in' hard to win me first  
in a house, ba - by, no lie; \_\_\_\_\_ And all these things were yours and they were  
prize. \_\_\_\_\_ Oh, my } Can - di - da, we could make it to - geth - er, \_\_\_\_\_ the  
mine. \_\_\_\_\_ Oh, my } Can - di - da, we could make it to - geth - er, \_\_\_\_\_ the  
fur-ther from here, girl, the bet - ter, where the air is fresh and clean. \_\_\_\_\_ Can -  
di - da, just take my hand \_ and I'll lead ya, I prom-ise life \_ will be sweet - er, and it  
says so in my dream. 1 D Em7 A7 2 D D7 D.S. and Fade  
The dream. Oh, Can -

## CANDY

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Copyright Renewed

Words and Music by MACK DAVID,  
JOAN WHITNEY and ALEX KRAMER

Slowly

E<sub>b</sub> E<sub>b</sub>m F<sub>A</sub>C<sub>D</sub> B<sub>b</sub>maj9 B<sub>b</sub>dim C<sub>m</sub><sup>7</sup>  
"Can - dy" I call my sug - ar "Can - dy" Be-cause I'm sweet on "Can - dy"  
F<sub>7</sub> B<sub>b</sub>6 C<sub>m</sub> B<sub>b</sub>6 B<sub>b</sub>7 B<sub>b</sub>7<sup>#</sup>5 E<sub>b</sub>maj7 E<sub>b</sub>m E<sub>b</sub>m7  
and "Can-dy's" sweet on me. {He} un - der - stands me my un - der-stand - ing  
B<sub>b</sub>maj9 B<sub>b</sub>dim C<sub>m</sub><sup>7</sup> F<sub>7</sub> F<sub>7</sub><sup>b</sup>9 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub>  
"Can - dy" and "Can-dy's" al - ways hand - y when I need sym - pa - thy. I  
D<sup>7</sup> G<sup>7</sup> C<sup>7</sup>  
wish that there were four of {him - } so I could love much more of {him - } {He} has tak - en  
my com - plete heart, got a sweet tooth for my sweet-heart, "Can - dy" it's gon - na be just  
B<sub>b</sub>maj9 B<sub>b</sub>dim C<sub>m</sub><sup>7</sup> F<sub>7</sub> F<sub>7</sub><sup>b</sup>9 B<sub>b</sub>  
dan - dy. The day I take my "Can - dy" and make {him} mine all mine.

## CARAVAN

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and EMI Mills Music Inc. in the U.S.A.

Words and Music by DUKE ELLINGTON,  
IRVING MILLS and JUAN TIZOL

**Moderately**

Night \_\_\_\_\_ and stars a - bove that shine so bright \_\_\_\_\_ the mys - tiry  
Sleep \_\_\_\_\_ up - on my shoul - der as we creep \_\_\_\_\_ a - cross the  
you, \_\_\_\_\_ be - side me here be -neath the blue \_\_\_\_\_ my dream of

of their fad - ing light \_\_\_\_\_ that shines up - on our Car - a -  
sands so I may keep \_\_\_\_\_ this mem - 'ry of our Car - a -  
love is com - ing true \_\_\_\_\_ with - in our des - erit Car - a -

Fm6 Fine F7 F7b9 F+

van. \_\_\_\_\_ This \_\_\_\_\_ is so ex - cit - - ing

Bb7 Fm7/Bb Bb7 E♭7 E♭7

you \_\_\_\_\_ are so in - vit - - ing rest - - ing in my

D.C. al Fine

Gdim7 A♭ C7 Fm6/C Cdim7 C7

arms as I thrill to \_\_\_\_\_ the mag - ic charms \_\_\_\_\_ of

## CARELESS

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Words and Music by LEW QUADLING,  
EDDY HOWARD and DICK JERGENS

**Slowly**

B7 C7 B7 C7 B7 Gm7 C7 E F E F E Cm

Care - less now that you've got me lov - ing you You're Care - less Care-less in ev - 'ry - thing you

D7 Gm7 C7 C#dim7 Dm G7

do. You break ap - point-ments and think \_\_\_\_\_ you are smart If you're not care - ful

Gm7 C7#5 B7 C7 B7 C7 B7 Gm7 C7 E F

You'll break my heart. Care - less Now that my bridg - es all are burned You're Care - less

E F E F E Cm D7 Gm7 B♭m F D9 D+

Care-less in things where I'm con - cerned. Are you just Care - less as you seem to be or

G9 Gm7 C7b9 1 F C7 2 F E♭ F

do you just care less for me? \_\_\_\_\_

GER 11-34

110

## CAROLINA IN THE MORNING

T-113

Copyright © 1922 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

Medium Swing

C C#dim7 G7

Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing,  
Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn - ing,

Dm Dm(maj7) Dm7 G7 C#dim7 To Coda C

No - one could be sweet - er than my sweet - heart when I meet her in the morn - ing.  
But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at dawn

F C F A7 D7

Where the morn - ing glo - ries twine a - round the door, Whis - per - ing pret - ty

G E7 Am D7 G7 D.C. al Coda

sto - ries I long to hear once more.

**CODA**

G7 C

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

C7 F D7 G7

on - ly a day, I'd make a wish and here's what I'd say, —

C D7 G7 C

Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing.

B-36  
T-90

## CAROLINA MOON

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Words by BENNY DAVIS  
Music by JOE BURKE

Slowly

G C Cm6 G D7

Car - o - lin - a Moon keep shin - ing, shin - ing on the one who waits for  
Car - o - lin - a Moon I'm pin - ing, pin - ing for the place I long to

G 1 2 C 3 G 3

me. — How I'm hop - ing to-night you'll go, go to the right

A7 Am7 D7 G

win - window, scatter your light, say I'm all right, please do. Tell her that I'm

C Cm6 G A7 D7 G

blue and lone - ly, dream - y Car - o - lin - a Moon. —

# CASPER THE FRIENDLY GHOST

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Words by MACK DAVID  
Music by JERRY LIVINGSTON

### **Moderately in 2**

Moderately in 2

C Cas - per per The Friend - ly Ghost, the friend-li - est ghost you know. Though He'll grown - ups might look at  
Cas Cas per per The Friend - ly Ghost, he could-n't be bad or mean. He'll romp and play, sing and

Cmaj7 Am7 D7 G7 Dm7 G7 C him with fright, the chil-dren all love him so. friend - li - est ghost you've seen. He  
dance all day, the

F C G7 C F al - ways says "Hel - lo," and he's real - ly glad to meet cha. Where - ev - er he may

C D7 G7 C go, he's kind to ev - 'ry liv - ing crea - ture. Grown - ups don't un - der - stand why

C#dim7 Dm7 G7 C Am Dm7 G7 Cm G7 C chil-dren love him the most, But kids all know that he loves them so, Cas - per The Friend-ly Ghost.

CECILIA

### **(Does Your Mother Know You're Out)**

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**Words by HERMAN RUBY  
Music by DAVE DREYER**

**Slowly**

C C#dim7 Dm7 G9 Dm7 G7 Dm7 G+  
 Does your moth - er know you're out Ce - ci - lia?  
 Does she know that I'm a - bout to  
 C C/E Ebdim7 Dm7 G7  
 steal you? Oh, my, when I look in your eyes —  
 G7 Dm7 G7 C G9 C  
 some - thing tells me you and I should get to - geth - er. How a - bout a  
 C#dim7 Dm7 G9 Dm7 G7 Dm7 G+  
 lit - tle kiss Ce - ci - lia? Just a kiss you'll nev - er miss Ce -  
 E9 Am D9 D#dim7 C Em7 A7  
 ci - lia. Why do we two keep on wast - ing time?  
 Dm7 G9 Dm7 G9 1 C C Gb Bb A9 Dm7 G9 2 C Bb C  
 Oh, Ce - ci - lia, say that you'll be mine. mine.

# CAT'S IN THE CRADLE

Copyright © 1974 Story Songs, Ltd.

Words and Music by HARRY CHAPIN  
and SANDY CHAPIN

### **Moderate folk style**

F A♭ Cm/G F E♭ E♭/D Cm7 E♭/B♭

you, Dad, it's been sure nice talk-in' to you." And as I hung up the phone, it oc-curred to me, he'd

A♭ Cm/G F A♭ Cm/G F F

grown up just like me; my boy was just like me. And the Cat's In The Cra-dle and the

E♭ A♭ B♭ F

sil - ver spoon, lit - tle boy blue and the man in the moon. "When you com - in' home, Son?" "I

E♭ A♭ Cm/G F A♭ Cm/G F

don't know when, but we'll get to-gether then, Dad, we're gon-na have a good time then."

## CELEBRATE

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Words and Music by ALAN GORDON  
and GARY BONNER

Moderately slow, with a beat

G G7/F Em Cm/E♭

Slip pin'a-way, sit-tin' on a pil-low, wait-in' for night to fall.  
Sat-in and lace, is-n't it a pit-y, did-n't find time to call.

G/D A9/C♯ C

A girl and a dream sit-tin' on a pil-low, this is the night to  
Ready or not, gon-na make it to the cit-y, this is the night to

**1 G** **2 G** §

go to the ce-leb-ri-ty ball. go to the ce-leb-ri-ty ball. Dress up to-night,

F G F To Coda G

why be lone-ly? You'll stay at home and you'll be a-alone, so why be lone-ly? Sit-tin' a-alone,

G7/F Em Cm/E♭ G/D

sit-tin' on a pil-low, wait-in' to climb the walls. May-be to-night,

A9/C♯ C G D.S. al Coda

de-pend-ing how your dream goes, she'll o-pen your eyes when she goes to the ce-leb-ri-ty ball.

**CODA**

G F G F

Cel - e - brate, cel - e - brate, dance to the mu - sic! Cel - e - brate, cel - e - brate, dance to the mu - sic!

Repeat and Fade

## CHANGE PARTNERS

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Words and Music by  
IRVING BERLIN

**Slowly**

F Fdim7 C7  
Must you dance ev - 'ry dance with the same for - tu - ate  
Gm7 Bbm F Abdim7 C7/G Bb  
man? You have danced with him since the mu - sic be - gan. Won't you  
Gm7 Abm/C C6 C7 F C9 F Fdim7  
Change Part - ners and dance with me? Must you dance quite so close  
C7 Gm7 Bbm F  
— with your lips touch - ing his face? Can't you see I'm  
Abdim7 C7/G Bb Gm7 Abm/C C6 C7 F  
long - ing to be in his place? Won't you Change Part - ners and dance with me?  
Ab Ask him to sit this one out, and while you're a - lone I'll tell the  
C7/G Bb/C F/G C7 F Fdim7  
wait - er to tell him he's want - ed on the tel - e-phone. You've been locked in his arms  
C7 Gm7 Bbm F/C Db7 C7  
— ev - er since hea - ven knows when. Won't you Change Part - ners, and  
Cm6/Eb D7 Gm7b5 Gm7 C7sus(b9) C7  
then you may nev - er want to Change Part - ners a - gain.  
1 F Ebm/C Dbm F F7 Bb6 C7 | 2 F Ab9 Gb9 F6/9  
gain.

## CHANTILLY LACE

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Words and Music by  
J.P. RICHARDSON

**Moderate Boogie Woogie**

C7 F  
Chan - til - ly Lace and a pret - ty face and a pon - y tail hang - in' down,  
C7 F  
— Wig - gle in her walk and a gig - gle in her talk, makes the world go 'round,  
F7 Bb F  
— Ain't noth - in' in this world like a big eyed girl to make me act so fun - ny, make me  
C7 F  
spend my mon - ey, make me feel real loose like a long - necked goose, like a girl.  
C7 F

# CHANSON D'AMOUR

(The Ra-Da-Da-Da-Da Song)

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Words and Music by  
WAYNE SHANKLIN

Moderately

F G9 Gm7 C7 C+  
 Chan - son D'a - mour ra da da da da Play en - core..  
 Chan - son D'a - mour ra da da da da Joue en - core..  
 F A7 D7 Cm6 D7 Gm C7  
 Here Viola in dans my mon heart ra da da da da  
 mon coeur ra da da da da  
 C+ F Gm7 C7 F G9 Gm7  
 More and more Chan - son D'a - mour ra da da da  
 Plus et plus Chan - son D'a - mour ra da da da  
 C7 C+ F A7 D7 Cm6 D7 Gm  
 da. I a - dore Each time I hear  
 da. je t'a - dore Chaque fois j'en - tends  
 1 2  
 C7 Gm7 C7 Gb7 F Gm7 C7 F Gm7 Gb7 F6  
 ra da da da da, Chan - son D'a - mour  
 ra da da da da, Chan - son D'a - mour

# CHARLEY, MY BOY

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Words and Music by GUS KAHN  
and TED FIORITO

Moderately

C  
 Char - ley, My Boy, oh, Char - ley, my Boy, you thrill me, you chill me, with  
 Char - ley, My Boy, oh, Char - ley, my Boy, you thrill me, you chill me, with  
 D7 G7  
 shiv - ers of joy. You've got that kind - a sort - a bit of a way,  
 shiv - ers of joy. You've got that kind - a sort - a bit of a way,  
 C Fm6 C G7 C  
 that makes me, takes me, tell me what shall I say, and when we dance I  
 that makes me, takes me, tell me what shall I say, and when we dance I  
 C7 F  
 read in your glance, whole pag - es and a - ges of love and ro - mance.  
 read in your glance, whole pag - es and a - ges of love and ro - mance.  
 A♭7 C A7  
 They tell me Ro - me - o was some lov - er too. But boy, he should have tak - en  
 My moth - er told me that I should n't be kissed. But then your coax - ing ways are  
 D7 G7 C E7  
 les - sons from you. You seem to start where oth - ers get through,  
 hard to re - sist. My lips re - fuse but your eyes in - sist,  
 A7 D9 G9 1 C G7 2 C Fm C  
 oh, Char - ley My Boy. oh, Char - ley My Boy.

## CHARLIE BROWN

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Words and Music by JERRY LEIBER  
and MIKE STOLLER

Moderately

F Fee fee fi fi fo fo fum; I smell smoke in the au - di - to - ri - um. Char - lie Brown, Char - lie

Brown, he's a clown, that Char - lie Brown. He's gon - na get caught, just you wait and see.

F N.C. Fine F "Why is ev - 'ry - bod - y al - ways pick - in' on me?" That's him on his knees; I know that's him, yell - ing, "Sev - en come e - lev - en," down (Spoken:)

Bb7 in the boys' gym. Char - lie Brown. Char - lie Brown, he's a clown, that Char - lie Brown. He's gon - na get caught,

Bb7 F N.C. Bb just you wait and see. (Spoken: "Why is ev - 'ry - bod - y al - ways pick - in' on me?" Who's al - ways writ - ing on the wall?)

A Who's al - ways goof - ing in the hall? Bb Who's al - ways throw - ing spit - balls? C7 N.C. C7 Guess who! "Who, me?" Yeah, (Spoken:)

N.C. F you! Who walks in the class - room cool and slow? Who calls the Eng - lish teach - er, "dad - dy - o?" Char - lie

D.S. al Fine

## CHEEK TO CHEEK

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Words and Music by IRVING BERLIN

Moderately

F/C C C/G Dm7 C/G G7 F/C C C/G Dm7 C/G G7 C G7/A D#dim7 Em7

Heav - en, I'm in Heav - en. And my heart beats so that I can hard - ly  
Heav - en, I'm in Heav - en. And the cares that hung a - round me thru the

F A B C E Bb9#11 A7 B D7 G7 Dm7 G7/A F/G G9 B/F#7 Bb7b5 A7

speak. And I seem to find the hap - pi - ness I seek. when we're  
week And seem to van - ish like a gamb - ler's luck - y streak

Dm7 G7 G7 C Cmaj7/E Dm7 G7#5 2 C Dm7/G C6

out to - geth - er danc - ing Cheek - To Cheek. Oh, I

G7/D G7 C6 C/G G7/D G7

love to climb a moun - tain, and to reach the high - est peak. But it does - n't thrill me  
love to go out fish - ing in a riv - er or a creek. But I don't en - joy it

C6 C/E Dm7 G7 | 1 C6 C/G | 2 C6 Cm Cm7

half as much — as dancing Cheek To Cheek. — Oh, I — Dance with me. —

A♭9 A♭9/G♭ Fdim7 G7♭9 G♯dim7 Am C/C D9/F♯

I want my arm a - bout you. — The charm a - bout you — will car - ry me thru —

G7 F/C C C/G Dm7 C/C G7 F/C C C/G Dm7 C/C G7 C G7/C

to Heav - en. — I'm in heav - en. — And my heart beats so that

D♯dim7 C/E B♭A♭C E♭B♭G♯11 A7 B♭ D7 G7 Dm7 G7/C F/C G9

I can hard - ly speak. — And I seem to find the hap - pi - ness I

E7/B♭ B♭7/B♭ A7 Dm7 G7 G7/C C Dm7/G C6

seek — when we're out to - geth - er danc - ing Cheek — To Cheek. —

### THEME FROM "CHEERS"

(Where Everybody Knows Your Name)

Copyright © 1982 by Addax Music Company, Inc.

Words and Music by GARY PORTNOY  
and JUDY HART ANGELO

Moderately

B♭ F B♭ F B♭ F

Mak-ing your way — in the world to - day — takes ev - 'ry-thing — you got. —  
Climb-ing the walls — when no — one calls; — you've lost at love — a - gain. —

Tak-ing a break — from all — your wor-ries  
And the more you're down and out, —

B♭ F Dm7/B♭/A♭ G7 Cm

sure would help — a lot. —  
the more you need — a friend. —

Wouldn't you like — to get — a - way? —  
when you long to hear a kind — hel - lo. — }

E♭/F B♭ A♭ E♭ E♭ F Gm7 F/A

Some-times you wan - na go — Where Ev - 'ry-bod - - y Knows\_ Your Name, —

B♭ A♭ E♭ F Gm7 F/A Dm E♭

and they're al - ways glad you came. — You wan-na be — where you can see our

Dm E♭ Dm E♭ F B♭ F/B♭

trou-bles are all the same. — You wan-na be — Where Ev.'ry-bod-y Knows Your Name

Dm E♭ Dm E♭ Dm E♭ F

You wan-na go — where peo - ple know people are all the same. — You wan-na go — Where Ev.'ry-bod-y Knows

B♭ F/B♭ 1 B♭ F/B♭ 2 B♭ F/B♭ B♭

Your Name. —

# **CHEROKEE** **(Indian Love Song)**

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for U.S.A. and Canada

By RAY NOBLE

**Smoothly**

B♭ Fm7 B♭7 E♭maj7 A♭7

Sweet Child sweet In - dian maid - en, Since first I keeps met you, ing, you,  
In - dian maid - en, Your love day I'll call hold you,  
you,

To Coda ♪

B♭ C9 Cm7 1 G7b9 Cm7 F7♯5

I My In can't heart for en - get thrall fold you, you, Cher Cher o - kee sweet - heart,  
my arms fold you, you, Cher Cher o - kee sweet - heart,

2 F7 B♭ C♯m7 F♯7 Bmaj7 Bm7

o - kee. Dreams of sum - mer - time Of lov - er - time  
E7 Amaj7 A6 Am7 D7 Gmaj7 Gm7

— gone by — Throng my mem - o - ry so ten - der - ly —  
C7 Cm7 F7♯5 D.S. al Coda CODA ♪ Cm7 F7 B♭

— and sigh My Cher o - kee. —

# CHERRY PINK AND APPLE BLOSSOM WHITE

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**French Words by JACQUES LARUE  
English Words by MACK DAVID  
Music by LOUGUY**

Music by LOUGUY

Moderately

Fm7 Bb7 Eb Fm7

It's Cher-ry Pink And Ap-ple Blos-som White - When your true lov-er comes your way. It's Cher-ry Pink And Ap-ple Blos-som White. -

Bb7 Eb Fm7 Bb7 Eb

The po - ets say. The sto - ry goes that once a cher - ry tree. Be-side an ap-ple tree did grow.

Fm7 Bb7 Eb Bb7

And there a boy once met his bride to be. Long, long a - go. The boy looked in - to her eyes, It was a

Eb Bb7 Eb Bb7

sight to en-thrall, The breez-es joined in their sighs. The blos-soms start-ed to fall. And as they gent-ly ca-ressed, The lov-ers

Eb Bb7 Eb

looked up to find, The branch-es of the two trees were in - ter - twined, And that is why the po - ets

Fm7 Bb7 Eb

al - ways write. If there's a new moon bright a - bove. It's Cher - ry Pink And Ap - ple

Fm7 Bb7 1 Eb 2 Eb

Blos - som White. When you're in love. It's Cher-ry Pink And Ap-ple love. \_\_\_\_\_

## CHICKERY CHICK

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Words by SYLVIA DEE  
Music by SIDNEY LIPPMAN

Slowly, with a lilt

F 3 C7 3 F 3 Bb Bbm  
Chick-er - y Chick cha - la cha - la, check-a - la rome - y in a ba - nan - i - ka bol - li - ka wol - li - ka can't you see  
F 3 C7 3 F 3 A E7 A E7 A  
Chick - er - y Chick is me. Ev - 'ry time you're sick and tired of just the same old thing.  
Bm7 E7 A C G7 C G7 C  
Say - in' just the same old words all day Be just like the chick - en who found some - thing new to sing;  
D7 G7 C7 C+ F 3  
O - pen up your mouth and start to say, oh! Chick - er - y Chick cha - la cha - la,  
C7 3 F 3 3 Bb Bbm F 3 C7 F  
check-a - la rome - y in a ba - nan - i - ka bol - li - ka wol - li - ka can't you see Chick-er - y Chick is me

## CHLOE

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Words by GUS KAHN  
Music by NEIL MORET

Slowly

G9 Dm7 G7  
Through the black of night, I got to go where you are  
C9 Gm7 C7 C9 C+  
If it's wrong or right, I got to go where you are I'll  
F G7 C Am D9  
roam through the dismal swamp-land search - ing for you 'Cause if  
G7 Dm7 G7 G9  
you are lost there Let me be there too Through the smoke and flame, I  
Dm7 G7 G9 C9 F  
got to go where you are For no place could be too far where you  
D7 C A7  
are Ain't no chains can bind you, If you live, I'll find you,  
G9 D9 G7 1 C C#dim7 2 C  
Love is call - ing me, I got to go where you are. are.

# **CHI-BABA CHI-BABA**

**(My Bambino Go To Sleep)**

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Hallmark Music Co., Inc. and Al Hoffman Songs

Words and Music by MACK DAVID,  
AL HOFFMAN and JERRY LIVINGSTON

**Slowly, with a lilt**

BABY, with a me

C G7 C G7 3  
Man - y years a - go in old Sor - ren - to. A cer - tain dit - ty was quite the thing. When-ev - er a

C Em B7 Em B G7  
moth - er rocked her ba - by in Sor - ren - to. This lit - tle dit - ty she used to sing. Chi -

C 3 G7 C 3  
ba - ba, Chi - ba - ba, chi - wa - wa, En - ja - la - wa, cook - a - la goom - ba. Chi - ba - ba, Chi - ba - ba, chi - wa - wa, My bam -

G7 C 3 G7 C 3  
bi - no go to sleep. Chi - ba - ba, Chi - ba - ba, chi - wa - wa, En - ja - la - wa, cook - a - la goom - ba. Chi -

3 G7 C Am E7 Am  
ba - ba, Chi - ba - ba, chi - wa - wa. My bam - bi - no go to sleep. All the stars are in the skies. Read - y to say good - night:

E7 Am C G7 C  
Can't you see your doll is sleep - y too. Close your drows - y lit - tle eyes; Ma - ma will hold you tight

D7 G11 Fm6 G7 C 3 G7 C  
While she sings a lull - a - bye to you. Chi - ba - ba, Chi - ba - ba, chi - wa - wa. En - ja - la - wa, cook - a - la goom - ba. Chi -

1 D7 G7 C 2 D7 G7 C  
ba - ba, Chi - ba - ba, chi - wa - wa. My bam - bi - no, go to sleep. Chi - bi - no, go to sleep.

## **CINCO ROBLES** **(Five Oaks)**

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Words by LARRY SULLIVAN  
Music by DOROTHY WRIGHT

## **Moderate Waltz**

Cin - co Ro - bles, cin - co cer - ros, my sweet - heart \_\_\_\_\_ Five oaks and five hills a -  
 Eb Bb7  
 way. \_\_\_\_\_ Cin - co Ro - bles, cin - co cer - ros, my lov - er. \_\_\_\_\_ Five hills to  
 Eb E7 Ab Eb Bbm6 C7 Fm7  
 trav - el to - day. \_\_\_\_\_ One hill I'll think of your laugh - ter. \_\_\_\_\_ One hill your  
 Bb7 Eb E7 Ab Eb Eb7 Eb m  
 cour - age in pain. \_\_\_\_\_ One for your {beau - ty} kind - ness and one for your smile. And the

B♭ F7 Fm7 B♭7 E♭ B♭7

last hill to hold you a - gain. Cin-co Ro - bles, cin-co cer - ros, my dar - ling, —

E♭ E♭7

— Five oaks and five hills a - part. Cin-co Ro - bles, cin-co cer - ros. I'll

A♭ B♭7 3 E♭ B♭7 E♭ C♭ E♭

count them As each brings me near - er your heart. Cin-co heart. —

## CHOO CHOO CH' BOOGIE

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Words and Music by VAUGHN HORTON,  
DENVER DARLING and MILTON GABLER

Medium Boogie

F

1. I'm head - in' for the sta - tion with my pack on my back,- I'm tired of trans - port-a - tion in the  
wake up in the morn - in' feel - in' sharp as a tack,- You o - pen up the sack and then you  
reach your des - ti - na - tion but a - las and a - lack,- You need some com - pen-sa - tion to get  
gon - na set - tle down be - side the rail - road track,- And live the life o' Ri - ley in a

F7 B♭7

back of a hack, — I love to hear the rhy - thm of the click - e - ty clack, — And  
gob - ble a snack, — Then smoke a cig - a-rette you did - n't get in a pack, — While  
back in the black, — You take a morn - in' pa - per from the top of the stack, — And  
beat - en down shack, — So when I hear a whis - tle I can peep thru the crack, — And

F C7

hear the lone - some whis - tle, See the smoke from the stack, — And pal a-round with dem - o - crat - ic  
tak - in' off your shoes so you can emp - ty the slack, — There's noth - ing you can do a - bout the  
read the sit - u - a - tions from the front to the back, — But, the on - ly job that's o - pen needs a  
watch the train a - roll - in' when it's ball - in' the - jack, — For I just love the rhy - thm of the

F 3 B♭ 3 F B♭7

fel - lows named "Mac" - So, take me right back to the track, Jack!  
dough that you lack, — But beat it right back to the track, Jack!  
man with a knack, — So, you puts it right back in the rack, Jack!  
click - e - ty clack, — So take me right back to the track, Jack!

Choo - Choo —

F B♭7

Choo-Choo - Ch - Boo - gie, Woo - Woo — Boo - gie Woo - gie, Choo - Choo —

[1-3] C7 Cdim 3 C7 [4] C7 3 F

Choo-Choo - Ch-Boo-gie: Take me right back to the track, Jack! { 2. You Take me right back to the track, Jack!  
3. You  
4. I'm

## CLIMB EV'RY MOUNTAIN

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

**Majestically**

C D G Gm7 C Fmaj7 Dm7b5 C Dm7 G7  
 Climb Ev - 'ry Moun-tain, search high and low. Fol - low ev - 'ry by - way, ev - 'ry path you

C D G Gm7 C Fmaj7 Dm7b5 C  
 know. Climb Ev - 'ry Moun-tain, ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

Dm7 G7 C C7 F Dm G C Cmaj7 Am D7  
 till you find your dream! A dream that will need all the love you can give. \_\_\_\_\_ Ev - 'ry

G Em7 A D D7 G A7 D Dm7 G  
 day of your life for as long as you live. \_\_\_\_\_ Climb Ev - 'ry Moun-tain, ford ev - 'ry

Cmaj7 Am Am7/G Dm/F Dm7 C E+ F6 G7 C Dm7/C C  
 stream. Fol - low ev - 'ry rain - bow till you find your dream! \_\_\_\_\_

## THE CLOSER I GET TO YOU

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Words and Music by JAMES MTUME  
 and REGGIE LUCAS

**Slowly**

Dmaj9 C#m7 F#m7 Amaj7  
 The Clos - er I Get To You, \_\_\_\_\_ the more you make me \_\_\_\_\_

Dmaj9 C#m7 F#m7 Amaj7  
 see; \_\_\_\_\_ by giv-ing me all you've got, \_\_\_\_\_ your love has cap - tured \_\_\_\_\_

Dmaj9 C#m7 A Dmaj7 C#m7 Em7 A7  
 me. O - ver and o - ver a - gain, \_\_\_\_\_ I try to tell my - self that

Dmaj7 C#m7 Em7 A7  
 we could nev - er be more than friends, \_\_\_\_\_ and all the while in - side I

Dmaj7 C#m7 Bm7 E7sus Amaj7 D.S. and Fade  
 knew it was real, \_\_\_\_\_ the way you make me feel. \_\_\_\_\_ The Clos - er I Get To

## COCKTAILS FOR TWO

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Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

With movement

C G7#5 C G7 Gdim7 G7

In some se - clud - ed ren - dez - vous \_\_\_\_\_ that o - ver - looks the av - e - nue \_\_\_\_\_ with some - one shar - ing a de -  
rette, \_\_\_\_\_ To some ex - qui - site chan - son - ette \_\_\_\_\_ Two hands are sure to sly - ly

Dm7 G7 Dm7 G7#5 1 C C#dim7 G7 2 Gm7 C7

light - ful chat, Of this and that, and Cock-tails For Two. As we en - joy a cig - a -  
meet be - neath a ser - vi - nette, with Cock-tails For Two.

F Bb9 Am7 Adim7

My head my go reel - ing, But my heart will be o - be - di - ent With in - tox - i - cat - ing

Dm7 G7 Dm7 G7 C C#dim7 G7 C G7#5

kiss - es For the prin - ci - pal in - gre - di - ent; Most an - y af - ter - noon at five

C G7 Gdim7 G7 Dm7 G7 Dm7 G7 C6 Fm C

We'll be so glad we're both a - live Then may-be for - tune will com - plete her plan, That all be - gan with Cock-tails For Two.

## THE COFFEE SONG

(They've Got An Awful Lot Of Coffee In Brazil)

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Words and Music by BOB HILLIARD  
and DICK MILES

Moderately

C C#dim Dm7 Fm G7 C G7/B Am Fm6/Ab

'Way down a - mong Bra - zil - ians cof - fee beans grow by the bil - lions, so they've got to find those  
can't get cher - ry so - da 'cause they've got to sell their quo - ta, and the way things are I

G Am/F# Fdim7 C6/E D13 D#dim7 C/E Eb dim7 D F# G13 C6

ex - tra cups to fill. They've got an aw - ful lot of cof - fee in Bra - zil.  
ques - they nev - er will. } a zil - lion tons }

1 2 C#dim Dm7 G7 C C#dim7 Dm7

You No tea or to - ma - to juice, you'll see

G7 C A7 Dm Fmaj7/CDm/B Am7 Am/G Fdim7 C6/E Eb7 D13 G7

no po - ta - to juice. 'Cause the plant - ers down in San - tos all say No! No! No! A

C C#dim7 Dm7 Fm7 G7 C G7/B Am Fm6/Ab

pol - i - ti - cian's daugh - ter was ac - cused of drink - ing wa - ter and was fined a great big  
C/G Am/F# Fdim7 C6/E D13 Fm C/G Am7 D9 Db maj7 C

fif - ty dol - lar bill. They've got an aw - ful lot of cof - fee in Bra - zil.

COLLEGIATE

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By MOE JAFFE  
and NAT BONX

### **Moderately**

F C7 F C7 F

C'lie - giate, c'lie - giate Yes! we are Col - le - giate  
Al - pha Be - ta Del - ta Gam - ma The - ta Noth - ing in - te - med - jate  
Lam - da Chi O - me - ga

No F Phi. ma'am Trou - sers bag - gy And our clothes look rag - gy But we're rough and  
Gam Lem - me Gim - me One - a Haf - fa dol - lah Wear - a Ar - rah

read - y F Yeal! \_\_\_\_\_ Bb Gar - ters Bbm are the things we nev - er wear  
Col - lah, Low! \_\_\_\_\_ Sig - ma Kap - pa Tap - pa Haf - fa Keg

C G7 C7 F

And we have - n't an - y use for red hot flan - nels Ver - y, ver - y sel - dom in a  
That's the Greek for all the lodg - es we be - long to Sock - er Soak - er Del - ta Hand - a

C7

hur - ry Nev - er ev - er wor - ry } We're Col - le - giate, Yes - sir - ree!  
Pok - er Eats at ev - 'ry smok - er } ree!

# **COLONEL BOGEY MARCH**

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## **Moderately**

C  
 C#dim7 G/D D7 G7  
 C  
 C#dim7 G7  
 C A7 Dm7 G7 C Fine  
 Am (3 measures)  
 F7 Am (3 measures) Dm  
 Am (3 measures) E7 1 Am 2 Am D.C. al Fine G7

## COLOR MY WORLD

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1755 Broadway, New York, NY 10019

Words and Music by JACKIE TRENT  
and TONY HATCH

Moderato

The musical score for "COLOR MY WORLD" consists of ten staves of music. The key signature is B-flat major (two flats). The tempo is Moderato. The lyrics are as follows:

You'll never see a dark cloud hang-ing round me \_\_\_\_\_  
 Just as long as I know you're think-ing of me \_\_\_\_\_

Now there is on-ly  
 There'll be a rain-bow

blue sky to sur-round me \_\_\_\_\_  
 al-ways up a - bove me \_\_\_\_\_

There's nev-er been a grey day since you found me.  
 Since I \_\_\_ found the one who real-ly loves me. }

Ev -'ry - thing I touch is turn-ing to gold. \_\_\_\_\_  
 So, you can Col - or My World with

D♭ E♭ B♭ A♭ E♭

sun - shine yel - low each day \_\_\_\_\_  
 Oh, you can Col - or My World with hap - pi - ness all \_\_\_ the

Cm7 F7 B♭ D♭ E♭ B♭

way. \_\_\_\_\_ Just take the green from the grass and the blue from the sky up a - bove,  
 and if you Col - or My World just paint it with your love. \_\_\_\_\_ Just Col - or My

A♭ E♭ Cm7 F7 To Coda ⊕

B♭ 1 2 B♭ F G7 C

World. \_\_\_\_\_ Sun - shine, yel - low or - ange

F D7 Gm E♭ Cm7 F7 D.S. al Coda

blos - som, laugh - ing fac - es ev -'ry - where. \_\_\_\_\_ So you can

CODA

B♭ Cm7 F7 B♭ Cm7 F7 B♭

World. \_\_\_\_\_ Just Col - or My World, \_\_\_\_\_ Just Col - or My World. \_\_\_\_\_

## COME, JOSEPHINE IN MY FLYING MACHINE

(Up She Goes!)

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Moderately

The musical score for "COME, JOSEPHINE IN MY FLYING MACHINE" consists of four staves of music. The key signature is C major. The tempo is Moderately. The lyrics are as follows:

C

Come Jo - se - phine In My Fly - ing Ma - chine, go - ing up she goes! Up she goes!

G7

Bal - ance your - self like a bird on a beam, in the air she goes, there she goes!

C/E E♭dim7 G7/D G7 C/E E♭dim7 G7/D G7

Up up a lit - tle bit high - er, oh! my! the moon is on fire,

C

Come Jo - se - phine In My Fly - ing Ma - chine, go - ing up, all on "good - bye!"

G7 C

## COME BACK TO ME

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Words by ALAN JAY LERNER  
 Music by BURTON LANE

Moderately Fast

Musical score for 'COME BACK TO ME' featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

**Chords:** Gm7, C7, Gm7, C7, Fmaj7, F6, Fmaj7, F6, Fmaj7, Gm7, C7, Gm7, C7, Gm7, F6, Am, Am5, D, E7, Am, Am6, Bm7b5, E7, Am, D9, D9#5, Gm7, C9, Gm7, C7, Am7b5, D7, G7, Bbm6, F, Bm7b5, F, Ab, C7b5, F, Bb9.

**Lyrics:**

- Hear my voice hide, where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come Come
- Back To Me! \_\_\_\_\_ Catch a plane; catch a breeze; On your hands; On your knees; Swim or fly, on - ly
- Back To Me! \_\_\_\_\_ What on earth must I do. Scream and yell till I'm blue? Curse your soul, when will
- Fmaj7 F6 Fmaj7 please, Come Back To Me! \_\_\_\_\_ On a mule; In a jet. With your hair in a net, in a
- you Come Back To Me! \_\_\_\_\_ Have you gone to the moon Or the cor - ner sa-loon, and to
- Bm7b5 E7 Am tow'l, ring-ing wet I don't care. This is where you should be. From the hills; From the
- rack and to "roon"? Mad'moi - selle. Where in hell can you be? In a crate! In a
- C7 Am7b5 D7 G7 Bbm6 F Bm7b5 shore; Ride the wind to my door. Turn the high - way to dust; Break the law if you must;
- trunk! On a horse! On a drunk! In a "Rolls" or a van Wrapped in mink or Sa - ran;
- F Ab C7b5 F Bb9 Move the world, on - ly just \_\_\_\_\_ Come Back To Me! \_\_\_\_\_ Come Back To Me! \_\_\_\_\_
- An - y - way that you can, \_\_\_\_\_ Come Back To Me! \_\_\_\_\_ Come Back To Me! \_\_\_\_\_

**Ending:**

1 F	2 F6/9
--------	-----------

Come Back To Me! \_\_\_\_\_ Blast your Back To Me! \_\_\_\_\_

COME SATURDAY MORNING  
(a.k.a. Saturday Morning)

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Words by DORY PREVIN  
 Music by FRED KARLIN

Moderately

Musical score for 'COME SATURDAY MORNING' featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

**Chords:** F, Bb, F, Bb, F, Bb, F, Bb, Bb, Eb, D7sus, Gm, C, Gm, C7, F, Bb, F, Gm, C7, F, Bb, F, Bb, F, Bb, Am, Dm, Gm7, C7, F, Bb, F.

**Lyrics:**

- Come Sat - ur - day Morn - ing I'm go - ing a - way with my friend.
- We'll Sat - ur - day spend till the end of the day. Just I and my friend, \_\_\_\_\_
- We'll tra - vel for miles in our Sat - ur - day smiles \_\_\_\_\_ And then we'll move on, \_\_\_\_\_
- But we will re - mem - ber long af - ter Sat - ur - day's gone. \_\_\_\_\_

# **COME RAIN OR COME SHINE**

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Words by JOHNNY MERCER  
Music by HAROLD ARLEN

**Moderately slow**

F Em7**b5** A7 Dm7 G9  
 I'm gon-na love you like no - bod-y's loved you, Come Rain Or Come Shine. \_\_\_\_\_ High as a moun-tain and  
 Gm7 C7 F7 Cm7 F7 Bbm7 Fm Bbm Gm7**b5**  
 deep as a riv-er, Come Rain Or Come Shine. \_\_\_\_\_ I guess when you met me it was just one of those  
 C7 Dm7**b5** G7**b9** Cm Cm7 F7 Bbm7 E**b7** Am7 Gm7 C7 F  
 things. But don't ev - er bet me, 'cause I'm gon-na be true if you let me. You're gon-na love me like  
 Em7**b5** A7 Dm7 G9 C#m7**b5** F#m7 B7  
 no - bod-y's loved me, Come Rain Or Come Shine. \_\_\_\_\_ Hap - py to - geth-er, un - hap - py to - geth-er and  
 A7 D7 G7 A7  
 won't it be fine. \_\_\_\_\_ Days may be cloud-y or sun - ny, we're in or we're out of the mon - ey. But  
 Dm7 G7 G7/F Em7**b5** A7**b9** 1 Dm7 Gm7 C7 2 Dm G7 C7 F6  
 I'm with you al-ways, I'm with you rain - or shine! \_\_\_\_\_ shine!

# COME TOGETHER

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**Moderately slow, with a double time feeling**

Dm7

Here come old flat - top, He come groov - ing up slow - ly, He got Joo Joo eye - ball, He one  
A G7 N.C.

ho - ly rol - ler, He got hair down to his knee.\_ Got to be a jok - er, He just do what he please..

Dm7 Dm7

He wear no shoe - shine, He got toe - jam foot - ball, He got  
He Bag Pro - du - c - tion, He got wal - rus gum - boot, He got  
He rol - ler-coast - er, He got ear - ly warn - ing, He got

A

mon - key fin - ger, He shoot Co - ca Co - la, He say "I know - you, you know me."—  
O - no side - board, He one spi - nal crack - er, He got feet down be - low — his knee.—  
Mud - dy Wa - ter, He one Mo - jo fil - ter, He say, "One and one and one — is three."—

G7 N.C. Bm Bm/A G G/A Dm7

One thing I can tell you is you got to be free. — Hold you in his arm - chair, you can feel his dis - ease. — } Come To - geth - er, right now, o - ver me. —  
Got to be good - look - ing 'cause he so hard to see. —

1,2 || 3 Repeat and Fade

Come To - geth - er, Yeah!

# COMEDY TONIGHT

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Words and Music by  
**STEPHEN SONDHEIM**

### **Moderately**

Moderately

G C D G C D G C F

Some - thing fa - mil - iar, some - thing pe - cul - iar, Some - thing for ev - 'ry-one, a Com-e - dy To -  
Some - thing con - vul - sive, some - thing re - pul - sive, Some - thing for ev - 'ry-one, a Com-e - dy To -

D7 G C D G C D G C

night! Some - thing ap - peal - ing, some - thing ap - pal - ling. Some - thing for ev - 'ry-one, a  
night! Some - thing es - thet - ic, some - thing fre - net - ic, Some - thing for ev - 'ry-one, a

F D7 G C D B F

Com-e - dy To - night! Noth - ing with kings, noth - ing with crowns. Bring on Weight - y the af -  
Com-e - dy To - night! Noth - ing of Gods, noth - ing of Fate.

G Am B Am7 G C D G C D

lov - ers, li - ars and clowns! \_\_\_ Old sit - u - a - tions, new com - pli - ca - tions,  
fairs will just have to wait. \_\_\_ Noth - ing that's for - mal, noth - ing that's nor - mal,

G Am G Bbm7 Am7 1 D7 G

Noth - ing por - ten - tous or po - lite; \_\_\_\_\_ Trag-e - dy to - mor - row, Com-e - dy To - night!  
No re - ci - ta - tions to re - cite! \_\_\_\_\_ O - pen up the cur - tains,

Am D G Am D 2 D7 G Am D G

Com-e - dy \_\_\_\_\_ To - night! \_\_\_\_\_

COMES LOVE

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Words and Music by LEW BROWN,  
SAM H. STEPT and CHARLIE TOBIAS

### **Moderately**

Gm D7  
 Come a rain storm put your rub - bers on your feet, comes a snow storm you can get a lit - tle heat; Comes  
 heat wave you can hur - ry to the shore, comes a sum - mons you can hide be - hind the door; Comes  
 C/E Fdim7 D7/F# E♭7 D7 Gm D7 Gm  
 Love. \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes a fire \_\_\_\_\_ then you  
 Love. \_\_\_\_\_ noth - ing can be done. \_\_\_\_\_ Comes the mea - sles you can  
 D7  
 know just what to do, blow a tire \_\_\_\_\_ you can buy an - oth - er shoe, Comes  
 quar - an-time to the room. Comes a "mous - ie" you can chase it with a broom; Comes  
 C/E Fdim7 D7/F# E♭7 D7 Gm D7 G7  
 Love, \_\_\_\_\_ noth - ing can be done, \_\_\_\_\_ don't try \_\_\_\_\_  
 Love, \_\_\_\_\_ noth - ing can be done, \_\_\_\_\_ that's all. \_\_\_\_\_

Cm G7 Cm F7 D7

hid - in' — 'cause there is - n't a - ny use, — you'll start — slid - in' —  
broth - er, — if you've ev - er been in love, — that's all, — broth - er!

Gm D7 Gm

when your heart — turns on — the juice. — Comes a head - ache you can  
You know what — I'm speak - ing the of! — Comes a night - mare you can

D7

lose it in a day, comes a tooth - ache see your den - tist right a - way; Comes  
al - ways stay a - wake, comes de - press - ion you may get an - oth - er break; Comes

C/E F#dim7 D7/F# E♭7 D7 1 Gm D7 2 Gm

Love, — noth - ing, can be done! — Comes a done!  
Love, — noth - ing, can be done!

## COMING AROUND AGAIN

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Words and Music by  
CARLY SIMON

Moderately Slow Rock ( $\text{♩} = 69$ )

C Am7 F(add9)

Ba - by sneez - es, — Mom - my pleas - es, — Dad - dy breez - es in.  
Pay - the gro - cer, — fix - the toast - er; — You kiss - the host good - bye.

C Am7 F(add9)

So good - on pa - per, — so ro - man - tic,  
Then you break - a win - dow, — burn - the souf - fie,

F(add9) C F

but so be - wil - der - ing. — I know noth - in' stays the same,  
scream - a lul - la - by.

Dm B♭(add9) F

but if you're will - ing to play - the game, — it's Com-ing A - round \_ A - gain.

F/E♭ E♭ Am7(♭5)/C D/C F/A 1 C/E

So don't mind - if I fall a - part; — there's more room\_ in a bro - ken heart. (bro - ken heart.)

2 C/E C Am7 F

bro - ken heart. And I be - lieve in love. — But what else can I do; — I'm

C F Dm

so in love - with you. I know noth-ing stays the same, — but if you're

B♭(add9) F

will - ing to play - the game, — it's Com-ing A - round \_ A - gain. Repeat ad lib. and Fade

GER L - 55

130

T / 100

## CONSIDER YOURSELF

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Words and Music by  
 LIONEL BART

March tempo

Music score for 'CONSIDER YOURSELF' in March tempo. The score consists of eight staves of music with lyrics underneath each staff. Chords are indicated above the staff.

**Chords:** Bb, F7, Bb, Bdim7, Cm7, F7, F7#5, Bb, D7, Gm, G#dim7, F, F#dim7, Gm7, C7, 1 F, 2 F, F7, Fm7, Bb7, Eb, Bb7#5, Eb, Gm7, F7, C7, F, F#dim7, Gm7, G#dim7, F7, Cm7, F7, F7#5, Bb, F7, Bb, G7, Cm, G7#5, Cm, A7, Bb, Fm6, G7, Cm7, F7, Bb.

**Lyrics:**

- Con - sid - er Your - self \_\_\_\_\_ at home, \_\_\_\_\_ Con - sid - er Your - self \_\_\_\_\_ one of the part of the
- sid - er Your - self \_\_\_\_\_ well in; \_\_\_\_\_ Con - sid - er Your - self \_\_\_\_\_
- fam - i - ly \_\_\_\_\_ We've tak - en to you \_\_\_\_\_ so strong. \_\_\_\_\_ It's who
- fur - ni - ture \_\_\_\_\_ There is - n't a lot \_\_\_\_\_ to spare; \_\_\_\_\_
- clear cares? we're What go - ing to get a-long! Con - share! If it should chance to be
- we should see some hard - er days, \_\_\_\_\_ Emp - ty lard - er days, \_\_\_\_\_ why grouse? \_\_\_\_\_
- Al - ways a chance we'll meet some - bod - y to foot the bill. \_\_\_\_\_ Then the drinks are
- on the house! \_\_\_\_\_ Con - sid - er Your - self \_\_\_\_\_ our mate. \_\_\_\_\_ We
- don't want to have no fuss \_\_\_\_\_ For aft - er some con - sid - er - a - tion, we can
- state: Con - sid - er Your - self \_\_\_\_\_ one of us. \_\_\_\_\_

## CONSTANT CRAVING

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Words and Music by k.d. lang  
 and BEN MINK

Brightly, with a beat

Music score for 'CONSTANT CRAVING' in Brightly, with a beat. The score consists of six staves of music with lyrics underneath each staff. Chords are indicated above the staff.

**Chords:** Fm, Cm7, Eb9sus, Db(add9), Fm, Cm7, Eb9sus, Fm, Cm7, Eb9sus, Dbmaj9, Fm, Cm7, Eb9sus, Db, Eb/Db, Eb/Ab, Fm7, Gbmaj9, Gb, Fm, To Coda ♫, Abusus2, Dbsus2.

**Lyrics:**

- E - ven through the dark - est phase, be it thick or thin, al May be a great mag - net pulls all souls to - wards truth. Or may -
- Instrumental Solo
- ways some-one march - es brave here be - neath my skin and Con - stant be it is life it - self that feeds wis - dom to its youth. Solo ends
- Crav - ing has al - ways been. Crav - ing. Ah,

A musical score for 'Constant Craving' in E-flat major. The score consists of four staves of music with lyrics underneath. Chords include A-flat sus 2, A-flat, D-flat sus 2, E-flat, D-flat, and E-flat/D-flat. The lyrics describe a 'constant craving' that 'has al - ways been'.

**Chords:** A<sub>b</sub>sus2, A<sub>b</sub>, D<sub>b</sub>sus2, E<sub>b</sub>, D<sub>b</sub>, E<sub>b</sub>/D<sub>b</sub>

**Lyrics:** ha, \_\_\_\_\_ Constant Crav - ing has al - ways been, \_\_\_\_\_ has al - ways been. Con - stand Crav - ing. Ah, ha, \_\_\_\_\_ Constant Crav - ing has al - ways been. Crav - ing. Ah, ha, \_\_\_\_\_ Constant Crav - ing has al - ways been. Repeat and Fade

## COOL JERK

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Words and Music by  
DONALD STORBALL

**Bright Rock Tempo**

We know a cat who can real - ly do the Cool Jerk Well, \_\_\_\_\_ this cat they're

talk-ing a - bout I won - der who could it be, \_\_\_\_\_ 'cause I know that I'm the heav-i - est cat, the heav-i - est cat you

ev - er did see. \_\_\_\_\_ When you see me walk-ing down the street, none of the fel - lows want to speak.  
When you see me walk-ing down the street, all the fel - lows want to speak.

On their fac - es they wear a sil - ly smirk, 'cause they know I'm the King of the Cool \_\_\_\_ Jerk.  
On their fac - es they don't wear that sil - ly smirk, 'cause they know I'm the King of the Cool \_\_\_\_ Jerk.

(Cool Jerk) (Cool Jerk) Can you do it can you do it can you

To Coda

Ha, look at those guys looking at me like I'm a fool. But deep down inside they know I'm cool.  
But now the moment of truth has finally come, when I'm gonna show you some of that Cool Jerk.  
Now give me a little bass with those Eighty-eights. Ah, you're cooking, uh, you're smoking.  
Now I want-a hear everybody. Ah...

do it can you do it can you do it can you do it can you do the Cool Jerk?

D.S. al Coda CODA Repeat and Fade

Come on, peo-ple, Cool Jerk. Hey! Hey! Cool Jerk. Come on, peo-ple, Cool Jerk. You can do it.

## COOL WATER

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Words and Music by  
BOB NOLAN

Moderately

All day I've faced a barren waste with-out the taste of wa-ter, Cool Cool Wa - ter.  
nights are cool and I'm a fool with each star's a pool of wa-ter, Cool Cool Wa - ter.  
Old Dan and I with throats burnt dry and souls that cry on for wa - ter,  
But with the dawn I'll wake and yawn and car - ry on to wa - ter,  
Cool, clear wa - ter. { Keep a mov - in,' Dan, don't you lis - ten to him,Dan, He's a  
Cool, clear wa - ter. dev - il, not a man, and he spreads the burn-ing sand with wa-ter.  
Dan, can you see that big green tree where the  
wa - ter's run - ning free, and it's wait - ing there for you and me. The me.

## A COTTAGE FOR SALE

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Words by LARRY CONLEY  
Music by WILLARD ROBISON

Moderately slow

Our lit-tle dream cas - tle with ev-'ry dream gone, Is love-ly and si - lent, The shades are all drawn. And my heart is heav - y as  
I gaze up - on A Cot-tage For Sale The lawn we were proud\_ of is wav-ing in hay, Our  
beau-ti - ful gar - den has with-ered a - way. Where you plant-ed ros - es The weeds seem to say - A Cot-tage For  
Sale, From ev - 'ry sin - gle win-dow, I see your \_ face. But when I reach a win-dow.  
There's emp - ty space. The key's in the mail - box the same as be - fore. But no one is wait - ing for  
me an - y more. The end of our sto - ry is told on the door A Cot-tage For Sale. Our Sale.

# COTTON FIELDS

(The Cotton Song)

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Words and Music by  
HUDDIE LEDBETTER

Moderately bright

The musical score for "Cotton Fields" consists of four staves of music. The first staff starts with a key signature of one sharp (F#). The lyrics describe a baby being rocked in a cradle at home, with cotton fields nearby. The second staff continues the narrative, mentioning old cotton bolls and the location being Lou'siana. The third staff shows a return to the home setting. The fourth staff concludes with a reference to Texarkana.

F F7 B♭ F F#dim7  
When I was a lit-tle ba-by my moth-er rocked me in the cra-dle. In them old, old Cot-ton Fields at

C7 F F7 B♭ F C7  
home. When I was a lit-tle ba-by my moth-er rocked me in the cra-dle, In them

F C7 F F7 B♭  
old old Cot-ton Fields at home. Oh when them cot-ton bolls got rot-ten you could-n't

F C7 F  
pick ver-y much cot-ton, In them old Cot-ton Fields at home. It was down in Lou'si-

F7 B♭ F C7 F C7 F B♭ F  
an-a just a mile from Tex-ar-ka-na. And them old, old Cot-ton Fields at home.

## COUNT YOUR BLESSINGS INSTEAD OF SHEEP

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Words and Music by  
IRVING BERLIN

Slowly

The musical score for "Count Your Blessings Instead of Sheep" consists of ten staves of music. The lyrics express concern over financial troubles and a lack of possessions, while the singer counts blessings like a bankroll, a nursing home, and a picture of curly-headed people. The score includes various chords such as Am, Em/G, Fmaj7, F7, Em7, C/E, Dm7, E7, G7sus, and Bdim7. The final section returns to the opening melody and lyrics.

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7 5 E7  
When I'm wor-ried and I can't sleep, I count my bless-ings in - stead of sheep. And

Am D9 G7sus G7 Dm7 G7 Am Em/G  
I fall a-sleep count-ing my bless-ings. When my bank-roll is

Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7 5 E7 Am D9  
get-ting small, I think of when I had none at all. And I fall a-sleep count-ing my

G7sus G7 C Dm7/C C/B♭ A♭ A♭/C Bdim7 B♭m7 E♭ B♭m7/E♭ E♭+  
bless-ings. I think a-bout a nurs'-ry and I pic-ture cur-ly heads.

A♭6 A♭ Dm7 5 G7 C Dm7 A♭m6/F C7sus C7  
And one by one I count them as they slum-ber in their beds. If

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7 5 E7  
you're wor-ried and you can't sleep, just Count Your Bless-ings In - stead Of Sheep. And

Am D9 G7sus G7 1 C C/E Dm7 G7 2 C F/C C  
you'll fall a-sleep count-ing your bless-ings. When ings.

## COUNTRY STYLE

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

## Brightly (Square Dance)

Sheet music for "Country Style" in G minor. The lyrics are:

When it comes to fancy dan - cin' or to mu - sic with a smile, or to nice ro -  
man - cin', make mine Coun - try Style. When it comes to  
arms that hold ya, eyes that shine a - bout a mile, like I just now told ya,  
make mine Coun - try Style. Hear that fid - dle! I could lis - ten all night.  
Hear that ban - jo ain't that some - thin' darn right! Dance and share a  
lov - in' cup with dif - f'rent part - ners for a while. But for hitch - in' up with,  
make mine Coun - try Style. Yes sir, Coun - try Style.

COUSINS  
(Love Theme)

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Music by ANGELO BADALAMENTI

Slowly

Sheet music for "Cousins (Love Theme)" in G major. The lyrics are:

Gm Gm(maj7) Gm7 Gm6 A7 Dm Dm(maj7) Dm7  
Bb Gm Gm(maj7) Gm7 Gm6 Dm A | 1 Dm Dm(maj7)  
Dm7 | 2 Dm Bb C7 Am Dm  
Gm A Dm Bb C7 Am Dm  
Gm Em7b5 A7sus A | % Gm Gm(maj7)  
Gm7 Gm6 A7 Dm Dm(maj7) Dm7 Bb Gm Gm(maj7)  
To Coda | Gm7 Asus Dm A Dm Dm/C Bb

## COW-COW BOOGIE

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Words and Music by DON RAYE,  
GENE DePAUL and BENNY CARTER

**Moderately**

Out on the plains Down near San - ta Fe, I met a cow - boy Rid - in' the range one day, And as he jogged a - long I heard him sing - ing A most pe-cu - liar cow - boy song. It was a dit - ty He learned in the cit - y "Cum a - ti - yi - yi - ay, Cum - a - ti - yip - it - tle - e - yi - ay," Git a - long, Sing - in' his hip lit - tle dog - ies Git a - long, Better be on your way, Git a - long, Sing - in' his hip lit - tle dog - ies And he trucked 'em on down the ol' fair - way Sing - in' his Cow - Cow Boog - ie in the strang - est way "Cum - a - ti - yi - yi - ay, Cum - a - ti - yip - it - tle - e - yi - ay" Sing - in' his cow - boy songs He's just too much, He's got a knocked out west - ern ac - cent With a Har - lem touch He was raised on "lo - co weed" He's what you call a "swing half - breed" Sing - in' his Cow - Cow Boog - ie in the strang - est way "Cum - a - ti - yi - yi - ay, Cum - a - ti - yip - it - tle - e - yi - ay," Tsk Tsk Tsk Tsk Yip pee e e e e

# **CRUISING FOR BRUISING**

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Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

## **Latin Rock**

Cry, come to me \_\_\_\_ and cry. I know, I know, I know it's not eas - - y, your  
How can I tell \_\_\_\_ you why? For so long, so long, so long I've been think - - ing,  
Go, I must let \_\_\_\_ you go. Don't stop, don't stop, 'cause it's bet - ter now, \_\_\_\_ when

heart is breaking, but so is mine.  
now I know I can't live a lie.  
I still love you. Don't say good-bye.

But so is mine. \_\_\_\_\_  
I can't  
Don't  
live a lie. \_\_\_\_\_  
say good-bye. \_\_\_\_\_ } They say

But so is mine.  
I can't  
Don't

live a lie. \_\_\_\_\_ say good-bye. \_\_\_\_\_ } They say

Cm7 F Bbm7 Eb Cm7 F Bbm7 Eb Cm7 F Bbm7

The musical score consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal line starts with a C7 chord, followed by Fm7, Eb/F, Fm7, Eb/F, D♭maj7, D♭6, D♭maj7, and D♭maj6. The lyrics are: "ing a sec-ond chance, ba - by. But now\_ we need time,\_ time to learn, time to un - der- stand \_\_\_\_". The vocal line includes eighth-note patterns and rests.

where we went wrong.'Cuz I feel so strong we are Cruising For Bruising my ba by A second chance ing For Bruising

Musical score for "So Long" featuring a single melodic line. The lyrics are: "ing For Bruis - ing. So long, so long, so long." The chords are: Fm7, Eb/F Fm7, Bbm7, Eb7, Cm7, F7, Bbm7, Eb7, Cm7, F7.

A musical score for a vocal performance. The top staff shows a piano part with chords: Bbm7, Eb7, Cm7, F7, Bbm7, Cm7, Fm/C, and Fm7. The bottom staff shows the lyrics: "I went a-way. So, bve-for now. Don't let it die." The lyrics are aligned with the chords, with a break in the middle of the first line.

The vocal line starts with a rest followed by a quarter note 'cause'. The next two notes are eighth notes 'we' and 'can'. The final note is a quarter note 'try'. The lyrics are aligned with the musical notes.

CRY

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By CHURCHILL KOHLMAN

### **Moderately, with expression**

Musical score for "If Your Sweetheart Sends a Letter of Good-bye". The score consists of two staves. The top staff starts in B♭ major (B♭, D, F) and includes chords D7, Gm, and F♯dim7. The bottom staff starts in G9 and includes chords Cm7, Cm7/F, F7, B♭, B♭7/A♭, and G7. The lyrics are as follows:

If your sweet - heart sends a let - ter of good - bye. \_\_\_\_\_ It's no se - cret you'll feel bet - ter if you  
Cry \_\_\_\_\_ When wak - ing from a bad dream don't you some - times think it's real? But it's

C7 Cm7 F7 Bb6

on - ly false e - mo - tions that you feel! If your heart - aches seem to hang a - round too

D7 Gm F#dim7 Gm G9 Cm

long, And your blues keep get - ting blu - er with each song Re - mem - ber, sun - shine

Eb6 Ebm6 Bb G9 C9 Cm9 F7b9 Bb Ab9 Bb6

can be found be - hind a cloud - y sky, So let your hair down and go on and Cry.

## CRY ME A RIVER

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Words and Music by  
ARTHUR HAMILTON

**Slowly and Rhythmically**

Cm C+ Cm6 Cm7 Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5

Now you say you're lone - ly, you cry the long night thru; well, you can Cry Me A Riv-er,

F9 Fm7 Fm7/Bb Eb6 D7b9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv-er, I cried a riv - er o - ver you. Now you say you're sor - ry

Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5 F9

for be - in' so un - true; well, you can Cry Me A Riv - er, Cry Me A Riv - er,

Fm7 Fm7/Bb Eb6 Am7b5 D7b9 Gm Cm6 D7

I cried a riv - er o - ver you. You drove me, near-ly drove me out of my head, while

Gm Em7b5 Cm6/Eb D7 Gm Cm6/Eb D7sus D7

you nev - er shed a tear. Re-mem-ber? I re-mem-ber all that you said;

G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple-be-ian, told me you were thru with me, an' Now you say you love me,

Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5 F9

well, just to prove you do, come on, an' Cry Me A Riv - er, Cry Me A Riv - er,

Fm7 Fm7/Bb E6 G7#5b9 E6

I cried a riv - er o - ver you.

## CRYING IN THE CHAPEL

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Words and Music by  
ARTIE GLENN

**Slowly**

You saw me Cry-ing In The Chap - el, \_\_\_\_\_ The tears I shed were tears of joy; \_\_\_\_\_ I know the mean-ing of con - some - thing \_\_\_\_\_ That will put his heart at ease; \_\_\_\_\_ There is on - ly one true

D7 Fm6 G7 D7 Dm7/G C N.C. F6

tent - an - ment, \_\_\_\_\_ Now I am hap - py with the Lord. \_\_\_\_\_ Just a plain and sim - ple chap - el \_\_\_\_\_  
an - swer, \_\_\_\_\_ He must get down on his knees. \_\_\_\_\_ Meet your neigh-bor in the chap - el, \_\_\_\_\_

C A7 D7 Fm6 G7 D7 Dm7/G

Where hum - ble peo - ple go to pray; \_\_\_\_\_ I pray the Lord that I'll grow strong - er, \_\_\_\_\_ As I live from day to  
Join with him in tears of joy; \_\_\_\_\_ You'll know the mean-ing of con - tent - ment. Then you'll be hap - py with the

C C7 F Fm6 C A7 D7 Am7 D7

day. \_\_\_\_\_ I've searched and I've searched, but I could-n't find no way on earth to gain peace of  
Lord. \_\_\_\_\_ You'll search and you'll search, but you'll nev - er find no way on earth to gain peace of

G7 N.C. F6 C A7

mind. Now I'm hap - py in the chap - el, \_\_\_\_\_ Where peo - ple are of one ac - cord; \_\_\_\_\_ We \_ gath - er in the  
mind. Take your trou-bles to the chap - el, \_\_\_\_\_ Get down on your knees and pray; \_\_\_\_\_ Your \_ bur - dens will be

D7 G7 D7 Dm7/G 1 C Dm7 G7 N.C. 2 C

chap - el, \_\_\_\_\_ Just to sing and praise the Lord. \_\_\_\_\_ Ev - 'ry sin - ner looks for  
light - er, \_\_\_\_\_ And you'll sure - ly find the way. \_\_\_\_\_

## DANCING ON THE CEILING

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Moderately**

F A+ Bb6 G7 C Em Gm7 C7

He danc - es o - ver - head on the ceil - ing, near my bed, in There's my  
I try to hide in vain un - derneath my coun - ter - pane; in There's my my

F Bb6 C7 F6 F6

sight, love through up the night. I whis - per, "Go a - way, my lov - er, it's not fair,"

C7 F F#dim7 C7 F

but I'm so grate-ful to dis-cov - er he's still there. I love my

A+ Bb6 G7 C Em Gm7 C7 F

ceil - ing more since it is a danc - ing floor just for my love.

## DANGER ZONE

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Words and Music by GIORGIO MORODER  
and TOM WHITLOCK

Bright rock

Em



Met - al un - der ten - sion  
She got you jump-in' off the deck, and

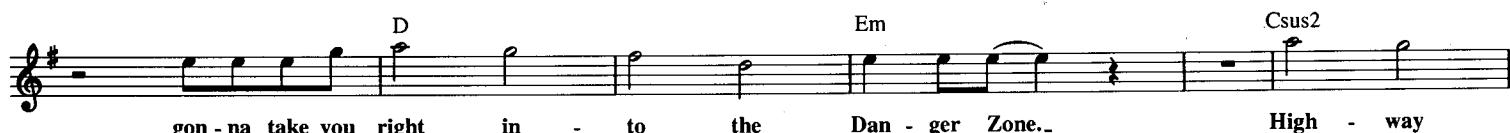
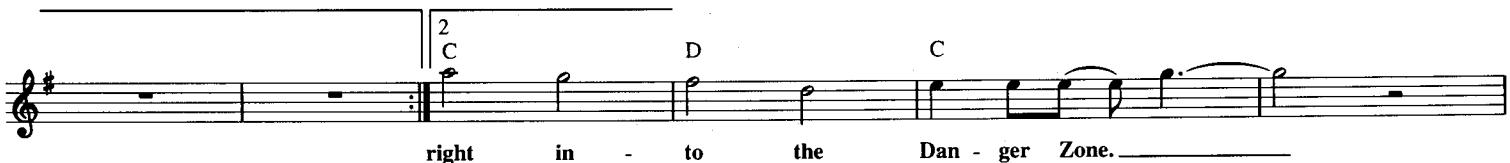
beg - gin' you to touch and go. \_\_\_\_\_

High - way to the the

shov - in' in - to o - ver - drive. \_\_\_\_\_

To Coda ⊕

D



*Additional Lyrics*

3. Out along the edge is always where I burn to be.  
The further on the edge, the hotter the intensity.

(To Coda:)

## DADDY DON'T YOU WALK SO FAST

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Words and Music by PETER CALLENDER  
and GEOFF STEPHENS

Moderately

The love be-tween the two of us was dy - in',  
broke my heart to tell my lit - tle daugh-ter,  
And it got so bad I knew I had to leave. But  
That her dad - dy had to run and catch a train. She

half-way down that high-way when I turned a-round I saw  
had no way of know-ing I was leav - in' home for good, my lit - tle daugh-ter run-nin' af - ter me,  
I turned a-round and there she was a - gain, cry - in'  
cry - in'

"Dad-dy Don't You Walk So Fast, Dad - dy Don't You Walk So Fast" Dad - dy slow down some, 'cos you're

mak-in' me run, Dad - dy Don't You Walk So Fast" It If

on - ly for the sake of my sweet daugh-ter, I just had to turn back home right there and then, And

try to start a new life with the moth-er of my child, I could-n't bear to hear those words a - gain, as she said

"Dad - dy Don't You Walk So Fast, Dad - dy Don't You Walk So Fast" Dad - dy slow down some, 'cos you're

mak - in' me run, Dad - dy Don't You Walk So Fast, Won't you slow down some, 'cos you're

mak - in' me run, Dad - dy Don't You Walk So Fast." E

*DANCE WITH A DOLLY*  
(With A Hole In Her Stockin')

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Words and Music by TERRY SHAND,  
JIMMY EATON and MICKEY LEADER

Medium Bounce

As I was walk - in' down the street, down the street, down the street, I met some - bod - y who was

might - y sweet, might - y fair to see. I asked her would she like to have a talk,

B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

have a talk, — make some talk, All the fel - lows stand - in' on the walk — Wish - in' they were me: —

E<sub>b</sub> A<sub>b</sub> Adim7 E<sub>b</sub> B<sub>b</sub>dim B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub>7

— Ma - ma, Ma - ma, let me dress up to - night, Dress up to - night, dress up to - night,  
Ma - ma, Ma - ma, put the cat out to - night, Cat out to - night, cat out to - night,

A<sub>b</sub> Adim7 E<sub>b</sub> F7 B<sub>b</sub>7

I've got a se - cret, gon - na 'fess up to - night gon - na dance by the light of the moon — } Gon - na  
Worked all day I'm gon - na scat out to - night and I won't be home un-till moon — }

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

Dance With A Dol - ly with a hole in her stock - in' While our knees keep a - knock- in' and our toes keep a - rock - in'

B<sub>b</sub>7 E<sub>b</sub>

Dance With A Dol - ly with a hole in her stock - in' Dance by the light of the moon. —

2 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub>

Gon - na dance by the light of the moon — Dance by the light of the moon —

B<sub>b</sub>7 E<sub>b</sub> A<sub>b</sub>m6 E<sub>b</sub>

By the light — of the moon. —

### THE DARKTOWN STRUTTERS' BALL

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With a bounce C A7 D7

I'll be down to get you in a tax - i, hon - ey, you bet - ter be read - - y a - bout

Am7 D7 G7 C/E E<sub>b</sub>dim7

half past eight, — now dear - ie, don't be late, — I want to be there when the

G7 C A7 D7

band starts play - ing. Re - mem - ber when we get there, hon - ey, The two - steps, I'm goin' to

Am7 D7 F F#dim7 C E7

have 'em all, — Goin' to dance out both my shoes, — When they play the "Jel - ly Roll

A7 D7 G7 C

Blues," To - mor - row night - at the Dark - town Strut - ters' Ball. —

# DARLING, JE VOUS AIME BEAUCOUP

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Words and Music by  
**ANNA SOSENKO**

Moderately

F Gm F7 B♭ B♭m F G7 C7 F C9<sub>3</sub> F B♭ F C7 F

Dar-ling, Je Vous Aime Beau-coup, Je ne sais pas What to do, You know you've com-plete-ly stol-en my heart. — Morn-ing, noon and

F7 B♭ B♭m F G7 C7 F C7<sub>3</sub> F B♭ F F7 B♭

night-time too, Tou-jours won-d'ring What you do, That's the way I've felt right from the start. — Ah, Cher-ie! my

B♭m F Dm Dm(maj7) Dm7 G9 C7 F F7

love for you is très, très, fort; — Wish my French were good e-nough, I'd tell you So much more. But I hope that you com-pree

B♭ B♭m F G7 C7 | 1 F C9 F C7♭5 || 2 F C9 F C9 F

All the things you mean to me. Dar-ling, Je Vous Aime Beau-coup, I love you! Aime Beau-coup, I love you, yes, I do.

## DARN THAT DREAM

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and Van Heusen Music Corp. (c/o The Songwriters Guild Of America)

Lyric by EDDIE DeLANGE  
Music by JIMMY VAN HEUSEN

**Slowly**

G E $\flat$ 7 Am7 B7 $\flat$ 5 Em D7 Bm7 $\flat$ 5 E9 Am7 F7  
Darn That Dream I dream each night, You say you love me and you hold me tight, But when I a - wake you're

Bm7 B $\flat$ dim7 Am7 A $\flat$ 7 G D7 $\sharp$ 5 G E $\flat$ 7 Am7 B7 $\flat$ 5 Em D7  
out of sight, Oh Darn That Dream. Darn your lips and darn your eyes, They lift me high a - bove the

Bm7 $\flat$ 5 E9 Am7 F7 Bm7 B $\flat$ dim7 Am7 A $\flat$ 7 G B $\flat$ 7 E $\flat$  Cm7  
moon - lit skies, Then I tum - ble out of Par - a - dise, Oh Darn that Dream. Darn that one track

Fm7 B $\flat$ 7 E $\flat$  G $\flat$ dim7 Fm7 B $\flat$ 9 E $\flat$  Cm7 Gm7  
mind of mine, It can't un - der - stand that you don't care Just to change the mood I'm in, I'd

Am7 D7 E $\flat$ 9 D9 G E $\flat$ 7 Am7 B7 $\flat$ 5 Em D7  
wel - come a nice old night - mare. Darn That Dream and bless it too, With - out that dream, I nev - er

Bm7 $\flat$ 5 E9 Am7 F7 Bm7 B $\flat$ dim7 Am7 A $\flat$ 7 G  
would have you. But it haunts me and it won't come true, Oh Darn That Dream.

## DAY BY DAY

Copyright © 1945 (Renewed 1972, 1973) by Famous Music Corporation  
and Hanover Music Corp.

Words and Music by SAMMY CAHN,  
ALEX STORDAHL and PAUL WESTON

**Slowly**

Am D7**b9** G C9

Day By Day I'm fall - ing more in love with you, and Day By Day my love seems to

Bm7 E7 Am B7**b9** B7 Em7 A7

grow. There is - n't an - y end to my de - vo - tion, It's deep - er, dear, by

Am7**b5** D9 E7**b9** Am D7**b9**

far, than an - y o - cean. I find that Day By Day you're mak - ing all my dreams come true, So

G C9 Bm7 E7**b9** E7 Am7 Cm G F7**b5**

come what may I want you to know I'm yours a - lone and I'm in love to

E7 E7**b9** A7 Am7 D7**b9** 1 G G6 C#m7 Cm7**b5** Gadd9 Bb7 2 G C Cm G

stay, as we go through the years, Day By Day. Day.

### A DAY IN THE LIFE OF A FOOL

(Manha De Carnaval)

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Words by CARL SIGMAN  
Music by LUIZ BONFA

**Slow Bossa Nova**

Am Bm7**b5** E7**b9** Am Bm7**b5** E7**b9** Am Dm7 G7 Cmaj7 Em7**b5** A7**b9**

A Day In The Life Of A Fool, a sad and a long, lonely day, I walk the

Dm7 G7 Cmaj7 Fmaj7 Bm7**b5** E7**b9** Am Bm7**b5** E7**b9**

av - e - nue and hope I'll run in - to the wel-come sight of you com-ing my way. I

Am Bm7**b5** E7**b9** Am Bm7**b5** E7**b9** Em7**b5** A7**b9** Dm

stop just a - cross from your door but you're nev - er home an - y - more.

Dm/C Bm7**b5** E7**b9** Am Am/G Fmaj7 Bm7**b5** E7 Am Dm7 Am

So back to my room and there in the gloom I cry tears of good - bye. 'Til you

Dm7 Am7 Dm7 Am7 Dm7 Em7 Am6

come back to me, that's the way it will be ev - 'ry day in the life of a fool.

## THE DAY THE RAINS CAME

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 1755 Broadway, New York, NY 10019 for the U.S.A. and Canada

English Lyric by CARL SIGMAN  
 French Lyric by PIERRE DELANOE  
 Music by GILBERT BECAUD

Moderately

The day that the rains came down, Moth - er Earth smiled a - gain. Now the li - lacs could bloom; now the fields could grow  
 rains came down, Moun-tain streams swelled with pride, gone the dry riv - er bed; gone the dust from the  
 green - er.] The day that the rains came down, buds were born; love was born. As the young buds will grow, so our young love will  
 val - ley.]

To Coda  $\oplus$

A7 D7 G9 C9 F Bb C7 F Dm7 Gm7 C7 F Dm7

grow, love, sweet love. A rob - in sang a song of love. A wil - low tree reached up to the heav-ens as  
 Bb C7 F F7 Bb6 C7 if to thank the sky a - bove\_ for all that rain, that wel - come rain. We looked a-cross the mead-ow land\_ and  
 F Bb6 C7 F Am D7 G7 seemed to sense a kind of a mir - a - cle. Much too deep to un-der - stand\_ and there we were so much in love,  
 CODA

Gm7 C7 D.S. al Coda  $\oplus$  Am7**5** D7 Gm7 C7 F Bb6 Fmaj7

The day that the love; rain, sweet rain.

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Words and Music by IRVING BURGIE  
 and WILLIAM ATTAWAY

*D* Freely  
*N.C.*

Day - o, Day - o. Day-light come \_ and me wan' go home. Day, me say  
 day, me say day, me say day, me say day - o. Day-light come \_ and me wan' go home.

Moderate Calypso

*D* A7 D

Work all night on a drink of rum. Day-light come \_ and me wan' go home. Stack ba-nan - a till de morn-ing come.

A7 D  $\S$  D A7 D

Day-light come \_ and me wan' go home. Come, Mis-ter tal - ly man, tal - ly me ba-nan - a. Day-light come \_ and me  
 wan' go home. Come, Mis-ter tal - ly man, tal - ly me ba-nan - a. Day-light come \_ and me wan' go home. Lift

To Coda  $\oplus$  *A7 D*

D

six - hand, sev - en-hand, eight - hand bunch.  
beau-ti-ful bunch of ripe ba - nan - a. Day-light come \_ and me wan' go home. Six - hand, sev - en-hand,  
Day-light come \_ and me wan' go home. Hide the dead - ly

A7 D

eight-hand bunch. Day-light come \_ and me wan' go home.  
black ta - ran - t'la. Day-light come \_ and me wan' go home. Day, me say day - o. Day-light come and me

A7 D

wan' go home. Day, me say day, me say... Day-light come and me wan' go home. A wan' go home.

I A7 D      2 A7 D.S. al Coda

CODA      A7 D      Freely N.C.      Moderately slow D      A7 D      Freely (faster) N.C.

wan' go home. Day - o, Day - o. Day-light come and me wan' go home. Day me say

3      3      3      3      D      A7 D

day, me say day, me say day, me say Day - o. Day-light come \_ and me wan' go home.

# **DEAR HEARTS AND GENTLE PEOPLE**

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**Words by BOBBY HILLIARD  
Music by SAMMY FAIN**

Lively

F F7 Bb Bb/F F Bb/C C7

I love those Dear good Hearts book And from Gen "Fri." - tle 'til Peo Mon - ple Who live in the  
 That's how in the

F A**b**dim7 C9 Bb/C C7 F F7 Bb

my week home end town goes. Be - cause those a Dear dream Hearts house And I'll Gen build - tle there

Bb m6 F C#dim7 Dm Adim7 C7 1 F Gm7 F

Peo - ple day will never nev - er ev - er let you down. They read the  
 one pick - et fence and ram bling

2 F Gm7 F E**b**/F F7 Bb F

rose. I feel so wel - come each time that I re - turn That my

Dm Dm(maj7) Dm7 G7 C7 G7 C7 Bb/C C7 F

hap - py heart keeps laugh - ing like a clown. I love the Dear

F7 Bb Bb m 4 F C#dim7 Dm A**b**dim7 C7 F Bb9 F6

Hearts And Gen - tle Peo - ple who live and love in my home town.

## DEAR JOHN

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Words and Music by BILLY BARTON,  
CHARLES FUZZY OWENS and LEWIS A. TALLEY

**Moderately**

**CHORUS F**      **F#dim7 C7**      **Gm7 C7**      **F**

Dear John, Oh, how I hate to write \_\_\_\_\_  
Dear John I must let you know to-night That my  
love for you has gone. There's no reason to go on, And to-night I wed an - oth-er, \_\_\_\_\_  
Dear John. \_\_\_\_\_

*RECITATION: (With music of Chorus as background)*

1. I was overseas in battle when the postman came to me,  
And he handed me a letter, I was happy as I could be.  
You see, the fighting was all over and the battles, they'd all been won,  
Then I opened up the letter, and it started, "Dear John."

2. Will you please send back my picture, you see my husband wants it now,  
When I tell you who I'm wedding, you won't care, Dear, anyhow.  
Now the ceremony has started and I wed your brother, Don  
Please wish us happiness forever, Dear John.

*REPEAT SINGING CHORUS*

## DEARLY BELOVED

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Music by JEROME KERN  
Words by JOHNNY MERCER

**Moderately**

**G7**      **G11**      **G7**      **G11**      **G7**      **G11**

Dear - ly Be - lov - ed. How clear - ly I see. Some - where in hea - ven you were  
fash - ioned for me. An - gels eyes \_\_\_\_\_ knew you, \_\_\_\_\_ An - gel voic -  
- es led me to you; \_\_\_\_\_ Noth - ing can stop me fate gave me a  
sign; I know that I'll be yours come show - er or shine. So I say \_\_\_\_\_  
D7 D7b9 G7 C  
mere - ly. \_\_\_\_\_ Dear - ly Be - lov - ed be mine. \_\_\_\_\_

## DEEP IN THE HEART OF HARLEM

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Words and Music by JIMMY RADCLIFFE  
and CARL SPENCER

**Moderate Rock**

**F**      **F6**      **F**      **F6**      **F**      **F6**

A dog bark - ing at the crack of dawn; -  
I feel the ten - e - ment, it's com - ing a - live. A wom - an she's cry - ing 'cause her  
man has gone. - An - oth - er work - ing day, I've  
got to sur - vive. I toss and turn and then I start to yawn; - an -  
oth - er morn - ing, - an - oth - er day Deep In The Heart of Har - lem.  
to make a dollar. I've got to live Deep In The Heart of Har - lem.

2

F Gm7 Fdim7 F D $\flat$

Heart \_\_\_\_\_ Of Har - lem. I push and kick and get my

F D $\flat$

feel - ings hurt \_\_\_\_\_ down - town. I'm just an-oth - er spoke -

C7 F

\_\_\_\_\_ that makes the wheels go 'round. I wish I was rich - so I could

F6 Fmaj7 F6

move \_ a - way. I'd take my kids \_ to the coun - try where they could \_ play. —

B $\flat$  B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 F

I just can't \_ make it on this poor\_ man's pay. — I've \_ got to stay here, \_ can't move a -

Gm7/C F

way \_ from the deep heart \_ of Har - lem. I just wan - na have

C9 F

a chance to \_ do what ev - 'ry-man wants to do a - way from Har - lem. I just wan - na have

Repeat and Fade

## THE DESERT SONG

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and OSCAR HAMMERSTEIN III Pub. Des.

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

**Fast Waltz**

C G+ G9 Gdim7 G7 Dm7 G7

Blue Oh, heav - en me and that you night and di - vine, and sand let kis - sing arms a in

Cmaj7 Cdim7 C E7 Am

moon yours lit en sky. The des - ert breeze whis - p'ring a lul voice la en

1 D7 G7 G7#5

by, on - ly stars a - bove you to see I love you.

2 D/F# C/G G7 C

thrall - ing, will make you mine. —

# DESAFINADO

(Slightly Out Of Tune)

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Sao Paulo, Brazil  
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English Words by JON HENDRICKS and JESSIE CAVANAUGH  
Original Words by NEWTON MENDONCA  
Music by ANTONIO CARLOS JOBIM

**Bossa Nova**

F G7**b5** Gm7 C7  
Love is like a nev - er end - ing mel - o - dy. Po - ets have com - pared it to a

D7**b9** Gm A7 D7 D7**b9**  
sym - pho - ny, a sym-pho-ny con - duc - ted by the light - ing of the moon,

G7**b9** G**bmaj7** F  
but our song of love is slight - ly out of tune. Once your kiss - es raised me to a

G7**b5** Gm7 C7 D7**b9** Gm  
fe - ver pitch, now theorches - tra - tiondoes - n't seem so rich. Seems to me you've changed -

B**b**m F Em7**b5** A B**b**dim7 Bm7  
— the tune we used to sing. Like the Bos - sa No - va love should swing.

E7 A B**b**dim7 Bm7 E7 A  
— We used to har - mo - nize two souls in per - fect time. Now the song is

F#m7 Bm7 E7 C C**#dim7** Dm7  
dif - f'rent and the words don't e - ven rhyme. 'Cause you for - got the mel - o - dy our hearts would al - ways croon...

G7 Gm7 F**#dim7** G7 C7 C7**b5** F  
— And so what good's a heart that's slight - ly out of tune. Tune your heart to

G7**b5** Gm7 C7 Am7**b5** D7  
mine the way it used to be. Join with me in har - mony and sing a song of lov - ing. We're

Gm7 B**b**m F**bmaj7** Dm7 G7  
bound to get in tune a - gain be - fore too long. There'll be no De - sa - fi - na - do when your heart be -

E**b**9 G7 Gm7 C7 F6  
longs to me com - plete - ly. Then you won't be slight - ly out of tune. You'll sing a - long with me.

## DETOUR

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Words and Music by  
PAUL WESTMORELAND

Moderately

Moderately

**E♭**

Head-ed down life's crook-ed road, lot of things I nev-er knewed, And 'cause of me not know-in' I now  
got right to the place where it said, "A - bout \_\_ Face," I thought that all my wor-ries were be -

**B♭7** **E♭** **B♭7**

pine. \_\_\_\_\_ Trou - ble got in the trail spent the next five years in jail, Should have read  
hind. \_\_\_\_\_ But the far - ther I go the more sor - row I know, Should have read

**E♭** **E♭7** **A♭**

that De - tour sign. } De - tour, There's a mud - dy road a -

**B♭7** **E♭** **A♭**

head, De - tour, Paid no mind to what it said, De - tour Oh these bit - ter things I

**E♭** **B♭7** **1 E♭ A♭ E♭** **2 E♭ A♭ E♭**

find, should have read that De - tour sign. When I sign.

## DETROIT CITY

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Words and Music by DANNY DILL  
and MEL TILLIS

Moderately

**S F C** **G7** **C** **G7** **C**

Last night I went to sleep in De - troit Cit - y and I dreamed a - bout the cot - ton fields and home;  
Home folks think I'm big in De - troit Cit - y, from the let - ters that I write they think I'm fine.

**C7** **F** **C** **D7** **To Coda**

I dreamed a - bout my moth-er, dear old pa - pa, sis-ter and broth-er and I dreamed a - bout the girl who's been  
But by day I make the cars, by night I make the bars; if on - ly they could

**G7** **C** **C7** **F B♭ F C**

wait - ing for so long. I wan-na go home, I wan-na go home; Oh, how I

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

wan - na go home. CODA read be-tween the lines. I wan-na go home,

**C7** **F B♭ F** **C** **G7** **C F C**

I wan-na go home; Oh, how I wan - na go home.

*Recitation*

'Cause you know I rode a freight train north to Detroit City.  
And after all these years I find I've just been wasting my time,  
So I just think I'll take my foolish pride and put it on the south-bound freight and ride  
And go on back to the loved ones, the ones that I left waiting so far behind,  
I wanna go home, I wanna go home; Oh, how I wanna go home.

## DEVIL IN HER HEART

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Words and Music by  
RICHARD B. DRAPKIN

**Moderately**

She's got the Devil In Her Heart, Am D7 G  
but her eyes, they tan - ta - lize.

She's gon - na tear your heart a - part, Am D7 G  
oh, her lips, they real - ly thrill me.

Am G7/B C Cm G  
I'll take my chanc - es for ro-mance is so im - por - tant to

Am G7/B C Cm A7  
me. She'll nev - er hurt me, she won't de - sert me, She's an an - gel sent to

D7 G Am D7  
me. She's got the Devil In Her Heart, no, no, no, this I can't be -

G Am  
lieve. She's gon - na tear your heart a - part,

To Coda ♪

D7 G Am G7/B C  
no, no, nay will she de - ceive. I can't be-lieve that she'll

Cm G G7 F6/A G7/B C  
ever, ev-er go, not when she hugs me and says she loves me so. She'll nev - er hurt me,

Cm A D A7 D G/D D.S. al Coda  
she won't de - sert me, lis - ten, can't you see? She's got the Devil In Her

**CODA**

♪ C Cm G G7 Am G7/B  
Don't take chanc - es if your ro-mance is so im - por - tant to you.

C Cm A7 D7  
She'll nev - er hurt me, she won't de - sert me, she's an an - gel sent to me.

G Am D7  
She's got the Devil In Her Heart, No, no, no, this I can't be -

G Am  
lieve. She's gon - na tear your heart a - part,

D7 G Am  
no, no, nay will she de - ceive. She's got the Devil In Her Heart,

D7 G 1 2 G6/9  
but she's an an - gel sent to me. She's got the Devil In Her

## DID YOU EVER SEE A DREAM WALKING?

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Words by MACK GORDON  
Music by HARRY REVEL

Moderately G      G<sup>#</sup>dim7 Am7 D7    Am7 D7    Am7    D7    Gdim G

Did You Ev-er See A Dream Walk-ing? Well, I did! — Did you ev-er hear a dream talk-ing? Well, I did! —

Gmaj7 G7    C    A7    D7

Did you ev-er have a dream thrill you with "Will you be mine"? — Oh, it's so grand — and it's too, too di-vine. — Did you

G    G<sup>#</sup>dim7 Am7 D7    Am7 D7    G    Gmaj7 G7    C

ev-er see a dream danc-ing? Well, I did! — Did you ev-er see a dream ro-manc-ing? Well, I did! —

Cm6    G    A7    Am7    D7

Did you ev-er find Heav-en right in your arms, Say-ing I love you, I do. Well, the dream that was walk-in' and the

Am7    D7    1 Am7    D7    G    D7    2 Am7    D7    G

dream that was talk-in' and the Heav-en in my arms was you. Did You Heav-en in my arms was you.

## DID YOUR MOTHER COME FROM IRELAND?

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Words and Music by MICHAEL CARR  
and JIMMY KENNEDY

Slowly    F    Am    F9    B<sup>b</sup>    G7    C7    G    C7    F    Dm    Am    G7    C7

Did Your Moth-er Come From Ire-land? 'Cos there's some-thing in you I-rish; Will you tell me where you get those I-rish eyes? —

F    Am    F9    B<sup>b</sup>    G7    C7    G    C7    F    Dm    Am    G7    C7

And be-fore she left Kil-lar-ney Did your moth-er kiss the Blar-ney? 'Cos your lit-tle touch of brogue you can't dis-

F    B<sup>b</sup>    A+    Dm    A7    Dm    A7    Dm    Gm    Dm    G7

guise. — Oh! I would-n't be ro-manc-in', I can al-most see you danc-in', While the Ker-ry pip-ers play, Shure! and

C    G7    C    G7    C    G7 G7<sup>b5</sup> C7    F    Am    F9

may-be we'll be shar-in' in the sham-rock you'll be wear-in' on the next Saint Pat-rick's Day. Did Your Moth-er Come From Ire-land? 'Cos there's

B<sup>b</sup>    G7    C7    G    C7    F    B<sup>b</sup> Bdim F    Gm7 C7    1 F    B<sup>b</sup>    Am    B<sup>b</sup>    C7    2 F B<sup>b</sup> B<sup>b</sup>m F

some-thing in you I-rish, And that bit of I-rish steals my heart a-way. Did Your way. —

## DEVIL'S GOT YOUR TONGUE

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Words and Music by  
ABBEY LINCOLN

**Slowly**

G6 Am7 D7 Gmaj7 G6 D7 Gmaj7 G7

Long a - go the fall-ing shad-ows sent you on the run, and you learned to hide and sneak run-nig from the sun. —

Cmaj7 Am7 D7 Am7 D7 Bm7 E7 Am7 D7 G6

Man-y man-y things have changed man - y songs were sung, but to - day it's sad to say the Dev-il's Got Your Tongue.

Gmaj7 G#dim7 Am7 D7 Am7 D7 G G7

Danc-ing with the dev - il, qui - et as it's kept, - in a new di-rec - tion a - round a turn, a step. -  
Danc-ing with the dev - il, fol - low - ing the lead, - liv - ing for the mo - ment, sow - ing dev - il seed. —

Cmaj7 Bm7 Cmaj7 C6 Am7 D7 G

Ev - 'ry-thing in mo - tion, — mov - ing in a whirl, — run - ning, leap - ing, spin - ning in an - oth - er world.  
Liv - ing for a mo - ment, — some - thing you can feel, — lone - ly lit - tle ro - bot learn - ing how to steal.

Gmaj7 D7 Cmaj7 Bm7 E7 Am7 D7 G

Trig - ger hap - py's got a gun, — Bust - er he's a pis - tol. Send your bro - ther on the run, — mon - ey by the bush - el.  
Sal - ly Walk - er went to town — rid - on a po - ny, shakes her bod - y all a - round, — it's a tes - ti - mo - ny.

Gmaj7 G#dim7 Am7 D7 Am7 D7 G

Tell a dirt - y sto - ry of a low - ly jerk, — e - ven though the joke's on us  
Danc - in' with the dev - il, draw - in' from the lip, — curs - es for your ma - ma,  
Dev - il's Got Your Tongue, oh, Dev - il's Got Your Tongue, — al - ways there's to - mor - row

G G7 Cmaj7 Bm7 Cmaj7 C6 Am7 D7

it's sup - posed to work. Tell a dirt - y sto - ry, show it on the screen, that's the com - bi - na - tion  
get - tin' down is hip. Danc - ing with the dev - il, curs - es for the sun, got your - self a part - ner,  
and the sea - son's come. Love is made for - ev - er, ev - er is the sun, you got ho - ly mag - ic, but the

**Freely**

G Play 3 times Am7 D7 G

for a jel - ly bean. } You got ho - ly mag - ic — but the Dev-il's Got Your Tongue.  
Dev - il's Got Your Tongue. }

## DEVIL OR ANGEL

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Words and Music by  
BLANCHE CARTER

**Slowly**

E♭ 3 Cm Fm7 3 B♭7 E♭ 3 Cm Fm7 3 B♭7 3

Dev - il Or An - gel, I can't make up \_ my mind, — Which one you are, — I'd like to wake up \_ and find \_

E♭ E♭7 C7 Fm 3 B♭7 E♭ A♭ E♭ Fm7 3 B♭7

Dev - il Or An - gel, dear, which-ev - er you are, — I miss you, I miss you, I miss \_ you.

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

Dev-il Or An-gel, please say — you'll be mine. — Love me or leave me, I'll go out of — my mind. —

E♭ E♭7 C7 Fm B♭7 E♭ A♭ E♭ E♭7

Dev-il Or An-gel, dear, which-ev - er you are, — I need you, I need you, I need you. — You

A♭ E♭ F7 B♭7

look — like an an 3 - gel, — your smile is so di-vine. But you keep me guess-ing, Will you ev - er be mine?

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

Dev-il Or An-gel, please say — you'll be mine. — Love me or leave me, I've made up — my mind. —

E♭ E♭7 C7 Fm B♭7 E♭ A♭ E♭ B♭7 E♭

Dev il-Or An-gel, dear, which-ev-er you are, — I love you, I love you, I love you. — love you. —

## DIFFERENT WORLDS

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Words by NORMAN GIMBEL  
Music by CHARLES FOX

Moderately, with a strong four beat

$\frac{8}{8}$  C

Fm Esus/B E7 Am7

Let the time flow, — let the love grow — let the rain — show'r, — let the rose —

— flow'r. — Love, it seeks; — and love, it finds; — love, it con - quers; — love, — it binds.

Gm7 A♭maj7 A♭/B♭ E♭maj7 Gm7

We come — to each oth - er — from Dif-f'rent Worlds; — drawn to each oth - er — by the

A♭maj7 A♭/B♭ Gm7 Gm7/C Fmaj7

love in - side — of us. — We give to each oth - er — our Diff'rent Worlds. —

Em7 A7 Dmaj7 Dm7/G

Long as we — can do it, — life, we're gon - na breeze — right thru it. — D.S. and Fade

Let the

## DEDE DINAH

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1755 Broadway, New York, NY 10019

Lyric by BOB MARCUCCI  
Music by PETER de ANGELIS

**Solid beat**

I love my Di - nah, — squeeze her, — I love my Di - nah; — I love to tease her, — There ain't No one  
no gal that is fi - nah, than my rock-in', roll-in' Di - nah, De - de Di - nah, — De - de Di - nah, I love to  
else can have my Di - nah 'cause my Di - nah is - a mi - nah, pret - ty Di - nah, — pret - ty  
Di - nah, — Bo - ney Ma - ron and Peg - gy Sue, — Ain't gals that are so ver - y  
true, — But with my Di - nah I sure knew, — There's noth - in' for me she would-n't  
do, do, do, do. Oh, that's my Di - nah, — Mm, my own Di - nah, — There's no  
gal I know can beat 'er, when it comes to be - in' sweet-er, than my Di - nah, — De - de Di - nah.

## DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Moderately**

Do I Love You be - cause you're beau - ti - ful? — Or are you beau - ti - ful — be - cause I  
love you? — Am I mak - ing be - lieve I see in you — A girl too love - ly to —  
be real - ly true? — Do I want you be - cause you're won - der - ful? — Or are you  
won - der - ful — be - cause I want you? — Are you the sweet in - ven - tion of a lov - er's dream..  
— Or are you real - ly as beau - ti - ful as you seem? — seem? —

## DINNER FOR ONE, PLEASE JAMES

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Words and Music by  
MICHAEL CARR

**Moderately**

D#dim7 A7 D G#dim7 A7 Em7 B7 Em7 D#dim7 A7  
Din-ner For One, Please James, Mad-am will not be din-ing. Yes, you may bring the wine in, Love plays such fun-ny

D A7 D#dim7 A7 D G#dim7 A7 Em7 B7 Em7  
games. Din-ner For One, Please James, Close mad-am's room, we've part-ed. Please don't look so down-heart-ed,

D#dim7 A7 D G#dim7 Am7 D7 G Am7 D7 G  
Love plays such fun-ny games. Seems my best friend told her of an-oth-er. I had no chance to de-ny.

Am7 D7 G E7 A7 D#dim7 A7 D  
You know there has nev-er been an-oth-er, Some day she'll find out the lie. May-be she's not to blame,

G#dim7 A7 Em7 B7 Em7 D#dim7 A7 D  
Leave me with si-lent hours. No, don't move her fav-rite flow-ers, Din-ner For One, Please James.

## DIXIE

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**Brightly**

C  
I wish I was in the land of cot-ton, old times there are not for-got-ten} Look a -  
Dix-ie Land where I was born in, ear-ly on one fros-ty morn'-in} Look a -

C G7 1 C 2 C F  
way! Look a-way! Look a-way! Dix-ie Land. In Land. Then I wish I was in Dix-ie Hoo -

D7 G7 C F C G7 C  
ray! Hoo-ray! In Dix-ie Land, I'll take my stand to live and die in Dix-ie; A-way, A -

G C G7 C  
way, A-way down South in Dix-ie, A-way, A-way, A-way down South in Dix-ie.

## DO I HEAR A WALTZ?

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Music by RICHARD RODGERS  
 Lyrics by STEPHEN SONDEHEIM

**Lively**

G F# G Am7 D7

Do I Hear A Waltz? Ver - y odd, but I hear a waltz.  
 you hear a Waltz? Oh, my dear, don't you hear a waltz?  
 waltz? \_\_\_\_\_

Am7 D7 C Bm Am6 G Am7 D7 G

There is - n't a band and I don't un - der - stand it at all.  
 Such love - ly Blue Dan - u - bey mu - sic, how can you be still?  
 \_\_\_\_\_

F# G F# G

I You can't hear a waltz, Oh, my Lord, there it are  
 You must hear a waltz! E - ven strang - ers are

Ebmaj9 Eb Ebmaj9 Am6 D7 G6

goes a - gain! Why is no - bod - y danc - ing in the street?  
 danc - ing now: An old la - dy is waltz - ing in her flat,  
 \_\_\_\_\_

G A7sus A9 Am7 D7 C6 C+ C6 C#dim7

Can't they hear the beat? Ma - gi - cal, mys - ti - cal,  
 waltz - ing with her cat. Ros - es are danc - ing with

F# G D+ G D7sus D7 D+ D7 G C6 C+ C6

mir - a - cle, Can it be? Is it true? Things are im -  
 pe - o - nies. Yes, it's true! Don't you see? Ev - 'ry - thing's  
 \_\_\_\_\_

C#dim7 F# G F#7 G A7sus A7 Am7 D7

pos - si - bly lyr - i - cal. Is it me? No, it's you! I  
 sud - den - ly Vi - en - nese. Can't be Must be me! Do  
 \_\_\_\_\_

G F# G Am7 D7 Am7

do hear a waltz! I see you and I hear a waltz!  
 I Hear A Waltz? I want more than to hear a waltz:  
 \_\_\_\_\_

D7 C Bm Am6 G G#dim7 Am7 A7 D7

It's what I've been to wait - ing for all my life, To hear a  
 I want you to share it 'cause, Oh, boy, Do I hear a  
 \_\_\_\_\_

1 G D7sus D7 2 G C6 G C6 G C6 G

waltz! Do Waltz!

## DOES SHE EVER REMIND YOU OF ME

Copyright © 1967 HOWE SOUND MUSIC

Words and Music by BUDDY SCOTT  
and JIMMY RADCLIFFE

## Soul Ballad

Cmaj7 Dm7 Em7 Dm7 Cmaj7 Dm7

Does she whis - per in your ear that she loves you? — When it's cold, does she  
Do you end your ev -'ry prayer call-ing to her? — When you part, does your

Em7 A7b9 Dm7 Dm7/G G7/F Em7 A7b9

hold you — ten-der - ly Does she set your soul on fire, fill you with de - sire?  
heart cry, — "Lone ly?" Do you love her more each day, and say, "Dar-ling, by the way?"

**1** Am7/D D9 F(add9)/G Gdim G7 **2** Dm7 Dm7/G

Does She Ev-er Re-mind You Of Me? — Does She Ev-er Re-mind

C Fmaj7 Em7 Ebm7

You Of Me, oh? Does she ev-er do things that bring me to mind?

Dm7 Dm7/G C E7

Like, does she go out and for-get her keys? Hey, does she like to joke and tease, —

Am7 D9 Dm7/G G7#5

some-times for-get to say please, — all the lit-tle, lit-tle things that stir up mem - o - ries?

Cmaj7 Dm7 Em7 Dm7 Cmaj7 Dm7

If she ev - er says in an - ger that she's leav - in' Don't you cry, the good-bye —

Em7 A7b9 Dm7 Dm7/G G7

makes you be - lieve me. Be - fore the first tear hits the

Em7 A7b9 Dm7 Dm7/G G7/F Em7 A7b5 A7

floor, I'll be right there at your door, be-cause ev -'ry-thing re-minds me of you. Tell —

Dm7 Fmaj7/G G7b9(13) Cmaj7 Dm7

me please, Does She Ev - er Re - mind You Of me,

Em7 Dm7 Cmaj7 Dm7 Em7 Dm7

does she? Does She Ev - er Re - mind You Of Me? — Repeat and Fade

## DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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New York, and Louis Alter Publications, New York

Lyric by EDDIE DeLANGE  
Music by LOUIS ALTER

**Slowly**

Chords: C, G7#5, C, G7#5, C, Am7  
D9, F, F#dim7, C, A7, Dm7, Ab7  
G7, C, G7#5, C, G7#5, C, Am7  
D9, F, F#dim7, C, A7, Dm7, G7  
C, Bbm7, Eb7, Ab, Adim7, Bbm7, Eb7, Ab  
Am7, D7, G, Em7, Am7, D9, G9  
C, G7#5, C, G7#5, C, Am7, D9  
F, F#dim7, C, A7, D9, G7, C  
E♭, B♭, A♭, D♭, G♭, C, F, E♭, B♭, A♭

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 sug - ar pines — Where mock - in' - birds used — to  
sing And I'd like to see — the la - zy Mis - sis - sip - pi A hur - ry in' in - to spring -  
The moon - light on the bay - ou — A Cre - ole tune — that fills the air; I  
dream — a - bout mag - nol - ias in June — And soon I'm wish - in' that I — was there. — Do You  
Know What It Means — To Miss New Or - leans — When that's where you left — your heart? And  
there's some - thing more: — I miss the one I care for More than I miss — New Or - leans.

## DO YOU WANNA MAKE LOVE

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1755 Broadway, New York, NY 10019

Words and Music by  
PETER McCANN

**Moderately**

Chords: E♭, A♭, D♭, A♭, E♭, A♭/B♭  
E♭, E♭/B♭, B♭, A♭/C, B♭/D, E♭, A♭/B♭

Do You Wan - na Make Love, or do you just wan - na fool — a - round?  
I guar - an - tee it will bring — you down if you try to fool — your - self.

DO-RE-MI

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

Lively

C G7

Doe a deer, a fe - male deer, Ray a drop of gol - den sun, \_\_\_\_\_

C G9

Me a name I call my - self, Far a long, long way to run. \_\_\_\_\_

C C7 F D7 G

Sew a nee - dle pull - ing thread. \_\_\_\_\_ La a note to fol - low sew, \_\_\_\_\_

E7 Am C7 F Dm7 G7 I  
C

Tea a drink with jam and bread \_\_\_\_\_ That will bring us back to do - oh -

G 2 C C7 F Dm7 G7 C

oh - oh! do! \_\_\_\_\_ Do - re - mi - fa - so - la - ti - do! \_\_\_\_\_

The musical score consists of five staves of music. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff starts with a treble clef and a key signature of no sharps or flats. The third staff starts with a treble clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of no sharps or flats. The fifth staff starts with a treble clef and a key signature of no sharps or flats. Chords are indicated above the staves: G7, G9, C7, F, D7, G, E7, Am, C7, F, Dm7, G7, I (with a box around C), G, 2 C, C7, F, Dm7, G7, C, and G. The lyrics are: 'Doe a deer, a fe - male deer, Ray a drop of gol - den sun, \_\_\_\_\_'; 'Me a name I call my - self, Far a long, long way to run. \_\_\_\_\_'; 'Sew a nee - dle pull - ing thread. \_\_\_\_\_ La a note to fol - low sew, \_\_\_\_\_'; 'Tea a drink with jam and bread \_\_\_\_\_ That will bring us back to do - oh -'; and 'oh - oh! do! \_\_\_\_\_ Do - re - mi - fa - so - la - ti - do! \_\_\_\_\_'. The music includes various note values (eighth and sixteenth notes) and rests.

## DOIN' WHAT COMES NATUR'LLY

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Words and Music by  
IRVING BERLIN

Moderately

C Dm7 C/E Ebdim Dm7 G7 C

Folks are dumb where I come from. They ain't had any learnin'. Still they're happy just  
 Cousin Jack in - sured his shack and now he plays with match - es. He'll col - lect just

Dm7 G7 C G7 C

as can be Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.)  
 wait and Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.)

C Dm7 C/E Ebdim Dm7 G7 C

Folks like us could never fuss with schools and books and learnin'. Still we've gone from  
 Sis - ter Sal, who's mus - i - cal, has never had a lesson. Still she's learned to

Dm7 G7 C G7 C

A to Z Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) You  
 sing off key Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) You

G7 C/E A7 Dm7 G7 C G7

don't have to know how to read or write when you're out with a feller in the pale moon-light. You don't have to look in a  
 don't have to go to a pri - vate school not to turn up your bus-tle to a stub - born mule. You don't have to have a pro -

C/E A7 Dm7 G7 C Dm7 G7 C Dm7 G7

book to find what he thinks of the moon and what is on his mind. That comes nat - ur - 'lly. (That comes  
 fess - or's dome not to go for the hon - ey when the bee's at home. That comes nat - ur - 'lly. (That comes

C E/B B7/B B7 E E/B F#m7/B B7 E

nat - ur - 'lly.) My un - cle out in Tex - as can't e - ven write his name. He  
 nat - ur - 'lly.) My ti - ny ba - by broth - er who's nev - er read a book, knows

E/B F#m7/B B7 E Cm6/Eb D7 G7 C Dm7

signs his checks with "x" - s," but they cash them just the same. If you saw my paw and the maw you'd  
 one sex from the oth - er, all he had to do was the look. Grand-paw Bill lives on the hill with

C/E Ebdim Dm7 G7 C Dm7 G7

know they'd had no learn - in'. Still they raised a fam - i - ly Do - in' What Comes  
 some - one he just mar - ried. There his is at nine - ty - three Do - in' What Comes

C 1 G7 C 2 G7 F/E G7 C G7 C6

Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) (Do - in' What Comes Nat - ur - 'lly.)

## DOCTOR, MY EYES

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Words and Music by  
JACKSON BROWNE

Moderately (with a steady beat)

E♭ Gm

Doc - tor, My Eyes have seen the years and as and the slow pa - rade has of fears \_\_\_\_\_ with-out fears \_\_\_\_\_ I've been

Cm A♭ E♭

cry-ing. Now I want to un - der - stand. I have done all that I could Peo-ple go just where they will

Gm Cm A♭

wait-ing to a - wak - en from these dreams. to see the e - vil and the good with-out hid - ing. You must help me if you can. I nev-er no - ticed them un - til I got this feel-ing. That it's la - ter than it seems.

E♭ 3 Cm E♭

Doc - tor, My Eyes Tell me what is wrong - Doc - tor, My Eyes Tell me what you see -

Cm B♭7sus N.C.

— was I un - wise to leave them o - pened for so I hear their cries just say if it's too late for so for

1 A♭/E♭ 2 A♭/E♭ Cm

long. 'Cause have me. Doc - tor, My Eyes

E♭ 3 Cm B♭7sus N.C.

can-not see the sky. Is this the prize for hav-ing learned how now to Repeat and Fade

A♭/E♭ E♭ Cm

cry. Doc - tor, My Eyes Doc - tor, My Eyes

## DOLORES

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Words by FRANK LOESSER  
Music by LOUIS ALTER

Moderately

G G♯dim7 D7

How I love the kiss - es of Do - lo - res Ay, ay, ay, Do - lor - es;  
I would die to be with my Do - lo - res Ay, ay, ay, Do - lo - res;

B7 E7 A7 D♯dim7 Em Em/D

Not Ma - rie or Em - i - ly or Dor - is, on - ly my Do - lo - res.  
I was made to ser - e-nade Do - lo - res Cho - rus af - ter cho - rus.

F#m Bm Bm Em7 A9 D7 C/E Fm D7/F#

From a bal - co - ny a - bove me, She whis - pers "Love me," and throws a  
Just im - a - gine eyes like moon - rise A voice like mus - ic, and lips like

1 Em/C# Bm F#m Bm Em7 A9 D7 C/E Fm D7/F#

rose, Ah, but she is twice as love - ly as the rose she throws!

2 Em/C# G E7 A7 D7 G

wine. What a break if I could make Do - lo - res, mine all mine.

# DON'T STAND SO CLOSE TO ME

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Words and Music by  
**STING**

## **With a Steady Beat**

With a Steady Beat

A♭ B♭ Cm(add9) Cm A♭

Young teach - er, the sub - ject of school - girl fan - ta - sy. — She wants him  
Loose talk in the class - room, to hurt they try and try. — Strong words in the

B♭ Cm(add9) Cm A♭ B♭

so bad - ly, knows what she wants to be. — In - side her there's long - ing.  
staff - room. The ac - cu - sa - tions fly. — It's no he sees her.

Cm(add9) Cm A♭ B♭ Cm(add9)

This girl's an op - en page. Book mark - ing, she's so close now. This girl is  
He starts to shake, he starts to cough. — Just like the old man in that fa - mous book by Na-

Cm To Coda ♪ A♭ Fm/ B♭ Cm(add9) Cm

half his age. — ba - kov.

A♭ A♭/ B♭ Cm

G Em7 Dm9 G

Don't Stand So — Close To Me, — Don't Stand So —

Em7 Dm7<sub>3</sub> A♭ B♭

Close To Me. — Her friends are so jeal - ous.  
Instrumental

Cm A♭ B♭ Cm(add9)

You know how bad girls — get. Some - times it's not so ea - sy to be the

Cm A♭ B♭ Cm(add9) Cm

teach - er's pet. Temp - ta - tion, frus - tra - tion, so bad it makes him cry.

A♭ B♭ Cm(add9) Cm

Wet bus stop, she's wait - ing. His car is warm and dry. —

G Em7 Dm9 G

Don't Stand So — Close To Me. — Don't Stand So —

Em7 Dm7<sub>3</sub>

Close To Me. —

D.C. al Coda

**CODA** G

Repeat ad lib. and Fade

Don't Stand So — (don't stand so) Close To Me. — Dm7<sub>3</sub>

# DREAM A LITTLE DREAM OF ME

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Words and Music, Inc., New York, Don Swan Publications, Miami, Florida and  
Gilbert Keyes Music, Hollywood, California

Words by GUS KAHN  
Music by WILBUR SCHWANDT and FABIAN ANDREE

**Moderately**

G E♭7 D7 G E7 Bm7♭5 E7 Am7  
 Stars shin-ing bright a - bove you, night breez-es seem to whis-per, "I love you," birds sing-ing in the

Am7♭5 G A7 D7 G E♭7 D7  
 syc - a - more tree, "Dream A Lit - tle Dream Of Me." Say "Night-ie-night" and kiss me,

G E7 Bm7♭5 E7 Am7 Am7♭5  
 just hold me tight and tell me you'll miss me; While I'm a - lone and blue as can be,

G E♭7 D7 G C6 G B♭7 E♭ E♭6 B♭7 E♭ E♭6  
 Dream A Lit - tle Dream Of Me. Stars fad - ing, but I lin - ger on, dear, still crav - ing your

B♭7 B♭dim7 B♭7 E♭ E♭6 B♭7 E♭ D7 Am7 D7  
 kiss; I'm long - ing to lin - ger till dawn, dear, just say - ing this:

G E♭7 D7 G E7 Bm7♭5 E7  
 Sweet dreams till sun-beams find you, sweet dreams that leave all wor - ries be - hind you,

Am7 Am7♭5 G E♭7 D7 G E7 Bm7♭5 E7  
 but in your dreams what - ev - er they be, Dream A Lit - tle Dream Of Me. Me.

# DOWN AMONG THE SHELTERING PALMS

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**Slowly**

G E7 A7 E7 A7  
 Down — A - mong The Shel - ter - ing Palms — oh hon - ey, wait for me — oh hon - ey wait for me —

D7 G A7 D7  
 don't be — for - get - tin' we've got a date. — Out where — the sun goes down a - bout eight. —

G7 C E7 Am7 Am7/D  
 How my love — is burn - ing, burn - ing, burn - ing, how my heart — is yearn - ing, yearn - ing yearn - ing to be

G E7 A7 D7 G C G  
 Down — A - mong The Shel - ter - ing Palms, — oh hon - ey, wait for me.

# **DON'T BE CRUEL**

**(To A Heart That's True)**

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Words and Music by OTIS BLACKWELL  
and ELVIS PRESLEY

### **Medium Bright**

A-31

T-70

**DON'T CRY OUT LOUD**

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Words and Music by CAROLE BAYER SAGER  
and PETER ALLEN

**Slowly**

D F#m7 Em7 A7sus

Ba-by cried the day the cir-cus came— to town, \_\_\_\_\_  
 Ba-by saw the day they pulled the big — top down, \_\_\_\_\_  
 'cause she did-n't like pa-rades just pass-ing  
 they left be-hind her dreams a-mong the

D F#m7

by her. So she paint-ed on a smile and took up with some clown, \_\_\_\_\_ and she was  
 lit-ter. And the dif-f'rent kind of love she thought she'd found, \_\_\_\_\_  
 and she was

Em7 A11 D F#m7 Bm F#m7

danced with-out a net up on the wire.  
 noth-ing more than saw-dust and some glit-ter.

I know a lot a-bout her  
 But ba-by can't be bro-ken  
 'cause you see,  
 'cause you see,

*Ft G4 B7*

Bm7 E9 A7sus A7 D A/C# Bm7 Em7 A11 A7 D A/C#

ba - by is an aw - ful lot like me. We Don't Cry Out Loud, we keep it in-side, learn how to hide our feel-ings. Fly high and had the fin-est teach-er, that's me. I taught her Don't Cry Out Loud, just keep it in-side, learn how to hide your feel-ings. Fly high and

Bm7 Em7 A11 Bmaj7 Em7 A11 A7 A11 Bb7 Eb Bb/D

proud proud and if you should fall re-mem-ber you al-most had it all. — re-mem-ber you al-most had it. Don't Cry Out

Cm7 Fm7 Bb11 Bb7 \$ Eb Bb/D Cm7 Fm7

Loud, — keep it in-side, learn how to hide your feel-ings. Fly high and proud, — and if you should fall re-mem-ber you

Bb11 Bb7 Eb Bb Cm7 Fm7 Bb11 Bb7 D.S. and Fade

al - most had it all. — Keep it ins-side — just learn how to hide your feel-ings.

## DON'T PULL YOUR LOVE

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1755 Broadway, New York, NY 10019

Words and Music by DENNIS LAMBERT  
and BRIAN POTTER

Moderately, with a beat

Ab

Don't Pull Your Love out — on me, ba - by; if you do, I think that may-be I'll — just

Bbm7 Ab/Eb Ab

lay me down, — cry for a hun - dred years. — Don't Pull Your Love out — on me, hon-ey, take my

Ab/G

heart, my soul, my mon-ey; — but don't leave me here — drown - in' — in my tears. You say you're

Fm Bb7 Eb Cm7 Fm Bb7

gon-na leave, — gon-na take that big white bird; — gon-na fly right out of here — with-out a

Eb Cm7 Fm7 Bb7 Eb Bb/D Cm7

sin - gle word. — But you know — you'll break my heart — when I watch you close — that — door, — 'cause

Db Db/C Db/Bb Db/Ab Db/Eb F/F Bb

I know — I won'tsee you — an - y - more. — Don't Pull Your — Love out — on me, ba - by; if you

Cm7

do I think that may - be I'll just lay me down — cry for a hun - dred

F/F Bb

years. — Don't Pull Your Love out — on me, hon-ey, take my heart, my soul, my mon-ey; — but don't

Cm7 F/F Bb

leave me here — drown - in' — in my tears.

## DREAM WEAVER

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1755 Broadway, New York, NY 10019

Words and Music by  
GARY WRIGHT

Moderately fast

The musical score consists of ten staves of music for piano/vocal. The vocal part is in soprano clef, and the piano part includes bass and harmonic indications.

**Chords:**

- Staff 1: Dm, C, B♭
- Staff 2: Dm, C, B♭
- Staff 3: F, C, B♭
- Staff 4: F, C, B♭
- Staff 5: F, F7/A, B♭, F, F7/A, B♭, F, F7/A
- Staff 6: B♭, F, F7/A, B♭, Oo, Dream, Weav - er,
- Staff 7: F, F7/A, B♭, To Coda
- Staff 8: F, F7/A, B♭, C, B♭, C
- Staff 9: F, F7/A, B♭, F, F7/A, B♭, Dream
- Staff 10: B♭, F, F7/A, B♭, F, F7/A, B♭, C/B♭, B♭, C/B♭, Dm

**Lyrics:**

Staff 1: I've just closed my eyes again,  
Fly me through the starry skies, soon,  
Though the dawn may be com ing soon,

Staff 2: climbed a board the Dream Weaver train.  
or may be there still to an as tral plane.  
may be some time.

Staff 3: Driv er, take a way my wor ries of to - day  
Cross the high ways my fan side of ta - sy,  
Fly me a way to the bright side of the moon

Staff 4: and leave to mor row be hind.  
and help me to for get to day's pain.  
and meet me on the oth er side.

Staff 5: Dream Weav - er, I be - lieve you can get me through the night;

Staff 6: Oo, Dream Weav - er,

Staff 7: I be - lieve we can reach the morn - ing light.

Staff 8: (Coda) Dream

Staff 9: Weav - er,

Staff 10: Dream Weav - er.

## A DREAMER'S HOLIDAY

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Words by KIM GANNON  
Music by MABEL WAYNE

**Moderately**

A7 Cm7 F7 G7  
Climb a - board a but - ter - fly and take off on the breeze Let your wor - ries flut - ter by and do the things you please

E♭ E♭m6 B♭ G7 C7 F7  
In the land where dol - lar bills are fall - ing off the trees On A Dream - er's Hol - i - day

B♭ A7 Cm7 F7  
Ev - 'ry day for break - fast there's a dish of scram - bled stars And for lunch - eon you'll be munch - in'

G7 E♭ E♭m6 B♭ G7 C7 F7  
rain - bow-can - dy bars You'll be liv - in' a - la - mode on Ju - pi - ter or Mars On A Dream - er's Hol - i - day

B♭ B♭7 Fm7 B♭7 E♭ Fm7 B♭7 E♭  
Make it a long - va - ca - tion Time there is plen - ty of

Gm7 C7 F Fdim7 Gm7 C7 F7  
You need no re - ser - va - tion Just bring a - long the one you love

B♭ A7 Cm7 F7 G7  
Help your - self to hap - pi - ness and sprin - kle it with mirth Close your eyes and con - cen - trate and dream for all you're worth

E♭ E♭m6 B♭ G7 C7 F7 B♭  
You will feel ter - ri - fic when you get back down to earth From A Dream - er's Hol - i - day.

## DUKE OF EARL

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A Division of Arc Music Corp.

Words and Music by EARL EDWARDS,  
EUGENE DIXON and BERNICE WILLIAMS

**Moderately** E♭ Cm A♭ B♭7 E♭  
As I walk through this world. No - thing can stop the Duke Of Earl. And you are my

Cm A♭ B♭7 E♭  
girl, and no one can hurt you. Yes I'm gon - na

Cm A♭ B♭7 E♭  
love you let me hold you, 'cause I'm the Duke Of Earl. As

2 B♭ E♭ Cm A♭ B♭ E♭  
Earl.

## EARLY AUTUMN

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Cromwell Music, Inc., New York, NY and Warner/Chappell Music, Inc., Los Angeles, CA

Words by JOHNNY MERCER  
Music by RALPH BURNS and WOODY HERMAN

**Slowly**

E♭maj7      D7      D♭maj7      C7

When an Ear - ly Au-tumn walks the land \_\_\_\_\_ and chills the breeze and touch - es with her hand \_\_\_\_\_ the sum-mer trees, per -  
- vil - ion in the rain \_\_\_\_\_ all shut- tered down. A wind - ing coun-try lane \_\_\_\_\_ all rus - set brown, a

C♭maj7      B♭7      1 Gm7      C7      Fm7      B♭7

haps you'll un - der - stand \_\_\_\_\_ what mem - o - ries I own. \_\_\_\_\_ There's a dance pa -  
- frost - y win - dow - pane \_\_\_\_\_ shows me a town grown

2 E♭      Fm7      Eb      Cm7      Fm7      B♭7      E♭maj7      G♭dim7      Fm7      B♭7

lone - ly. \_\_\_\_\_ That spring of ours that start - ed so A - pril heart-ed seemed made for just a boy and

E♭maj9      E♭m7      A♭7      D♭      G♭7      F      E♭9 D7      D♭7      B7b9 B♭9

girl. \_\_\_\_\_ I nev - er dreamed, did you an - y fall could come in view so ear - ly, ear - ly?

E♭maj7      D7      D♭maj7      C7

Dar - ling, if you care \_\_\_\_\_ please let me know, \_ I'll meet you an - y - where \_\_\_\_\_ I miss you so. Let's

C♭7      B♭7      E♭      B7      Emaj7      E♭

nev - er have to share \_\_\_\_\_ an - oth - er Ear - ly Au - tumn. \_\_\_\_\_

**EAST OF THE SUN**  
(And West Of The Moon)

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Words and Music by  
BROOKS BOWMAN

**Moderately**

Gmaj7      Bm7      E7      Am7      Cm6

East Of The Sun \_\_\_\_\_ and west of the moon, \_\_\_\_\_ We'll build a dream - house \_\_\_\_\_ of love, dear.

Am7      D7      F♯m7b5      B7      Em7      A7      Am7

Near to the sun in the day, near to the moon at night we'll live in a love - ly way, dear, Liv-ing on love and

D7      Gmaj7      Bm7      E7      Am7      Cm6

pale moon-light. Just you and I, \_\_\_\_\_ for - ev-er and a day, \_\_\_\_\_ Love will not die. \_\_\_\_\_ We'll keep it that way.

Am7      Am7/G      F♯m7b5      B7b9      Em      Em(maj7) Em7      A7      Am7

Up a - mong the stars we'll find a har-mon-y of life to a love - ly tune, East Of The Sun and

Cm6      D7      Bm7      E7      B♭m7      E♭7      Am7      D7      D7b9      G      Cm      G

west of the moon, dear, East Of The Sun and west of the moon. \_\_\_\_\_

## EASTER PARADE

Words and Music by  
IRVING BERLIN

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Moderately

*A-82*

*T.H.D.*

(Boy:) In your my East - er bon - net, with all the frills up - on it, {you'll} I'll be the grand - est

(Girl:) In my East - er bon - net, with all the frills up - on it, {you'll} I'll be the grand - est

la - dy in the East - er Pa - rade. {I'll You'll} be all in clov - er and when they look {you me}

o - ver {I'll you'll} be the proud - est fel - low in the East - er Pa - rade. On the

Av - e-nue, Fifth Av - e-nue, the pho - to - graph - ers will snap us. And

you'll find that you're in the ro - to - gra - vure. Oh, {I could you may} write a son - net a - bout {your my} East - er

bon - net, and of the girl {I'm you're} tak - ing to the East - er Pa - rade. rade.

EASY TO LOVE  
(a.k.a. You'd Be So Easy To Love)

Words and Music by  
COLE PORTER

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Easy swing

You'd be so Eas - y To Love, So eas - y to i - do - lize, all oth - ers a - bove,

So worth the yearn-ing for, So swell to keep ev - 'ry home fire burn - ing for.

We'd be so grand at the game, So care - free to - geth-er, that it does seem a shame, That you can't

see Your fu - ture with me, 'Cause you'd be, oh, so Eas - y To Love! Love!

## EDELWEISS

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Slowly, with expression

Musical score for EDELWEISS in 2/4 time. The lyrics are:

E - del - weiss, E - del - weiss, Ev - ry morn - ing you greet me.  
 Small and white, Clean and bright, You look hap - py to meet me.  
 Blos - som of snow, may you bloom and grow, Bloom and grow for - ev - er.  
 E - del - weiss, E - del - weiss, Bless my home - land for - ev - er.

Chords: Bb, F7, Bb, Eb, Bb, Gm7, Cm7, F7, Bb, F7, Bb, Eb, C/E, F, F7, Bb, Fm6/Ab, Eb/G, Ebm/Gb, Bb/F, F7, Bb.

## EIGHT DAYS A WEEK

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Words and Music by JOHN LENNON  
 and PAUL McCARTNEY

Brightly, with a swing feel (♩ played as ♪)

Musical score for EIGHT DAYS A WEEK in 2/4 time. The lyrics are:

Ooh, I need your love, babe, - guess you know it's true, — Hope you need my  
 Love you ev - 'ry day, girl, — al - ways on my mind. — One thing I can  
 love, babe, — just like you I all need the you. — } Hold me, — love me, —  
 say, girl, — love you all the time. — }  
 Bm E D E G D  
 Hold me, — love me. — I ain't got noth-in' but love, babe, — Eight Days A Week.  
 A(no 3rd) Bm E G D  
 Eight Days A Week, I love \_\_\_\_\_ you — Eight Days A Week is not e - nough to  
 A D E G D  
 I show care. — { Ooh, I need your love, babe, — guess you know it's true. — Hope you need my  
 Love you ev - 'ry day, girl, — al - ways on my mind. — One thing I can  
 E G D Bm G6 Bm  
 love, babe, — just like I need you. — } Hold me, — love me, — Hold me, —  
 say, girl, — love you all the time. — }  
 E D E G D G  
 love me. — I ain't got noth-in' but love, babe, — Eight Days A Week. — Eight Days A Week..  
 D G D D(add9) E/D G/D D  
 Eight Days A Week. —

## THE ENTERTAINER

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**Moderate Ragtime***Play one octave higher throughout*

*Dm 7/6*

1      2      3  
To next line      Fine

1      2  
F      F

D.S. al Fine

## ENTERTAINMENT TONIGHT

Copyright © 1984 by Addax Music Company, Inc.

Music by  
MICHAEL MARK

**Moderately Fast**

To Coda  $\oplus$

3

3

CODA  $\oplus$

# EL RELICARIO

(Shrine Of Love)

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English Words by CAROL RAVEN  
Spanish Words by OLIVEROS y CASTELIVI  
Music by JOSÉ PADILLA

**Quickly**

Fm

1. Un dia de San Eu - ge - nio yen - do ha cia el Pra - do I le co - no -  
Wind swirled a long the high - way when first we met, re - mem - ber -  
2. (See Additional Lyrics.)

Fm E♭7 A♭

ci. E - ra el To - re 5 ro de mos - tro ni o, Y el mas cas -  
yet, As you came rid - ing by, pride shone in ev ery eye. There came a

B♭m6 C B♭m6 Gm7♭5

ti zo de to Ma - drid. I - ba en ca - le sa, Pi - dieu - do  
thrill ing cry, "El Tore a - dor!" You smiled so glad ly, I loved you

C B♭m6 Gm7♭5

guer - ra, Y yo al - mi - rar le, Me ex - tre - me -  
mad ly, yet list ened sad ly, my Mat - a -

C G7 C6

ci. Y el Bright al no tar lo gleamed ba -  
dor. al ly your eyes gleamed in -

G7 C6 G7

jó smiles del co bove che, Y muy gar bo so se, -  
smiles a - bove me, It was my dream some day, -

C E♭7

Vi - no á mi, 3 ti - ró la ca pa, con ges - to al -  
you would love me, and your first greet ing, gen - ly en -

A♭ B♭m C

ti vo, Y des - cu bri - én do se me di - jo a si: Pi - sa mo -  
treat ing, set my heart beat ing, as you said low: My cape I'm

C7 F C7

re na, Pi - sa con gar tro - bo, Q'un Re - li - ca - rio Q'un Re - li -  
spread ing, where you are tread ing, Grace it for me with a foot step

F C7

ca - rio me voy ha - cer. Con el tro - ci - to, de mi ca -  
free as the winds a - bove. 'Twill be the tok - en of love un -

F D7 Gsus Gm C7 F

po - te, Q'ha - ya pa - sa - do q'ha ya pi - sa - do tan lin - do pie.  
 spo - ken. My cape shall be, ev - er - more to me, mem'ry's Shrine Of Love.

## Additional Lyrics

2. Era un Lunes Abrileño el toreaba y a verle fui.  
 Nunca lo hi cierra que a quella tarde,  
 De sentimien to crei morir.  
 Al dar un lance, Cayó en la arena,  
 Se sintió herido, Miró haciamí.  
 Y un Relicario sacó del pecha,  
 Que yo enseguidu reconoci,  
 Cuando el Torero, caia inerte,  
 En su delirio decia asi:  
*To Chorus*

2. Wind blew on the arena when first we met, I remember yet.  
 Your fight was brave to see, but fear was over me.  
 Wind was your enemy my Toreador!  
 Your cape upflying, I saw you lying.  
 I saw you dying, my Matador.  
 Then in your dark eyes so deep and tender,  
 I seemed to recognize love's surrender.  
 And your last greeting, gently entreating,  
 Set my heart beating, as you said low:  
*To Chorus*

## ENDLESSLY

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Words and Music by CLYDE OTIS  
 and BROOK BENTON

Brightly

F Bb F Bb

High - er than the high - est moun - tain \_\_\_\_\_ and deep - er than the deep - est oak  
 Soft - er than the gen - tle breez - es \_\_\_\_\_ and strong - er than a wild - est oak

F Bb Bdim7 F Dm F Bb

sea. \_\_\_\_\_ That's how I will love - you \_\_\_\_\_ darling \_\_\_\_\_ End - less -  
 tree. \_\_\_\_\_ that's how I will hold - you \_\_\_\_\_ darling \_\_\_\_\_ End - less -

F Bb F Bb

ly. \_\_\_\_\_ Oh, my love \_\_\_\_\_ you are my heav - en, \_\_\_\_\_ you are my

Gm C7 F Bb Am Dm

king - dom \_\_\_\_\_ you are my crown. \_\_\_\_\_ Oh, my love \_\_\_\_\_ you're all I prayed for \_\_\_\_\_ you were

G7 C7 F Bb

made for \_\_\_\_\_ these arms to sur - round. \_\_\_\_\_ Faith - ful as a morn - ing

F Bb F Bb

sun - rise \_\_\_\_\_ and sa - cred as a love can be. \_\_\_\_\_ That's how

Bdim7 F Dm F Bb F

I will love - you \_\_\_\_\_ dar - ling \_\_\_\_\_ End - less - ly. \_\_\_\_\_ Repeat and Fade

## ENDLESS LOVE

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Words and Music by  
LIONEL RICHIE

Moderately slow

**Chorus:**

B♭ E♭ E♭/F F B♭

My love, — there's on - ly you in my life — The on - ly thing that's right. —  
Two hearts, — two hearts that beat as one — Our lives have just be - gun. —

My first — love, — you're ev - 'ry breath - that I take — You're ev - 'ry  
For - ev - er I hold you close — in my arms — I can't re -

B♭ F/A E♭maj7 E♭/F F B♭ F/A

step I make. — And I — I want to share all my  
sist your charms. — And (D.S.) love — I'd be a fool for —

Gm Dm/F E♭maj7 E♭/F F B♭ To Coda  $\oplus$  B♭9

love — with you — No one else will do. — And your eyes -  
you, — I'm sure you know I don't mind, — 'cause

E♭ E♭/F F B♭1 Gm Dm7/F E♭maj7

they tell me how much you care — Oh — yes, — you will  
you, — you mean the —

Dm7 Cm7 E♭/F B♭

al - ways be — my End - less Love. —

2 B♭maj7 F/A Gm F6 E♭maj7 Dm7 Cm7 E♭/F

world to me. — Oh I know — I found — in you my End-less

**Coda:**

B♭ D.S. al Coda E♭maj7

Love. — Oh, — and — And yes —

E♭/F F B♭ F/A Gm Dm/F E♭maj7 Dm7 E♭maj7

— you'll be the on - ly\_ one. — Oh no — I can't de-n-y — this love — I have in-side —

Dm7 E♭maj7 Dm7 Cm7 E♭/F B♭

— And I'll give — it all to you my love — my End-less Love. —

## END OF THE ROAD

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Words and Music by BABYFACE,  
L.A. REID and DARYL SIMMONS

Moderately

E♭ B♭/C Cm A♭ Gm7

1. We be-long to-gether  
2. Girl, I know you real-ly love me,  
3. See additional lyrics  
and you know that I'm right,-  
you just don't re - al-ize.  
Why do you play with my heart? Why  
You've nev - er been there be - fore, it's

Fm7 B♭9sus E♭ Ebusus E♭ B♭/C Cm

do you play with my mind?  
on - ly your first time.  
You said we'd be for - ev - er  
May - be I'll for-give you,  
said it'd nev - er die.  
may-be you'll - try.

A♭ Gm7 Fm7 B♭9sus Cm Cm/B

How could you love me and leave me and nev - er  
We should be hap - py to - geth-er, for - ev - er,  
say good-bye? Well, I can't sleep at night with-out hold-ing you tight. Girl,  
you and I. Could you love me a - gain like you loved me be - fore?

E♭/B♭ Am7♭5 A♭maj7 Gm7 Fm7 A♭maj7/B♭

each time I try I just break down and cry. (1) Pain in my head, oh, I'd rath - er be dead, spin-nin' a-round and a - round.) Although we've  
This time, I want you to love me much more. (2,3) This time, in - stead just come back to my bed and, ba-by, just don't let me down.)

§ E♭ Ebusus E♭ B♭/C Cm A♭ Gm7 Fm7 A♭maj7/B♭

come to the End Of The Road, still I can't let you go. It's un-nat-ur-al. You be-long to me, I be-long to you.

E♭ Ebusus E♭ B♭/C Cm A♭ Gm7 To Coda ♪

Come to the End Of The Road, still I can't let you go. It's un - nat - ur - al. You be -

1,2 Fm7 A♭maj7/B♭ 3 Fm7 A♭maj7/B♭ D.S. al Coda CODA ♪ N.C.

long to me, I be-long to you, oh. long to me, I be-long to you. Al-though we've  
long to me, I be-long to you.

*Additonal Lyrics*

(Spoken:) Girl, I'm here for you.  
All those times at night when you just hurt me,  
And just ran out with that other fellow,  
Baby, I know about it.  
I just didn't care.  
You just don't understand how much I love you, do you?  
I'm here for you.  
I'm not out to go out there and cheat all night just like you did, baby.  
But that's alright, huh, I love you anyway.  
And I'm still gonna be here for you 'til my dyin' day, baby.  
Right now, I'm just in so much pain, baby.  
'Cause you just won't come back to me, will you?

# EV'RY STREET'S A BOULEVARD

(In Old New York)

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Copyright Renewed

Words by BOB HILLIARD  
Music by JULE STYNE

**Moderately**

I tell you Ev - 'ry Street's A Bou - le - vard \_ in old New York. Ev - 'ry street's\_ a high-way of your dreams..

— Why! it's a thrill to shop on Thir-ty - fourth Street, Or down in Un - ion Square. I like the peo - ple you meet \_ on

Mul - ber - ry Street \_ Have you ev - er been there?\_ Ev - 'ry Street's A Bou - le - vard \_ in old New York, So keep smil - ing and you

nev - er wear a frown. Just re - mem - ber there's the east side and the west side and up - town and down, —

— That's why I'm proud to be the may - or of your town. — I tell you town. —

1                            2

D7 Gm G7 C7 B7 C7 Cm7 F7 Bb Cm7 F7 Bb

# EVERYBODY'S GOT A HOME BUT ME

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Slowly, with expression**

I rode by a house with the win - dows light - ed up Look - in' bright - er than a Christ - mas tree. — And I said to my - self as I rode by my - self, Ev - 'ry - bod - y's Got A knee. —

1                            2

Dm7 G7 C Dm G7 C Ab

Home But Me. — I Home But Me. — I am free and I'm

Ab6 C Eb E6 Dm7 G7

hap - py to be free. — To be free in the way I want to be. — But

C C6 Cmaj7 C6 C Cdim G7

once in a while when the road is kind - a dark And the end is kind - a hard to see. —

C C+ F6 D7 C

— I look up and I cry to a cloud go - in' by: "Won't there ev - er be a

Dm7 G7 Gm7 C7 Fmaj7 Dm7 G7 C

home for me, some - where? Ev - 'ry - bod - y's Got A Home But Me." —

# EVERYBODY'S TALKIN'

(Echoes)

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Words and Music by  
FRED NEIL

Moderately

Ev-'ry-bod-y's — Talk - in' at me. I don't hear a word they're say - in', on - ly the

To Coda ♫

ech - oes \_\_\_\_ of my mind. Peo - ple stop-pin' star - in'. I can't

see the fac - es, on - ly the shad - ows \_\_\_\_ of their eyes. I'm \_\_ go - in' where the

sun \_\_ keeps shin - in' thru the pour - in' \_\_ rain. Go - in' where the weath - er \_\_ suits my

clothes. Bank - in' off of the north - east \_\_ wind. Sail - in' on a sum - mer \_\_

D.C. al Coda

breeze. Skip - pin' o - ver the o - cean \_\_ like a stone.

**CODA**

And I won't \_\_ let you leave my love \_\_ be - hind \_\_ Repeat and Fade And

# EXACTLY LIKE YOU

Copyright © 1930 Shapiro, Bernstein & Co., Inc., New York  
Copyright RenewedLyrics by DOROTHY FIELDS  
Music by JIMMY McHUGH

Moderately

I know why I've wait - ed know why I've been blue, 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 hand 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. Now I know why

moth - er taught me to be true. She meant me for some - one Ex - act - ly Like You \_\_

## EV'RYBODY'S SOMEBODY'S FOOL

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and Screen Gems-EMI Music Inc.  
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Words and Music by HOWARD GREENFIELD  
and JACK KELLER

Moderately

The tears told my self for it's best you could that fill I an for o - get you, but though you don't know how at least I tears know the cry; score; And But, though dar ling, I'd ly be lead me on blue and hurt me, I could n't bring my self to say good twice as blue with out you. It hurts, but I'd come run ning say back for bye. more. 'Cause Ev 'ry bod y's Some bod y's Fool, Ev 'ry bod y's some bod y's play thing, and there are no ex cep tions to the rule. Yes, day you'll find some one to real ly care for, and if her love should prove to be un true; You'll know how much this heart of mine is break ing, You'll cry for her the way I cried for you. D.S. al Fine'

## EV'RYTHING I'VE GOT

Copyright © 1942 by Chappell & Co.  
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Words by LORENZ HART  
Music by RICHARD RODGERS

With a bounce

I have eyes for you to give you dir ty looks, power ful an a es thes ia in my fist, I have words that do not come from chil dren's books, give your neck a twist, There's a trick with a knife, There are ham mer lock holds I'm learn ing to do, I've mas tered a few, And Ev 'ry thing I've And Ev 'ry thing I've'

G**m**<sub>6</sub> B**b**<sub>7</sub> | 1 E**b** B**b**<sub>7</sub> || 2 E**b** B E B D**b**<sub>m</sub><sub>7</sub>

Got be - longs \_ to you. I've a you. Share to share, Share a - like.,  
 Got be - longs \_ to

B E B E F# E**b** A**b** E**b** D Gm B**b**<sub>7</sub> E**b** B**b**<sub>7</sub>

You get struck each time I strike, You for me, Me for you, I'll give you plen-ty of noth - ing. I'm not yours for

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

bet - ter but for worse, And I've learned to give the well-known witch-es curse, I've a

F7sus F7 F7sus F7 B**b**<sub>maj</sub><sub>7</sub> B**b**<sub>7</sub> E**b** A**b**<sub>6</sub> G**m**<sub>6</sub> B**b**<sub>7</sub> E**b**

ter - ri - ble tongue, A tem - per for two, And Ev - 'ry - thing I've Got be - longs \_ to you.

### EVALINA COFFEY (THE LEGEND OF)

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Words and Music by  
ABBEY LINCOLN

Slowly

Cm G7 C C7

1. E - va - li - na Cof - fey made the jour - ney here, trav - eled in her space-ship from some oth - er sphere,  
 2.-4. (See additional lyrics)

F F#dim7 C/G G#dim7 Am Dm7 3 3 G7 Play 4 times

land - ed in St. Lou - is, Chi - ca - go and L. A., a bri - liant shin - ing moth - er ship \_ from six hun - dred tri - lion miles a - way.

Cm G7 C C7 F F#dim7

5. E - va - li - na Cof - fey, in my mind I see, for as long as there is life you will al - ways be in my heart for - ev - er,

C/G G#dim7 Am Dm7 G7 Cm Dm7**b**<sub>5</sub> G7**b**<sub>9</sub> C

light - in' up the way. E - va - li - na Cof - fey Wool - dridge Da - vis, you're the light of day.

#### Additional Lyrics

2. Evalina Coffey lived and labored here  
And her vessels multiplied  
One for every year  
When the number of the ships  
Descending from the one  
Came to the number eighty-four  
She knew her work was done.
3. Then Evalina Coffey did a spin or two  
While a courting nightingale  
Sang the whole night through  
Then just like the morning  
In a blaze of light  
She spread her wings of miracles  
And disappeared from sight.
4. Evalina Coffey, in your shiny ship  
Sailing through the heavens  
On another trip  
I expect I'll see you  
On another day  
Living in another light  
And in another way.

## EVERY WOMAN IN THE WORLD

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Words and Music by DOMINIC BUGATTI  
and FRANK MUSKER

**Moderately**

E♭ A♭maj7 E♭  
Ov-er-night scenes, din-ner and wine — Sat - ur - day girls, — I was nev-er in love, nev-er had the time — in my  
cra-zzy old town, it can drag you down till you run out of dreams. So you par-t-y all night, to the mus - ic and lights, but you  
ev-'ry-thing good, ev-'ry-thing fine — that's what you are. — So put your hand in mine — and to-geth - er we'll — climb as

A♭maj7 Fm7 B♭11 Gm7 Cm  
hus-tle and hur-ry world. — I was laugh-ing my - self to sleep — Waking up lone - ly — I  
don't know what hap-py means. — I was danc-ing in the dark with stran-gers, — no love a - round \_ me — When  
high as the high-est star. — I'm living a life - time in ev - 'ry min - ute that we're to - geth - er. — And I'm

Fm Fm7 1 B♭11 2,3 B♭11 E♭maj7  
need-ed some - one to hold me. Oh, — it's such a  
sud-den - ly \_ you found me. — Oh, — girl, you're Ev - 'ry Wom-an In The World to  
stay-ing right \_ here for - ev - er. Oh, —

A♭maj7 Fm7 B♭11 E♭maj7  
me — you're my fan - ta - sy — you're my re - al - i - ty. — Girl, you're Ev - 'ry Wom-an In The World to

A♭maj7 Fm7 G7sus G7 To Coda C D.C.al Coda CODA C B♭11  
me — you're ev - 'ry-thing I need, you're ev - 'ry-thing to me. Oh, girl, — I'll nev-er let \_ you go —

C11 Fmaj7 B♭maj7 Gm9 C11 Repeat and Fade  
nev - er let \_ you go. — Ev - 'ry Wom - an In The World { you're my fan - ta - sy, — you're my fan - ta - sy. —  
ev - 'ry-thing I need, — ev - 'ry-thing \_ to me. —

## EV'RYTHING I LOVE

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Words and Music by  
COLE PORTER

**Moderately**

E♭ E♭+ A♭maj7 Fm B♭7  
You are to me ev - 'ry - thing, My life

B♭+ E♭ E♭6 E♭+ A♭  
to be, ev - 'ry - thing, When in my sleep you ap -

C7 D♭7 E♭7 Edim7 D♭7 G♭ B♭7 E♭  
pear, Fair skies of deep blue ap - pear, Each time

E<sub>b</sub>+      A<sub>b</sub>maj7      Fm      B<sub>b</sub>7      D7      G

our lips touch a - gain, I yearn for you, oh, so \_\_\_\_ much a -

Cm      D<sub>b</sub>6      Edim      A<sub>b</sub> 3 C7 3 F7      Eb      C7

gain, You are my fav - rite star, My ha - ven in heav - en a - bove, You are

1 Fm      B<sub>b</sub>7      Eb      Cm7      Fm7      B<sub>b</sub>7<sup>#5</sup>

2 Fm7      B<sub>b</sub>7      Eb

Ev - 'ry-thing - I Love.      Ev - 'ry-thing I Love.

## EVERYTHING'S COMING UP ROSES

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Words by STEPHEN SONDEHIM  
Music by JULE STYNE

**Fast Tempo**      Dm7      G7<sup>#5</sup>      C6      Dm7      G7      C      B7<sup>#5</sup>      B7

Things look swell, \_\_\_\_\_ Things look great, \_\_\_\_\_ Gon - na have the whole world on a plate. \_\_\_\_\_ Start - ing decks, \_\_\_\_\_ Clear the tracks, \_\_\_\_\_ We got noth-ing to do but relax. \_\_\_\_\_ Blow a

Em      C7      Fmaj7      C 3 Em 3 Dm7      G7

here, \_\_\_\_\_ Start - ing now, \_\_\_\_\_ Hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es! \_\_\_\_\_ kiss, \_\_\_\_\_ Take a bow, \_\_\_\_\_ Hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!

1 E<sub>b</sub>dim7      2 Dm7      G7      Cmaj7      C6

Clear the Now's our inn - ing, \_\_\_\_\_

Dm7      G9      C      F#m7<sup>b5</sup>      B7      Em      Am7 3 D7 3

Stand the world on its ear! \_\_\_\_\_ Set it spin - ning, \_\_\_\_\_ That - 'll be just the be -

F#      G7      E<sub>b</sub>dim7      Dm7      G7<sup>#5</sup>      C6      Dm7      G7      C6

gin - ning! \_\_\_\_\_ Cur - tain up, \_\_\_\_\_ Light the lights, \_\_\_\_\_ We got noth-ing to hit but the heights! \_\_\_\_\_

B7<sup>#5</sup>      B7      Em      C7      Fmaj7      Fm6      Em7      Am7      D9      G7

We'll be swell, \_\_\_\_\_ We'll be great! \_\_\_\_\_ I can tell, \_\_\_\_\_ Just you wait! \_\_\_\_\_ That

C      G7      Am7      Fm      C      D7 C<sup>#7b5</sup>      D9 C<sup>#7b5</sup>      D9      C 3

luck - y star I talk a - bout is due! \_\_\_\_\_ Hon - ey, Ev - 'ry -

Em 3 Dm7 3 G7 Dm7 G7 C

- thing's Com - ing Up Ros - es for me and for you. \_\_\_\_\_

## EVERY HEARTBEAT

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Words and Music by AMY GRANT,  
 WAYNE KIRKPATRICK and CHARLIE PEACOCK

Medium Fast Shuffle ( played as 

A Bm7 F#7sus A6  
 Hear me speak what's on my mind. Let me give this the tes - ti - mo - ny.  
 Clas - sic case of boy meets girl. Mov - ing in the same di - rec - tion.  
 A Bm7 F#7sus A6  
 Re - af - firm that you will find that you are my one and on - ly.  
 You're not ask - ing for the world, I'm not ask - ing for per - fec - tion.  
 Bm7 Gmaj7  
 No ex - cep - tion to this rule. I'm sim - ple but I'm no fool - time.  
 Just a love that's well de - signed. For pass - ing the test no of time.  
 Bm7 A A/G F#7sus A/E  
 I've got a wit - ness, hap - py to say, ev - er - y ho - ur, ev - er - y day.  
 I'm here to tell you. I'm here to stay } ev - er - y ho - ur, ev - er - y day.  
 % F#m7 E/D C#m7 D A E F#sus F#m7 D  
 Ev - ery Heart - beat bears your name. Loud and clear they stake my claim.  
 A E/D C#m7 D A/C# To Coda D Esus N.C.  
 { 1., 3. My red blood runs true blue, } and Ev - er - y Heart - beat be - longs to you.  
 2. Ask any one and they'll tell you it's true, }  
 2 D. S. al Coda  
 longs to you  
 CODA D Esus Em  
 longs to you. Woo.  
 B/D# Em A Bm  
 Ooh. Ah. Yeah, sure, may-be I'm  
 Original Feel  
 G Bm G A  
 on the edge - but I love you ba - by and like I said, I'm here to tell you,  
 Gmaj7 F#m7 Esus F#m7 E/D  
 I'm here to stay, ev - er - y ho - ur ev - er - y day. Ev - er - y Heart - beat  
 C#m7 D A E F#7sus F#m7 D A E/D  
 bears your name. Loud and clear they stake my claim. { Ask an - y - one and they'll  
 C#m7 D A/C# D Esus Repeat and Fade  
 tell runs you it's true blue. that } Ev - er - y Heart - beat be - longs to you.

## EVERY BREATH YOU TAKE

By STING

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Medium Rock

G Em C

Em Dsus Em D7sus G Em

I'll be watch-ing you. Ev-'ry sin - gle — day, ev-'ry word you — say,

C D Dsus G

ev-'ry game — you play, ev-'ry night — you stay, I'll be watch-ing you. Oh, can't you —

C Am7 G A7

see? You be-long to me. How my poor heart — aches — with ev-'ry step — you

D D7sus G Em

take. Ev-'ry move you — make, ev-'ry vow you — break, ev-'ry smile — you take.

C D Dsus Em To Coda ♫ E♭

ev-'ry claim — you stake, I'll be watch-ing you. Since you've gone — I been lost — with - out — a trace.

F E♭ G

I dream at night I can on - ly see — your face. I look a-round, but it's you I can't — re-place.

F E♭ G

I feel so cold, and I long for your — em-brace. I keep cry - ing bab - y, bab - y please. —

Em C D Em G D.S. al Coda

Oh can't you —

CODA

Em C D Dsus Em

Ev-'ry move — you make, ev-'ry step — you take, I'll be watch-ing you.

Em C D7sus G Repeat and Fade

I'll be watch - ing you. —

## ETERNALLY

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Words and Music by CHARLES CHAPLIN  
and GEOFFREY PARSONS

**Slowly, with feeling**

B<sub>b</sub> E<sub>b</sub>6 F<sub>7</sub> B<sub>b</sub>  
I'll be lov-ing you E - ter - nal - ly, With a love that's true, E - ter - nal - ly.

B<sub>b</sub> F<sub>7</sub> Cm7 F+  
From the start, with-in my heart, it seems I've al-ways known, The sun would shine, when you were mine and mine a-

B<sub>b</sub> Bdim7 Cm9 F7<sub>b</sub>9 B<sub>b</sub> E<sub>b</sub>6 F<sub>7</sub> F<sub>7</sub>  
B<sub>b</sub> lone. I'll be lov-ing you E - ter - nal - ly, There'll be no one

F<sub>7</sub> B<sub>b</sub> F<sub>7</sub>  
new, my dear, for me. Tho' the sky should fall, re-mem-ber I shall al-ways be For-ev-er

Cm7 F<sub>7</sub> Cm9 F7<sub>b</sub>9 B<sub>b</sub> Bdim7 E<sub>b</sub>m6 F<sub>7</sub> B<sub>b</sub>  
true and lov-ing you E - ter - nal - ly. And

## THE EXODUS SONG

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Words by PAT BOONE  
Music by ERNEST GOLD

**Slowly**

Cm F A<sub>b</sub> B<sub>b</sub> Cm Gm Eb F G Gm C Cm  
This land is mine, God gave this land to me, This brave and an- cient land to me. And when the morn-ing sun re-veals her

Gm Fm Gm B<sub>b</sub> Cm G C F A<sub>b</sub> B<sub>b</sub> Cm Gm Eb F  
hills and plains Then I see a land where chil-dren can run free. So take my hand and walk this land with me And walk this {lovely} land with {gold-en}

G Gm C Cm Gm Fm Gm A<sub>b</sub> B<sub>b</sub> Cm Cm  
me. Tho' I am just a man, When you are by my side, With the help of God I know I can be strong. So strong To

Gm Gm7 C Cm Gm Gm7 C Cm6 G  
make this land our home, If I must fight, I'll fight to make this land our own. Un - til I die this land is mine!

## EVEN THE NIGHTS ARE BETTER

Copyright © 1979 Songs Of PolyGram International, Inc.

Words and Music by J.L. WALLACE,  
TERRY SKINNER and KEN BELL

Moderately

*H-2  
7-110*

The musical score consists of six staves of music. The first four staves are in common time (indicated by a 'C') and the last two are in 7/8 time (indicated by a '7'). The key signature varies throughout the piece, including C major, F major, G major, E minor, D major, A minor, B flat major, and E flat major. Chords listed include C, Fm/C, G/C, F/C, Eb, Dm, Gm, C, Fm/C, G/C, F/C, Eb, Dm, Bb, Ebmaj7, Abmaj7, Eb/G, C7, Bb/D, C7/E, Fm7, Bb7, Ebmaj7, Cm7, C7, Bb7, Ebmaj7, Cm7, Fm7, Bb7, G, C, Fm7, Bb7, Ebmaj7, Cm7, Fm7, Bb7, C, Fmaj7, Bbmaj7, F/A, D7, C/E, D7/F#, Gm7, C7, Fmaj7, Dm7, Gm7, C7, D7, C/E, D7/F#.

**Lyrics:**

I, You, I was the lone - ly one, — wonder - ing what - went wrong, — why love —  
 you know just what - to do, — 'cause you have been lone - ly, too, — And you showed -

had gone — and left me lone - ly, — I, I was so — con - fused, —  
 me how — to ease the pain. — And you did more than end a brok - en heart, —

feel - in' like I'd just been used, — Then you came — to me, — and my  
 'cause now you've made a fire — start, — And I, — I can see — that you

lon - li - ness left — me. I used to think I was tied to a heart - ache, — That was the heart - break, but  
 feel — the same - way. I nev - er dreamed there'd be some - one to hold me, — un - til you told me, and

now that I found - you: } E - ven The Nights - Are Bet - ter, now that we're here - to - geth - er;

E - ven The Nights - Are Bet - ter since I found - you. — Oh, — e - ven the days - are bright -

Bb7 Ebmaj7 Cm7 Fm7 Bb7 E - ven The Nights - Are Bet - ter since I found -

er when some-one you love's - be - side — ya; E - ven The Nights - Are Bet - ter since I found -

you. — you. — Fm7 Bb7

Ebmaj7 Cm7 Fm7 Bb7 C

Fmaj7 Bbmaj7 F/A D7 C/E D7/F#

I nev - er dreamed there'd be some - one to hold me — un - til you told me, and now that I found - you:

Gm7 C7 Fmaj7 Dm7

E - ven The Nights - Are Bet - ter, — now that we're here - to - geth - er;  
 E - ven the days - are bright - er, — when some-one you love's - be - side — ya;

Repeat and Fade

Gm7 C7 D D7 C/E D7/F#

E - ven The Nights - Are Bet - ter since I found - you. — Oh —  
 E - ven The Nights - Are Bet - ter since I found - you. — Oh —

## FALLING IN LOVE WITH LOVE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate Waltz Tempo

Musical score for 'Falling in Love with Love' in Moderate Waltz Tempo. The score consists of six staves of music with lyrics. The chords are indicated above the staves. The lyrics describe falling in love, being foolish, and learning to trust.

**Chords:** B♭, B♭maj7, B♭6, B♭, F7sus, F7, Cm7, F7, F7sus, B♭maj7, B♭6, B♭maj7, B♭6, B♭maj7, B♭6, D7sus, D7, F6, D7, Gm7, C7, Cm7, F7, D7sus, D7, Gmaj7, G7, Cm, Ddim7, Cm7, F7, B♭, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, F#13, F13, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, F#13, F13, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, Dm7, A7, F, D7b9, C, G7, C, C, C6, C6.

**Lyrics:**

Fall - ing In Love With Love is fall - ing for the make moon be - lieve. full.  
Fall - ing In Love With Love is play - ing the fool; see.  
Car - ing too much such a ju - ve - nile fan -  
I fell in love with such love, With love ev - er -  
Learn - ing to trust is just for chil - dren in  
school. last - ing, But  
love fell out with me.  
cy.

## A FINE ROMANCE

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and Aldi Music (c/o The Songwriters Guild Of America)  
Copyright Renewed

Words by DOROTHY FIELDS  
Music by JEROME KERN

Moderately

Musical score for 'A Fine Romance' in Moderately. The score consists of six staves of music with lyrics. The chords are indicated above the staves. The lyrics describe romance, seals, and a bridge.

**Chords:** C, G7, G7♯5, C, G7, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, F#13, F13, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, F#13, F13, C, A13, A♭13, G13, Dm7, G7, C6, Em7, A7, Dm7, A7, E7, Fmaj7, F7♯5, G7, C, C♯dim7, G7, G7♯5, C, G11, G9, C6, C7, A7, Dm7, A7, F, D7b9, C, G7, C, C, C6, C6.

**Lyrics:**

A Fine Ro - mance! With no kiss - es! A You Fine Ro - mance, my friend, this is! We  
Fine Ro - mance! My good fel - low! You take ro - mance, I'll take jel - lo! You're  
should be like a cou - ple of hot to - ma - toes, but you're as cold as yes - ter-day's mashed po -  
calm - er than the seal in the Arc - tic O - cean. At least they flap their fins to ex - press e -  
ta - toes. A Fine Ro - mance! You won't nes - tle. A Fine  
mo - tion. A Fine Ro - mance! With no quar - rels. With no  
G11 G9 C6 C7 A7 Dm7 A7  
Ro - mance. You won't wrest - le! I might as well play the bridge with my old maid aunts!  
in - sults, and all mor - als! I've nev - er mussed the crease in your blue serge pants!  
I have - n't got a chance. This is A Fine Ro - mance. A  
I nev - er get the chance. This is A Fine Ro - mance.

## FANNY

Words and Music by  
HAROLD ROME

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Moderately Slow Eb Gm Abmaj7 Abm6

On - ly you, long as I may live, Fan - ny, \_\_\_\_\_ Fan - ny, Fan - ny. \_\_\_\_\_

— You, long as I may live, Fan - ny, \_\_\_\_\_ If I could love, That's what I would

No, no not mine to give, Fan - ny, \_\_\_\_\_ For it is gone, giv - en long a -

say. \_\_\_\_\_ But my way. \_\_\_\_\_ To the sea, my one love in her gray, green

clothes, deep with won - ders \_\_\_\_\_ be - yond the shore; \_\_\_\_\_ To the isles 'neath the winds where the

spice wood grows. I must know them all, \_\_\_\_\_ or sleep no more! \_\_\_\_\_ Here's a boy with no

Gm Abmaj7 Abm6 Eb Gm Cm7

heart to give, Fan - ny, \_\_\_\_\_ Fan - ny, \_\_\_\_\_ Not worth one tear you'll cry,

F9 F9b5 Bb7b9 Eb

Fan - ny, \_\_\_\_\_ Oh, Fan - ny, \_\_\_\_\_ good - bye!

## FASCINATION

F. D. MARCHETTI

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Slow, graceful waltz C C/E Ebdim7 Dm A

Dm Dm7 Dm G7

Dm7 Dm G7 C

## FIELDS OF GOLD

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Published by Blue Turtle Music (ASCAP) in the U.S. and Canada

Words and Music by  
STING

*Flowing, moderately*

Bsus2 G D Bsus2

You'll re - mem - ber me when the west wind moves - up - on the fields - of bar - ley. You'll for - get the sun in his stay with me, will you be my love - a - mong the fields - of bar - ley? We'll for - get the sun in his

G D G/B A Bm7 G D

jeal - ous sky as we walk in Fields - Of Gold. Fields - Of Gold.

Bsus2 G D

So she took her love for to gaze a - while - up - on the fields - of bar - ley. In his See the west wind move like a lov - er so - up - on the fields - of bar - ley. Feel her

Bsus2 G D G/B A 1 D 2 D

arms she fell as her hair came down a - mong - the Fields - Of Gold. Will you bod - y rise whenyou kiss her mouth a - mong - the Fields - Of Gold.

G D G D G

I nev - er made prom-is - es light - ly and there have been some that I've bro - ken, but I swear - in the

D G/B A D 3 G/B A D

days still left we'll walk - in Fields. Of Gold. We'll - walk in Fields. Of Gold.

Bsus2 G D Bsus2 G D

G/B A D Bsus2 G

Man - y years have passed since those - sum - mer days a - mong the fields - of bar - ley. mem - ber me when the - west wind moves up - on the fields - of bar - ley.

D Bsus2 G D G/B A 1 D

- ley. See the chil - dren run as the sun goes down a - mong - the Fields - Of Gold. You'll re -  
- ley. You can tell the sun in his jeal - ous sky when we walked in Fields - Of Gold,

2 D 3 G/B A D G/B A

when - we walked in Fields - Of Gold, when we walked in Fields - Of Gold.

D G/D D G/D D G/D D 1 G/D D 2

## THE FOLKS WHO LIVE ON THE HILL

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Slowly**

Some - day we'll build a home on a hill top high, you and I, Shin - y and new - a  
Some - day we may be add-ing a thing or two, a wing or two, we will make chang - es

cot-tage that two - can fill. And we'll be pleased to be called "The Folks Who Live On The Hill."  
as an - y fam - ly will, But we will al - ways be called "The Folks Who Live On The Hill."

Our ve-ran - da will com-mand a view of mead - ows green, The sort of

view that seems to want to be seen. And when the kids grow up and leave us, We'll sit and look at that

same old view, Just we two, Dar - by and Joan who used to be Jack and Jill,

The folks who like to be called What they have al - ways been called

"The Folks Who Live On The Hill."

(Now And Then There's)  
**A FOOL SUCH AS I**

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Words and Music by  
BILL TRADER

Moderately slow, with expression

Par - don me, if I'm sen - ti - men - tal, when we say good - bye, Don't be an - gry with

me, should I cry. When you're gone, yet I'll dream a lit - tle dream, as years go by, Now and

then, there's A Fool Such As I. Now and then, there's A Fool Such As I am o - ver

you, You taught me how to love, and now you say that we are through. I'm a fool, but I'll

love you, dear, un - til the day I die. Now and then, there's a Fool Such As I.

Par-don I.

## FAR AWAY PLACES

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Words and Music by ALEX KRAMER  
and JOAN WHITNEY

With an easy flow

The musical score for "FAR AWAY PLACES" consists of eight staves of music. The first staff starts with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics mention "Far A-way Places with strange sound-ing names". The second staff begins with F major and a time signature of 3/4, with lyrics about "Chi-na or may - be Si - am". The third staff starts with Bb major and a time signature of 2/4, with lyrics about "I wan-na see for my - self". The fourth staff continues with Bb major and 2/4, with lyrics about "those Far A-way Plac - es {with the strange sound-ing names I've been read - in' a -". The fifth staff starts with Bbm6 and a time signature of 2/4, with lyrics about "bout in a book that I took from a shelf.". The sixth staff begins with F major and a time signature of 3/4, with lyrics about "I start get - tin' rest - less When -". The seventh staff starts with C7 and a time signature of 2/4, with lyrics about "ev - er I hear the whis - tle of a train \_\_\_\_\_. I pray for the day I can". The eighth staff continues with F major and a time signature of 3/4, with lyrics about "get un - der - way and look for those cas - tles in Spain, \_\_\_\_\_. they call me a". The ninth staff starts with G7 and a time signature of 2/4, with lyrics about "dream - er, well, may - be I am, but I know that I'm burn - in' to see \_\_\_\_\_. those". The tenth staff begins with C and a time signature of 3/4, with lyrics about "Far A-way Plac - es with the strange sound - ing names call - in', call - in' me.". The eleventh staff starts with F major and a time signature of 3/4, with lyrics about "Feel - ing like I've nev - er lost you, \_\_\_\_\_. and Feel - ings like I'll nev - er have you -". The twelfth staff ends with F major and a time signature of 3/4.

## FEELINGS

(¿Dime?)

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6290 Sunset Blvd, Hollywood, CA 90028 U.S.A.

English Words and Music by MORRIS ALBERT  
Spanish Lyric by THOMAS FUNDORA

Moderately

The musical score for "FEELINGS" consists of twelve staves of music. The first staff starts with E major and a time signature of 2/4, with lyrics about "Feel - ings, noth-ing more than Feel - ings, \_\_\_\_\_. try-ing to for - get my". The second staff begins with G major and a time signature of 2/4, with lyrics about "Feel - ings of love. Tear - drops, roll - ing down on my face, \_\_\_\_\_. try-ing to for - get my \_\_\_\_\_.". The third staff starts with D7 and a time signature of 3/4, with lyrics about "Feel - ings of love. Feel - ings, \_\_\_\_\_. for all my life I'll feel it.". The fourth staff begins with E7 and a time signature of 2/4, with lyrics about "I wish I'd nev - er met \_\_\_\_\_. you girl; you'll nev - er come a - gain. Feel - ings, \_\_\_\_\_.". The fifth staff starts with Am7 and a time signature of 2/4, with lyrics about "wo wo wo, Feel - ings, \_\_\_\_\_. wo wo wo, feel you \_\_\_\_\_. a - gain in my arms.". The sixth staff begins with B7 and a time signature of 2/4, with lyrics about "Feel - ings, \_\_\_\_\_. Feel - ings like I've nev - er lost you, \_\_\_\_\_. and Feel - ings like I'll nev - er have you - \_\_\_\_\_.". The seventh staff ends with F#m7 and a time signature of 3/4.

To Coda

D7 G E+ E7 C Am7 D7 Bm7

a-gain in my heart. Feel - ings, for all my life I'll feel it.

E7 Am7 D7 F#m7 B7b9 CODA C

I wish I'd nev-er met you, girl; you'll nev-er come a - gain.

D.S. al Coda CODA C

Am7 D7 Bm7 E7 Am7 D7 Bm7 E7

wo wo wo, Feel - ings, wo wo wo, Feel - ings a-gain in my arms.

Repeat and Fade

## FEUDIN' AND FIGHTIN'

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Words by AL DUBIN and BURTON LANE  
Music by BURTON LANE

**Brightly**

E♭ Fm7 E♭ Fm7 E♭ Some-times it gets to be ex -  
Feud - in' and fuss - in' and a - fight - in' That's all that's go - in' on with  
Feud - in' And Fight - in' and a - fuss - in'

Fm7 B♭7 E♭ E♭7 A♭ B7 ci - tin' Don't like them or - ner - y neigh - bors down by the creek, We'll be  
us - 'n We are such neighbor - ly peo - ple, peace - ful and sweet, All ex -

E♭ Fm7 E♭ A♭ E♭ E♭dim B♭7 plumb out of we neigh - bors next week. Grand - ma, Poor ol'  
cept when hap - pen to meet. Daugh - ter Ba - by

E♭ Fm7 E♭ Fm7 E♭ G7 Grand - ma, Why'd they have to shoot poor Grand - ma? She lies  
daugh - ter Poi - sened all the neigh - bor's chick - ens. Daugh - ter

C Em7 F F7 F+ F7b5 Fm7 B♭7 'neath the clo - ver Some - one caught her bend - ing o - ver  
had - n't ough - ter Least 'til she could run like the dick - ens. They

N.C. E♭ Fm7 E♭ Fm7 E♭ This is a -  
Pick-in' up a dai - sy! Feud - in' and fuss - in' and a - fight - in' No use a -  
hit her with a shov - el! Feud - in' And Fight - in' and a - fuss - in'

Fm7 B♭7 E♭ E♭7 A♭ wrong that needs a - right - in', Let's get that fu - ner - al ser - vice o - ver so  
stand - in' here a - cuss - in', Let's give our daugh - ter a pis - tol now that she's

B7 E♭ Fm7 E♭ E♭ I 2  
then four we can start in a - feud - in' a - gain. more.

## A FELICIDADE

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Words by VINICIUS DE MORAES  
Music by ANTONIO CARLOS JOBIM

## Moderate Bossa Nova

The musical score consists of eight staves of music for voice and piano. The first staff begins with a G clef, a key signature of one flat, and a common time signature. The lyrics are:

Tris - te za não tem fim. Fe - li - ci - da - de sim. A  
Tris - te za não tem fim. Fe - li - ci - da - de sim. A  
fe - li - ci - da - de é co - mo a go - ta. De or - val - hae - nu - ma pe - ta la de flor.  
fe - li - ci - da - de é co - mo a plu - ma que o ven - tu vae le - van - do pe - lo - ar.

The second staff continues with a G clef, one flat, and common time. The lyrics are:

Bril - ha tran - qui - la de - pois de le - ve os - cil - la. E cai co - mo u - na la - gri - ma \_ de a - mor.  
Vô - a tão le - ve mas tem a vi - da bré - vè. Pre - ci - sa que ha - ja ven - to sem - pa -

The third staff begins with an A clef, one flat, and common time. The lyrics are:

Fm7 B7b9 E♭ A♭7 Eb Bbm7 Eb7 Eb7#5  
A Fe - li - ci - da - de do po - bre pa - re - ce. A gran - de i lu saō do car - na -

The fourth staff begins with an A clef, one flat, and common time. The lyrics are:

A♭6 Fm7 B♭7 Eb Am7b5 D7#5  
val. A gen - te tra - bal - ha o a - ho en tei - ro. Por un mo - men - to de -

The fifth staff begins with an A clef, one flat, and common time. The lyrics are:

Am7b5 D7#5 Gm7b5 C7b9 Fm7b5 B♭7 Eb  
son - ho. Pra - fa - zer a fan - ta - si - a. De rei ou de pi - ra ta ou jar - di -

The sixth staff begins with a Dm7b5 chord, a G7 chord, and a Cm chord. The lyrics are:

Dm7b5 G7 Cm Dm7b5 G7 Cm D.S.al Coda  
nei - ra. E tu - do se a ca - bar na quar - ta fei - ra Tris -

**CODA**

The seventh staff begins with a Cm chord. The lyrics are:

Cm Dm7b5 G7 Cm Dm7b5 G7  
rar. Pre - ci - sa que ha - ja ven - to sem - pa - rar. Pre - ci - sa que ha - ja ven - to sem - pa -

The eighth staff begins with a Cm chord. The lyrics are:

Cm A♭9 Cm Cm(maj7) Cm Cm6 Cm Cm(maj7) Cm7 Cm6 Cm  
rar. Tris - te za não tem fim.

## FOLLOW ME

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Words and Music by  
JOHN DENVER

## Moderately fast

The musical score consists of two staves of music for voice and piano. The first staff begins with a G clef, one sharp, and common time. The lyrics are:

Fol - low Me where I go, what I do and who I know, make it part of you to be a part of

The second staff begins with an A clef, one sharp, and common time. The lyrics are:

A A7 D Em7 To Coda D G D G A7  
me. Fol - low Me up and down, all the way and all a - round. Take my hand and say you'll Fol - low Me..

D A G D Bm

It's long been on my mind, \_\_\_\_\_ you know it's been a long, long time, I'll try to find the places that I'm

You see, I'd like to share my life with you and show you things I've seen,

A G A G D G

way that I can make you un - der - stand the way I feel a - bout you and just how much I -

going to places where I've been to have you there be - side me and nev - er be a -

D G G/F# G/E G/D G A

need lone you to be there all where I can talk to you when there's no one else a - round.

the time that you're with me, then we will be at home.

CODA

1 A7 2 A7 D.S. al Coda

F# D G D G A7 D

Follow Me Follow Me way. Take my hand and say you'll Follow Me.

## FLIP, FLOP AND FLY

Words and Music by CHARLES E. CALHOUN  
and LOU WILLIE TURNERCopyright © 1955 by Unichappell Music, Inc.  
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Medium Bounce

B♭ B♭7 E♭7

Now when I get the blues I get me a rock - in' chair, When I get the blues I  
one more kiss, hold it a long, long time, Give me one more kiss,

B♭ F7

get me a rock - in' chair, When the blues o - ver take me gon - na rock right a - way from here -  
hold it a long, long time, Now love me, ba - by, till the feel-ing hits my head like wine -

B♭ § B♭7

Now when I get lone - some I jump on the tel - e - phone. When Here  
Here comes my ba - by, flash - ing a new gold tooth. I'm like a  
Mis-si - sip - pi bull-frog sit - in' on a hol - low stump.

E♭7 B♭

I get lone - some I jump on the tel - e - phone. I . Well,  
comes my ba - by, flash - ing a new gold tooth. Well,  
Mis-si - sip - pi bull - frog sit - tin' on a hol - low stump. I

F7 B♭

call my ba - by, tell her I'm on my way back home. Now  
she's so small she can rum - ba in a pay phone booth. }

got so man - y wom - en I don't know which way to jump. Now

Flip Flop And Fly; I don't care if I die. Now Flip Flop And Fly,

B♭ F7 E♭7

I don't care if I die. Don't ev - er leave me, don't ev - er say good-bye,

1 B♭ 2 B♭ D.S. 3 B♭ E♭7 B♭

Give me I'm like a

# FLY ME TO THE MOON (In Other Words)

TRO - © Copyright 1954 (Renewed) Hampshire House Publishing Corp., New York, NY

Words and Music by  
BART HOWARD**Moderately, with a beat**

F A B D

Am7 Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9

Fly Me To The Moon, and let me play a - mong the stars; let me see what spring is like on Ju - pi - ter and

Am7 A7b9 Dm7 G9 G7b9 Cmaj9 Am7 Dm7 G7 Fdim7/C Cmaj7 Bm7 E7

Mars. In oth-er words, \_\_\_\_ hold my hand! \_\_\_\_ In oth-er words, \_\_\_\_ dar - ling kiss me! \_\_\_\_

Am7 Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9

Fill my heart with song, and let me sing for - ev-er - more; you are all I long for, all I wor-ship and a -

Am7 A7b9 Dm7 G9 G7/F Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7

dore. In oth-er words, \_\_\_\_ please be true! \_\_\_\_ In oth-er words, \_\_\_\_ I love you!

2 Em7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! \_\_\_\_ In oth - er words, \_\_\_\_ I love you! \_\_\_\_

## FOR ALL WE KNOW

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Cromwell Music, Inc., New York, NY  
and Toy Town Tunes, Inc., Boca Raton, FLWords by SAM M. LEWIS  
Music by J. FRED COOTS

**Slowly** E♭6 Cm7 F9 B♭7 3 Fm7 B♭7 E♭6

For All We Know we may nev - er meet a - gain. Be - fore you

Gm7b5 C7b9 Fm 3 Fm7b5 B♭7 F#dim7 E♭maj7/G Gbdim7 Fm7

go make this mo - ment sweet a - gain. We won't say good - night un - til the last

B♭7 E♭6 Gbdim7 Fm7 B♭7 E♭6 Cm7 F9

min - ute, I'll hold out my hand and my heart will be in it. For All We Know this may

B♭7 3 Fm7 B♭7 E♭6 Gm7b5 C7b9 Fm 3

on - ly be a dream. We come and go like a rip - ple on a stream.

Fm7b5 B♭7 F#dim7 E♭maj7/G D7 G7 3 Gm7b5 C7b9

— So love me to - night; to - mor - row was made for some. To -

Fm7 3 B♭7 Fm7/B♭ B♭7b9 1 E♭6 Cm7 Fm7 B♭7b9 2 E♭6 A♭m7 E♭6

mor - row may nev - er come, For All We Know. For Know. —

## FOR YOU, FOR ME, FOR EVERMORE

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Music and Lyrics by GEORGE  
and IRA GERSHWIN

**Slowly**

Chords: E♭, F7, Fm7, B♭7, Fm7, B♭7, E♭, F7, Fm7, B♭7  
 It's plain to see, we found by find-ing each oth - er, The love we wait - ed  
 for. I'm yours, you're mine, and in our hearts \_\_\_\_\_ The hap - py  
 end - ing starts. What a love - ly world this world will be, With a world of love in  
 store For You, For Me, For Ev - er - more! For more!

## A FOGGY DAY

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Music and Lyrics by GEORGE  
and IRA GERSHWIN

**Medium Swing**

Chords: F, E♭m7, A♭7, Gm7, C7, F, Fm7, G7, Gm7, C7  
 A Fog - gy Day — in Lon-don town — had me low — and had me down. —  
 I viewed the morn-ing with a - alarm, — the Brit - ish Mu - se - um had lost its charm. —  
 How long, I won - dered, could this thing last? — But the age of mir - a - cles  
 had - n't passed, — for sud - den - ly, — I saw you there — and through fog - gy Lon - don  
 town the sun was shin - ing ev - 'ry - where.

# FLAT FOOT FLOOGIE

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and Holliday Publications

Words and Music by SLIM GAILLARD  
SLAM STEWART and BUD GREEN

### **Moderately**

F C7 Fm Bb7 C9 F C7 Fm Abm C9 F C7 Fm  
 The Flat Foot Floo-gie with the floy floy. The Flat Foot Floo-gie with the floy floy. The Flat Foot Floo-gie with the

Bb Bdim7 F Bdim7 F Bb Bdim7 F C7 Fm Bb C9 F C7 Fm  
 floy floy. floy doy, floy doy, floy doy. The Flat Foot Floo-gie with the flou flou. The Flat Foot Floo-gie with the

Abm C9 F C7 Fm Bb Bdim7 F C7 Bdim7 F F7  
 flou flou. The Flat Foot Floo-gie with the flou flou. flou dow, flou dow, flou dow, flou dow. If you're feel - in'

Bb G7 C7  
 low down, don't know what to do, — and you want a show-down, here's the on - ly

Db7 C7 F C7 Fm Bb C9 F C7 Fm Abm C9  
 dance for you. The Flat Foot Floo-gie with the floy floy. The Flat Foot Floo-gie with the floy floy. The

F C7 Fm Bb Bdim7 F Bdim7 F Bb Bdim7 F  
 Flat Foot Floo-gie with the floy floy. floy doy, floy doy, floy doy. The floy doy. The

FLY AWAY

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Words and Music by  
JOHN DENVER

Gently

G  
 All of her days — have gone soft and cloud - y. All of her dreams — have gone dry.  
 D7sus

G  
 All of her nights — have gone sad and shad - y, she's get - ting read - y to fly. —  
 D7sus

Am D7 Am D7 G  
 Fly A - way. — Fly A - way. — Fly A - way. —

Fine D7sus G  
 Life in the cit - y can make you cra - zy, for  
 look - ing for lov - ers and chil - dren play - ing,  
 for she's

Sounds of the sand and the sea.  
Life in a high - rise can make you hun - gry for she  
look - ing for signs of the spring.  
She lis - tens for laugh - ter and sounds of dance.  
things that you can't e - ven see.  
Fly A - way.  
D7sus G  
She lis - tens for an - y old thing.  
Fly A - way.  
D7sus Am D7 Am  
things that you can't e - ven see.  
Fly A - way.  
D7 G Am  
In this whole world there's no - bod -  
y as lone - ly as she.  
There's no - where to go and there's no -  
where that she'd rath - er be.  
She's  
1 2 D.C. al Fine

## FOR THE GOOD TIMES

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Words and Music by  
KRIS KRISTOFFERSON

Slowly Gm7 C7 F F6 Fmaj7 F6  
Don't look so sad; I know it's o - ver; But life goes  
long; you'll find an - oth - er; And I'll be  
Gm7 C7 F F6 Fmaj7 F F7 Bb  
on and this old world will keep on turn - ing. Let's just be glad we had some  
here if you should find you ev - er need me. Don't say a word a - bout to -  
C7 F F6 Fmaj7 F F7 Bb Gm7  
time to spend to - geth - er. There's no need to watch the bridg - es that we're  
mor - row or for - ev - er. There'll be time e - enough for sad - ness when you  
C7 F C7  
burn - ing. Lay your head up - on my pil - low,  
leave me. }  
Hold your warm and ten - der bod - y close to mine. Hear the  
F Fmaj7 F7 Bb Bbm C7 Gm  
whis - per of the rain-drops blow-ing soft a-against the win - dow and make be - lieve you love me one more  
time  
1 F F6 Fmaj7 F6 2 F Bb6 F  
C7 For The Good Times. I'll get a - Good Times.

# FLYING HOME

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and Jewel Music Publishing Co., Inc.

Music by BENNY GOODMAN and LIONEL HAMPTON  
Lyric by SID ROBIN

### **Moderate Bounce**

Moderate Bounce

Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb

Fly-ing Home \_ to a place that's al-ways sun-ny. Fly-ing Home \_ with my pock-ets full of mon-ey. Fly-ing Home \_

Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb

to my lit-tle home-town hon-ey wait-in' for me \_ there. C'mon let's go. Don't you mind this sud-den flur-ry. Don't you know \_

Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab

that I'm in an aw - ful hur-ry? Ain't it so \_ that my ba - by's gon - na wor - ry if I don't get \_ there? \_

Ab7 D $\flat$

— My \_ heart is burn - in' ev - er since I've been learn - in' how I missed {her, — } since I kissed {her, — } Now —

B $\flat$ 7 Eb7 Ab Ab7/Gb

— I can stand \_ it. Won't you please un-der-stand \_ that I've been lone-some. I've been liv-ing on my own-some. Fly-ing Home. \_

Fm E9 Eb9 Ab Ab/Gb Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9

From now on there's no more griev-in'. I won't roam. Once I'm there I'm nev-er leav-in'. Fly-ing Home \_ to that love I'll be re-ceiv-in'.

FOOTLOOSE

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and Ensign Music Corporation

Words by DEAN PITCHFORD and KENNY LOGGINS  
Music by KENNY LOGGINS

### **Fast rock and roll**

A D/A A E A D/A A  
 1. I been work - in' so hard; I'm punch - in' my card. Eight hours,  
 2 (See additional lyrics)

D/A A D  
 for what? Oh, tell me what I got. I've got this feel - in',

A D D $\sharp$ dim  
 that time's just hold - in' me down. I'll hit the ceil - in', or else I'll

B7 E F $\sharp$ m7 Gdim E/G $\sharp$   
 tear up this town. To-night I got - ta cut loose, foot

CHORUS

A D A D/A A D  
loose; kick off your Sun-day shoes. Please, Lou - ise, pull me off \_ of my  
knees. Jack, get back; come on be - fore we crack.  
D/A A D A  
Lose your blues, eve - ry - bod - y cut Foot - loose. loose.

*Additional Lyrics*

2. You're playin' so cool  
Obeying every rule  
Dig way down in your heart  
You're burnin', yearnin' for some ...  
Somebody to tell you  
That life ain't a-passin' you by.  
I'm tryin' to tell you  
It will if you don't even try;  
You can fly if you'd only cut ...

3. Loose, Footloose  
Kick off your Sunday shoes.  
Ooh-ee, Marie,  
Shake it, shake it for me.  
Whoa, Milo.  
Come on, come on let's go.  
Lose your blues,  
Everybody cut footloose.

**FUNNY GIRL**

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Words by BOB MERRILL  
Music by JULE STYNE

Moderately Slow

E♭ Fm7 F#dim7 Gm7 E♭  
Fun - ny, Did ya hear that? Fun - ny! Yes, the guy said; "Hon - ey, you're a Fun - ny  
Girl!" That's me, I just keep them in stitch - es, Dou - bled in half.  
E♭ F#dim7 Fm7 B♭7 E♭  
And tho' I may be all wrong for the guy, I'm good for a laugh. I guess it's not fun - ny, Life is far from  
Fm7 F#dim7 Gm7 E♭ Gm7b5 C7 A  
sun - ny, When the laugh is o - ver, And the joke's on you.  
Fm A♭m E♭ F9b5 F7 B♭9 G/B Cm7 F9  
girl ought to have a sense of hu-mor, That's one thing you real-ly need for sure When you're a Fun - ny Girl, The fel-low said "A  
B♭7b5 E♭9 A♭6 Fm7 E♭ C9 Fm7 B♭9 E♭6  
Fun - ny Girl." Fun-ny, how it ain't so fun-ny, Fun-ny Girl.

## FOR ME AND MY GAL

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Moderately, with movement

The sheet music consists of five staves of musical notation. The first staff starts with Am7, followed by D7, G, Am7, and D7. The lyrics are: "The bells are ring - ing \_\_\_\_\_ For Me And My Gal, \_\_\_\_\_ The birds are sing - ing \_\_\_\_\_ For Me And My Gal, \_\_\_\_\_". The second staff starts with G, followed by B7, Em, and A7. The lyrics are: "Gal, \_\_\_\_\_ Ev-'ry-bod-y's been know - ing \_\_\_\_\_ To a wed-ding they're go - ing \_\_\_\_\_ And for weeks they've been sew - ing, \_\_\_\_\_". The third staff starts with N.C., followed by Am7, D7, and G. The lyrics are: "— Ev-'ry Su-sie and Sal. \_\_\_\_\_ They're con - gre - gat - ing \_\_\_\_\_ For Me And My Gal, \_\_\_\_\_ The Par - son's". The fourth staff starts with Am7, followed by D7, B7, D7, G7, and C. The lyrics are: "wait - ing \_\_\_\_\_ For Me And My Gal. \_\_\_\_\_ And some-time I'm goin' to build a lit-tle home for two, For three or four or". The fifth staff starts with C#dim7, followed by G#dim7, D7, and then a section ending with G and D7. The lyrics are: "more, In Love - land, \_\_\_\_\_ For Me And My Gal. The bells are Gal. \_\_\_\_\_". The section ends with a repeat sign and two endings: ending 1 goes to G and ending 2 goes to G.

## FRIENDSHIP

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Words and Music by  
COLE PORTER

The sheet music consists of ten staves of musical notation. The first staff starts with C, followed by D7, G7, C, C7, and F. The lyrics are: "If you're ev - er \_\_\_\_\_ in a jam, Here I am \_\_\_\_\_ If you're ev - er \_\_\_\_\_ in a". The second staff starts with G7, followed by C, G, D/F#, Dm/F, E7, and Dm7. The lyrics are: "up a tree Phone to me. If you're ev - er \_\_\_\_\_ down a". The third staff starts with G7, followed by C, G, D/F#, Dm/F, E7, and Dm7. The lyrics are: "mess, S. O. S. \_\_\_\_\_ If you ev - er \_\_\_\_\_ feel so hap - py you land in jail, \_\_\_\_\_ I'm your bail. . well Ring my bell. \_\_\_\_\_ If you ev - er \_\_\_\_\_ lose your teeth and you're out to dine, \_\_\_\_\_ Bor - row mine..". The fourth staff starts with C, followed by G7, C, G7, and C7. The lyrics are: "It's Friend - ship, - Friend - ship, - Just a per - fect blend - ship, - When oth - er friend - ships have It's Friend - ship, - Friend - ship, - Just a per - fect blend - ship, - When oth - er friend - ships have". The fifth staff starts with F, followed by Fm, C, Fm6, C, Ab7, G7, C, D, and Db. The lyrics are: "been for-got - Ours will still be hot. Lah-dle - ah-dle-ah-dle, dig, dig, dig. If you're If they been for-gate - Ours will still be great. Lah-dle - ah-dle-ah-dle, chuck, chuck, chuck.". The sixth staff starts with C, followed by D7, G7, C, C7, and F. The lyrics are: "ev - er black your eyes, Put me wise. If they ev - er cook your goose, Turn me loose".

C G D/F# Dm/F E7 Dm7 C G7

If they ev - er \_\_\_\_ put a bul - let through your br - ain, \_\_\_\_ I'll com - plain. \_\_\_\_ It's

C G7 C G7 C7 F Fm

Friend - ship - Friend - ship, - Just a per - fect blend - ship. When oth - er friend - ships have been for - git -

C Fm6 C A♭7 G7 C D D♭ 1 C 2 C

Ours will still be it, Lah-dle - ah - dle - ah - dle, hep, hep, hep. If they

## FROM THIS MOMENT ON

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Words and Music by  
**COLE PORTER**

**Fast Tempo**

Fm Gm7 C7 B♭m6 Fm E♭m7

From this mo - ment on, \_\_\_\_\_ you no for more me blue

A♭7 D♭ D♭m A♭ Bdim7 C7

dear, on - ly two for tea, dear, songs, From This Mo - ment On.

2 E♭7 A♭7 D♭

Mo - ment On. \_\_\_\_\_ For you've got the love \_\_\_\_\_ I

D♭m A♭ E♭m7 F7 E♭

need so much, Got the skin \_\_\_\_\_ I love to touch, Got the arms \_\_\_\_\_

B♭7 E♭

to hold me tight, Got the sweet lips to kiss me good - night, \_\_\_\_\_

Fm Gm7 C7 B♭m6 Fm E♭m7

From This Mo - ment On, \_\_\_\_\_ you and I,

A♭7 D♭ D♭m6 A♭ A♭dim7 A♭

babe, we'll be rid - in' high, babe, Ev - 'ry care is gone \_\_\_\_\_

A♭7 F7 B♭7 B♭m7/E♭ E♭7 1 A♭ C7 2 A♭

From This Mo - ment On. \_\_\_\_\_ On. \_\_\_\_\_

## FOR YOUR PRECIOUS LOVE

Copyright © 1958 (Renewed) by Sunflower Music Corp.

Words and Music by ARTHUR BROOKS,  
RICHARD BROOKS and JERRY BUTLER**Slowly**

C Am F G11 C Dm7 G7  
 Your pre-ci-os love <sup>3</sup> means more to me than an - y love could ev - er be. For when

C Am F G11 C Dm7 G7  
 I want-ed you, <sup>3</sup> I was so lone - ly and so blue. For that's what love will do. And dar-ling,

C Am F G11 C Dm7 G7  
 I'm so sur-prised, oh, when I first \_ re - al - ized \_ that you \_ were fool - ing me. And dar - ling,-

C Am F G7 C Dm7 G7  
 they say that our love won't grow. <sup>3</sup> But I just want to tell them <sup>3</sup> that they don't know. For as

C Am F G11 C Dm7 G7  
 long <sup>3</sup> as you're in love with me, <sup>3</sup> our love will grow wid - er, deep - er <sup>3</sup> than an - y sea. And of all the

C Am F G11 C Dm7 C  
 things <sup>3</sup> that I want, <sup>3</sup> in this whole wide world, is <sup>3</sup> just for you to say <sup>3</sup> that you'll be my girl. Want - ing you,

Am F G11 C Am F G11 C  
 I'm lone-ly and blue. That's <sup>3</sup> what love will do.

## GENTLE ON MY MIND

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Words and Music by  
JOHN HARTFORD**Moderately bright**

C Cmaj7 C6 Cmaj7 Dm  
 It's knowing that your door is al - ways o-pen and your path is free to walk,

Dm7 G7 C  
 that makes me tend to leave my sleep- ing bag rolled up and stashed be-hind your couch.

Cmaj7 C6 Cmaj7  
 And it's know-ing I'm not shack-led by for - got-ten words and bonds, and the

C Cmaj7 Dm  
 ink stains that have dried up - on some line;

Dm7 Dm G7 C  
 back-roads by the riv-ers of my mem-r'y that keeps you ev - er Gentle On My Mind.

**GET BACK**

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

### **Moderately**

Moderately

A D A

Jo Jo was a man who thought he was a lon - er, But he knew it could-n't last. — Jo —  
*(Instrumental)*

SweetLor - et - ta Mar - tin thought she was a wom-an, But she was an - oth - er man. — All -  
*(Instrumental)*

D A

— Jo left his home in Tuc - son, Ar - i - zo - na, for some Cal - i - for - nia grass. — } Get Back! .  
 — the girls a-round her say she's got it com - ing, But she gets it while she can. — }

A7 D A G/A D/A A7

— Get Back! — Get Back — to where you once be - longed. — Get Back! — Get Back! —

1,2,3 A 4 N.C.

— Get Back — to where you once be - longed — (Get Back, Jo Jo) — Repeat and Fade

A D7 A G/A D/A

Spoken ad lib: Get Back, Loretta, your momma's waitin' for you  
 Wearin' her high heel shoes and a low neck sweater.  
 Get Back home, Loretta

## GETTING TO KNOW YOU

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

### **Moderately**

Moderately

Sheet music for 'Getting To Know You' featuring six staves of musical notation with corresponding lyrics and chords. The chords include C, Cmaj7, C6, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Fmaj7, F6, F, Am7, D7, Dm7, G7, C, Cmaj7, C6, Dm7, G7, C, C7, Cmaj9, C, Fmaj7, F6, Dm7, G7, Dm7, G7, C, C6, Dm7, G7, C, C7, F, Cmaj9, C, and G7.

Get-ting To Know You, get-ting to know all a - bout you \_\_\_\_\_ Get-ting to like you,  
 get-ting to hope you like me. \_\_\_\_\_ Get-ting To Know You, Put-ting it my way, but nice - ly  
 — You are pre - cise - ly \_\_\_\_\_ My cup of tea! \_\_\_\_\_ Get-ting To Know You,  
 get-ting to feel free and eas - y \_\_\_\_\_ When I am with you, get-ting to know what to say.  
 — Have -n't you no - ticed? Sud-den-ly I'm bright and breez - y \_\_\_\_\_ Be - cause of all the  
 beau-ti - ful and new things I'm learn-ing a - bout you day by day. \_\_\_\_\_

## **THE GAMBLER**

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8 Music Square West, Nashville, TN. 37203

Words and Music by  
**DON SCHLITZ**

### **Moderately country 2**

Em A♭ Eb  
 'em, know when to walk a-way and know when to run...

B♭ Eb Em/A Eb Ab Eb  
 You nev-er count your mon-ey when you're sit-tin' at the ta-table, there'll be

time e-nough for count - in' when the deal-in's done.

E A E  
 Ev-'ry gam-bl er knows that the sec-ret to surviv - in' is know-in' what to

B E  
 throw a-way and know-in' what to keep. 'Cause ev-'ry hand's a win-ner and

A E A E B  
 ev-'ry hand's a los-er, and the best that you can hope for is to die in your

E A E  
 sleep." And when he'd fin-ished speak-in', he turned back towards the win-dow,

B E  
 crushed out his cig-a-rette and fad-ed off to sleep. And some-where in the dark -

A E A E  
 ness The Gam-bl er, he broke e-ven. But in his fin-al words I found an

B E A  
 ace that I could keep. You got to know when to hold 'em, know when to fold...

E A E  
 'em, know when to walk a-way and know when to run...

B E F♯m/B E A E  
 You nev-er count your mon-ey when you're sit-tin' at the ta-table, there'll be

time e-nough for count - in' when the deal-in's done. You got to done.

1,2 E 3 E

## GEORGY GIRL

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Words by JIM DALE  
Music by TOM SPRINGFIELD

**With a lilt**

E♭ Gm A♭ B♭ E♭ 1 3 2 Gm 2 A♭ 1 B♭ E♭ 1 2 3 Gm 1 A♭

Hey there! — Geor-gy Girl, — Swing-ing down the street so fan - cy free. No-bod-y you meet could ev - er see the

D♭ 3 B♭7 Eb Gm A♭ B♭ Eb 2 1 3 4 Gm 2 A♭ B♭

lone - li - ness there in - side you. Hey there! — Geor-gy Girl. — { Why do all the boys just pass you by?  
Dream-ing of the some one you could be.

E♭ Gm A♭ D♭ 3 B♭7 Cm Gm

Could it be you just don't try, or is it the clothes you wear? —  
Life is a re - al - i - ty, you can't al - ways run a - way. — You're al - ways win - dow shop - ping but  
Don't be so scared of chang - ing and

A♭ Eb G C F B♭ B♭7 Eb Gm

nev - er stop - ping to buy. So shed those dow - dy feath - ers and fly. } It's time for jump-ing down from the shelf } a lit - tle bit. Hey there! —

A♭ B♭ Eb Gm A♭ B♭ Eb Gm A♭ B♭7 3 Cm7

Geor - gy Girl, — There's an - oth - er Geor - gy deep in - side. Bring out all the love you hide and oh, what a change there'd be. —

E♭maj7 A♭ B♭7 1 E♭ Gm A♭ B♭7 2 E♭ Gm A♭ B♭7 Repeat and Fade

The world would see A new\_ Geor-gy Girl. — Girl. — A new\_ Geor-gy

A-81  
T-170

## GET ME TO THE CHURCH ON TIME

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately Fast

G

I'm get - ting mar - ried in the morn - ing — Ding! dong! the bells are gon - na  
I got - ta be there in the morn - ing — Spruced up and look - ing in my

D7 Ddim D7 Ddim D7

chime. — Pull Girls, out come the stop - per; Let's have a whop - per; But Get Me To The  
prime. — kiss me; Show how you'll miss me; But Get Me To The

B♭m6 D7 1 G 2 G C

Church On Time! — If I am dan - cing, — Roll up the

G A7sus A7 D7 G

floor! — If I am whist - ling, whewt me out the door! — For I'm get - ting

G7 E7

mar - ried in the morn - ing — Ding! dong! the bells are gon - na chime. —

C6 G Bm C G

Kick up a rum-pus, But don't lose the com-pass; And get me to the church, Get me to the

Em7 A9 G Bm G7 A7 Am7 D7 G

church. For Pete's sake, Get Me To The Church On Time! \_\_\_\_\_

## GHOST

By MAURICE JARRE

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**Flowing and expressively**

Dmaj7 Cmaj7 Dmaj7 Em7**5** Fmaj7 Ebmaj7

A**7** A7 D C Dmaj7 Em7**5**

Fmaj7 Eb A**7**9**** A**7**#5**** Fmaj7 Gm13

Gm7 C6 B**6** Am7 A Dmaj7 Cmaj7 Dmaj7 Em7**5**

F Eb A**7** A**7**#5**** F Gm13 Gm7 C B**6** A9 B7 Emaj7

Dmaj7 Emaj7 F#m7**5** Gmaj7 Fmaj7 B**7**

B**7**#5**** Gmaj7 Am7

D6 C6 Bm7 B7 E D

E F#m7**5** G Fmaj7 B E

## I DON'T STAND A GHOST OF A CHANCE

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Words by BING CROSBY and NED WASHINGTON  
Music by VICTOR YOUNG

**Slowly**

C G+ Em7b5 A7 Fm6 C Am  
I need your love so bad - ly, I love you, oh, so mad - ly, But I don't stand A  
D7 G7#5 C Dm7 G7 C G+ Em7b5 A7  
Ghost Of A Chance with you! I thought at last I'd found you, But oth - er loves sur  
Fm6 C Am D7 G7#5 C G7  
round you, And I don't stand A Ghost Of A Chance with you. If you'd sur - ren - der  
G7#5 C Am6 B7  
Just for a ten - der kiss or two, You might dis - cov - er, that I'm the lov - er  
E9 G7#5 C G+ Em7b5 A7 Fm6  
meant for you, And I'd be true, But what's the good of schem - ing, I know I must be dream - ing, For  
C Am D7 G7#5 | 1 C Ab7 D7 G7#5 | 2 C F9 C6  
I don't stand A Ghost Of A Chance with you! I you!

## GIGI

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

**Slowly**

C B Dm7 G7  
Gi - gi, Am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize? Oh, Gi - gi, Why you've been  
Dm7 G7 C6 E Gdim7  
grow-ing up be - fore my eyes! Gi - gi, You're not at all that fun-ny, awk-ward lit - tle  
F#m7 B7 D7b9 G G#dim7 Am7 D9 Dm7  
girl I knew. Oh no! O - ver night there's been a breath - less change in  
G7 B C B F6 A7  
you Oh, Gi - gi, While you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a star? Oh,  
Dm7 Em7b5 A7 Dm7 F Fm6 C/E Em7  
Gi - gi, Have I been stand-ing up too close or back too far? When did your spark - le turn to fire And your  
F6 Fm6 Cmaj7 C6 Fm C Em7 Edim Dm7 G7 C  
warmth be - come de - si - re? Oh, what mi - ra - cle has made you the way you are?

# **GIMME A LITTLE KISS**

(Will Ya Huh?)

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and Bourne Co., New York, NY

Words and Music by ROY TURK,  
MACEO PINKARD and JACK SMITH

**Brightly**

C G7 C  
 Gim-me A Lit - tle Kiss. Will ya huh? — What are you gon - na miss? Will ya, huh? —  
 Gim-me A Lit - tle Kiss. Will ya huh? — Must I go on like this? Will ya, huh? —

C+ F G7 G7#5 C G7  
 Gosh, oh gee! Why do you re-fuse? I can't see what you've got to lose. Aw,  
 Once a gain, a plea I'm gon - na make. Tell me when I get a break. Aw,  
 C G7 E7 Am  
 gim-me a lit - tle squeeze. Will ya, huh? — Why do you wan - na make me blue? I  
 say that you're giv - in' in. Will ya, huh? — An - y-thing that you ask I'll do.  
 I'll

F A7 Dm G7#5 C G7#5 C G7  
 would - n't say a word if I were ask - ing for the world. But what's a lit - le kiss be-tween a fel - ler and his girl? Aw,  
 take you for a lit - tle ride where we can be a - lone. And once you kiss me you will nev - er think of walk - ing home. Aw,

C G7 D7 G7 | 1 C || 2 C  
 Gim-me A Lit - tle Kiss. Will ya, huh? — And I'll give it right back - to you.  
 Gim-me A Lit - tle Kiss. Will ya, huh? — Or I'll steal a-bout ten \_ from you.

# THE GIRL THAT I MARRY

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Words and Music by  
**IRVING BERLIN**

### **Moderate waltz**

The Girl That I Marry will have to be as soft and as pink as a  
 Bb Cm7 F7 The girl I call my own \_\_\_\_\_ will wear satins and  
 Bb C7/E F7/Eb Bb/D  
 nures - er - y. The girl I call my own \_\_\_\_\_ will wear satins and  
 Cm/Eb Bb/F F7 Bb Cm7  
 lac - es and smell of col - ogne. Her nails will be pol - ished and in her  
 F7 Bb Bb9  
 hair, she'll wear a gar - den - ia. And I'll be there, 'stead of flit - tin'  
 F7 Eb Edim7 Bb/F Fdim  
 I'll be sit - tin' \_\_\_\_\_ next to her and she'll purr like a kit - ten.  
 F7 F9 Bb Bdim F7/C F7  
 A doll I can car - ry, The Girl That I Mar - ry must  
 Bb/D Cm7/Eb F7 Bb  
 be. \_\_\_\_\_ The be. \_\_\_\_\_

## THE GIRL WHO USED TO BE ME

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Words by ALAN and MARILYN BERGMAN  
Music by MARVIN HAMLISCH

**Slowly**

D<sub>b</sub>(add9) A<sub>b</sub>(add9)/C

It was al-ways, "Sit down, Shir - ley Val-en - tine." — "Go 'way, Shir - ley Val-en - tine." — And

D<sub>b</sub>(add9) B<sub>b</sub>m B<sub>b</sub>m7/E<sub>b</sub> E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>m/A<sub>b</sub>

one day Shir - ley Val-en - tine just was - 'nt there an-y-more. A bird is born to fly, left with - out a sound.

A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> Db A<sub>b</sub> A<sub>b</sub> maj7 B<sub>b</sub>m7/E<sub>b</sub> D<sub>b</sub>/E<sub>b</sub>

— born for the mo-ment it takes to the sky and all it's dreams — are rid - ing — on its at  
No-bod-y no-iced she was - n't a-round, and on - ly the moon — re-mem - bers — her at

A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> Db A<sub>b</sub> Fm 1 C<sub>m</sub> Fm B<sub>b</sub>m7

wings. But if it falls, — the dreams are - n't bro-ken. — As long as the wind is fair, — the  
all. The days go by. You start asking ques-tions. and won-der-ing

D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>m A<sub>b</sub>/C D<sub>b</sub>/F E<sub>b</sub> To Chorus | 2 C<sub>m</sub> Fm C<sub>m</sub> Fm

sky is al - ways there. — Oh, the girl\_ why, why did the dreams all

B<sub>b</sub>m7 D<sub>b</sub>/E<sub>b</sub> A<sub>b</sub> B<sub>b</sub>m A<sub>b</sub>/C D<sub>b</sub>/F E<sub>b</sub> Ab

go? — I guess it's time to know. Oh, The Girl\_ Who Used To Be\_ Me, —

A<sub>b</sub>/G<sub>b</sub> D<sub>b</sub>/F D<sub>b</sub>m6/F<sub>b</sub> A<sub>b</sub>/E<sub>b</sub> Fm7 B<sub>b</sub>9

— she \_ could fly. — She was free. { You could read by the light \_\_\_\_\_ of her  
she song. } And she wrote all the words \_\_\_\_\_ to her

E<sub>b</sub> E<sub>b</sub> sus E<sub>b</sub> D<sub>b</sub>/F E<sub>b</sub>/G A<sub>b</sub> A<sub>b</sub>/G<sub>b</sub> D<sub>b</sub>(add9)/F

smile. — Yes, the girl who used to be me used to go dance —

G<sub>b</sub>9 Fm7 B<sub>b</sub>9 D<sub>b</sub> E<sub>b</sub> 1 A<sub>b</sub> B<sub>b</sub>m A<sub>b</sub>/C D<sub>b</sub>/F E<sub>b</sub>/G Fm E<sub>b</sub> D<sub>b</sub>

ing. { She's \_ been gone such a long, long while.  
dim. And I feel she's been gone too }

A<sub>b</sub> B<sub>b</sub>m A<sub>b</sub>/C D<sub>b</sub>/F E<sub>b</sub> (D.S.) 2 Fm Fm(maj7) Fm7 B<sub>b</sub>9 D<sub>b</sub> E<sub>b</sub> rit.

2. She long. — I'd like the chance to be the girl who used to be

a tempo A<sub>b</sub> B<sub>b</sub>m A<sub>b</sub>/C D<sub>b</sub>/F E<sub>b</sub> G<sub>b</sub> Fm E<sub>b</sub> D<sub>b</sub> A<sub>b</sub> poco rit. Fm E<sub>b</sub> D<sub>b</sub> A<sub>b</sub>

Me.

## GIVE A LITTLE WHISTLE

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Words by NED WASHINGTON  
Music by LEIGH HARLINE

Moderately fast, with a bounce

The sheet music for "Give A Little Whistle" consists of six staves of musical notation. The first staff starts with a C chord, followed by a Cdim chord, and a G7 chord. The lyrics are: "When you get in trou - ble and you don't know right from wrong; When you meet temp - ta - tion, and the urge is ver - y strong; Give A Lit - tle Whis - tle! (Whistle —)" The second staff begins with a C chord, followed by a section divided into measures 1 and 2, ending with an Em chord. The lyrics are: "Give A Lit - tle Whis - tle! (Whistle —) Not just a lit - tle squeak;" The third staff starts with an F#m7b5 chord, followed by a B chord, a B7 chord, an Em chord, a D#dim7 chord, and a G7 chord. The lyrics are: "Puck - er up and blow. And if your whis - tle's weak; yell, ‘Jim - i - ny Crick - et.’" The fourth staff starts with a C chord, followed by a Cdim chord, and a G7 chord. The lyrics are: "Take the straight and nar - row path And if you start to slide; Give A Lit - tle Whis - tle! (Whistle —) Give A Lit - tle" The fifth staff starts with an A7 chord, followed by a Dm7 chord, and a G7 chord. The lyrics are: "Whis - tle! (Whistle —) And al - ways let your con - science be your guide." The sixth staff ends the piece.

## GIVE MY REGARDS TO BROADWAY

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GEORGE M. COHAN

Brightly

The sheet music for "Give My Regards To Broadway" consists of nine staves of musical notation. The first staff starts with a Bb chord, followed by a Bb/D chord, a Dbbdim7 chord, a Cm7 chord, an F7 chord, and a Cm7 chord. The lyrics are: "Give My Re - - gards To Broad - - way, re - mem - ber me to Her - - ald" The second staff starts with a Bb6 chord, followed by a Bdim7 chord, an F7 chord, a Bb/D chord, a Dbbdim7 chord, an F chord, a C#dim7 chord, an F chord, a C#dim7 chord, a Dm chord, and a Gm7 chord. The lyrics are: "Square; Tell all the gang at For - ty Sec - ond Street that I will" The third staff starts with a C7 chord, followed by an F7 chord, a Bb chord, a Bb/D chord, a Dbbdim chord, a Cm7 chord, and an F7 chord. The lyrics are: "soon be there. Whis - per of how I'm yearn - - ing to" The fourth staff starts with a Cm7 chord, followed by an F7 chord, an F+ chord, a Bb chord, a G7 chord, a Cm7 chord, and a G7 chord. The lyrics are: "min - gle with the old time throng; Give my re - - gards to old Broad - -" The fifth staff starts with a Cm7 chord, followed by a Gb7 chord, a Bb/F chord, a Gm chord, a C7 chord, and an F7 chord. The lyrics are: "way and say that I'll be there, 'ere long." The sixth staff continues with a Bb chord, a Bdim chord, a Cm7 chord, and an F7#5 chord. The lyrics are: "long. —" The seventh staff continues with a Bb chord.

## GIRL TALK

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Words by BOBBY TROUP  
Music by NEAL HEFTI

Slowly and Bluesy

Fmaj7 B9 B<sub>b</sub>maj7 Gm7 C7<sub>b</sub>9 Am7 D7<sub>b</sub>9 Gm7 Am7 B<sub>b</sub> C9

They like to chat a-bout the dress-es {they} will wear to-night, {They} chew the fat a-bout {their} tress-es and the neigh-bors' fight;  
We We

Fm7 B<sub>b</sub>m7 G7<sub>b</sub>5<sub>b</sub>9 Gm7/C C7<sub>b</sub>9 Am7 D7<sub>b</sub>9 Am7 B<sub>b</sub>m Cm6 D7

In-con - se-quen - tial things that men don't real - ly care to know be-come es-sen - tial things that wom-en find so "ap - pro-po."

Dm7/G G9 Gm7/C B<sub>b</sub>m7 Am7 Dm7 Gm7 C9

But that's a dame, {they're} all the same; it's just a game. {They} call it Girl Talk, Girl Talk.  
We We

Fmaj7 B9 B<sub>b</sub>maj9 Gm7 C7<sub>b</sub>9 Am7 D7<sub>b</sub>9 Gm7 Am7 B<sub>b</sub> C9

{They} all me-ow a-bout the ups and downs of all {their} friends The "who," the "how," the "why," {they} dish the dirt, it nev - er ends.  
We We

Fm7 B<sub>b</sub>m7 G7<sub>b</sub>5<sub>b</sub>9 Gm7/C C7<sub>b</sub>9 Am7 D7<sub>b</sub>9 Am7 B<sub>b</sub> C9

The weak - er sex, the speak - er sex {we} mor - tal males be-hold, But tho' we joke we would - n't trade you for a ton of gold.  
you You

Dm7/G G9 Gm7/C B<sub>b</sub>m7 Am7 Dm7 Gm7 C7<sub>b</sub>9

{So ba - by stay and gab a - way, but hear me say that af - ter Girl Talk, talk to of  
It's all been planned, so take my hand, please un - der-stand the sweet - est Girl Talk, talk to of  
me. you. me. you.

[1] F D7<sup>#</sup>9 Gm7 C9 [2] F Fmaj9

me. you. me. you.

## GLAD TO BE UNHAPPY

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Rights on behalf of The Estate of Lorenz Hart administered by WB Music Corp.Words by LORENZ HART  
Music by RICHARD RODGERS

Reflectively

Gm7 E<sub>b</sub> C7 Gm7

Fools rush in, so here I am Ver - y Glad To Be Un - hap - py; I can't win, but

E<sub>b</sub> C7 B<sub>b</sub> F F+ B<sub>b</sub> B<sub>b</sub>7 F

here I am, more than Glad To Be Un-hap - py. Un - re - quit - ed love's a bore.

Gm7 C7 F B<sub>b</sub> Bdim7 F Gm7 C7

And I've got it pret - ty bad, but for some-one you a - dore, it's a pleas-ure to be

F Gm7 E♭ C7

sad. Like a stray - ing ba - by lamb, with no mam-my and no pap - py, I'm so un -

F Dm7 Gm7 C7 1 F 2 F

hap - py, but oh, so glad! glad! —

## GOT TO GET YOU INTO MY LIFE

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Very steady, with a swing feel (♩ played as ♩)

I was a - lone, I took a ride,  
You did-n't run, you did-n't lie,  
What can I do, what can I be,

— I did - n't know what I would find — there.  
— you knew I want - ed just to hold — you.  
— when I'm with you — I want to stay — there.

An - oth - er road, where may-be I —  
And had you gone — you knew in time —  
If I'm true — I'll nev - er leave —

— could see an - oth - er kind of mind — there.  
— we'd meet a - gain — for I'd have told — you.  
— and if I do — I know the way — there.

Ooh, — then I sud -  
Ooh, — you were meant -  
Ooh, — then I sud -

- den - ly see — you. Ooh, — did I tell — you I need — you ev - 'ry sin - gle day of my  
- to be near — me. Ooh, — and I want — you to hear — me say we'll be to - gether ev - 'ry  
- den - ly see — you. Ooh, — did I tell — you I need — you ev - 'ry sin - gle day of my

To Coda

life? —  
day. —  
life? —

Got To Get You In - to My Life! —

CODA

Got To Get You In - to My Life! —

Got To Get You In - to My Life! —

Repeat and Fade

A. 34

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## THE GLORY OF LOVE

By BILLY HILL

Medium beat

You've got to give a lit - tle, take a lit - tle and let your poor heart break a lit - tle  
 that's the sto - ry of, that's The Glo - ry Of Love. You've got to laugh a lit - tle,  
 cry a lit - tle be - fore the clouds roll by a lit - tle that's the sto - ry of, that's The Glo - ry Of  
 Love. As long as there's the two of us we've got the world and all its  
 charms. And when the world is through with us we've got each oth - ers arms. You've got to  
 win a lit - tle, lose a lit - tle and al - ways have the blues a lit - tle. That's the sto - ry of,  
 that's The Glo - ry Of Love. You've got to Love.

## GONE WITH THE WIND

Copyright © 1937 by Bourne Co.  
Copyright RenewedWords and Music by HERB MAGDISON  
and ALLIE WRUBEL

Easy Swing

Gone With The Wind, just like a leaf that has blown a - way Gone With The Wind.  
 My ro-mance has flown a-way. Yes - ter-day's kiss - es are still on my lips,  
 I had a life - time of Heav - en at my fin-ger tips, but now all is gone.  
 Gone is the rap - ture that thrilled my heart, Gone With The Wind. The glad - ness that  
 filled my heart, just like a flame, love burned bright-ly then be-came an emp - ty smoke dream that has  
 gone, Gone With The Wind.

**GODFATHER II**

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By NINO ROTA

**Slowly**

Em Am6/E Em Em/G Am6 B Am Am7 D7(sus) D7

G Gmaj7 C F/A 3 B7 Em Gdim E7

Am Am/C Bm7b5 E7 Am F#7

B7sus B7 N.C. Em Am6/E Em Em/G Am6

B Am Am7 D7sus D7 G Gmaj7C F/A 3 B7 Em

**THE GODFATHER WALTZ**

Copyright © 1972 by Famous Music Corporation

By NINO ROTA

**Moderately**

Dm Gm

Dm A7 Dm Gm

Dm A7 Dm B♭

Gm A7 Dm Fine Gm E♭/G

Dm Gm D Gm

Dm Gm Am E7 E7sus Am D.C. al Fine

## A GOOD MAN IS HARD TO FIND

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By EDDIE GREEN

Moderately

A Good Man \_\_\_\_\_ Is Hard To Find; \_\_\_\_\_ You al - ways get \_\_\_\_\_ the oth - er kind. Just

when you think that he is your pal — you look for him and find him fool-ing 'round some oth - er gal. Then you

rave; \_\_\_\_\_ you ev - en crave — to see him lay - ing in his grave. \_\_\_\_\_ So, if your

man is nice, take my ad - vice — and hug him in the morn - ing. Kiss him ev - 'ry night, —

Give him plen - ty lov - in', treat him right, — for a good man now-a - days — is hard to find. —

B-34  
1-150

## GOODNIGHT IRENE

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Ludlow Music, Inc., New York, NYWords and Music by HUDDIE LEDBETTER  
and JOHN A. LOMAX

Moderate Waltz Tempo

Last Sat - ur - day night I got the mar - ried. \_\_\_\_\_ Me and my wife set - tled in the

Some - times I live in the coun - try. \_\_\_\_\_ Some - times I live in the

down. \_\_\_\_\_ Now me and my wife are part - ed. \_\_\_\_\_ I'm gon - na take an - oth - er

town. \_\_\_\_\_ Some - times I have a great no - tion \_\_\_\_\_ to jump in - to the

stroll river down - town. \_\_\_\_\_ } I - rene, good - night \_\_\_\_\_

down and drown. \_\_\_\_\_ } Bbdim D7

I - rene, good - night. \_\_\_\_\_ Good - night, I - rene, Good - night, I -

I'll see you in my dreams. \_\_\_\_\_ 1 G D7 2 G

rene. \_\_\_\_\_ dreams. \_\_\_\_\_

# GOODNIGHT, IT'S TIME TO GO

Copyright © 1953, 1954 (Renewed) by Arc Music Corp.

Words and Music by JAMES HUDSON  
and CALVIN CARTER

**Slow Beat**

Chords: G, Em, Am7, D7, G, Em, Am7, D7, G, G7.  
 Chords: C, Cm, G, Am7, D7, G, G7, C6, Cm6.  
 Chords: G, G7, C, G, G7, C6, Cm, G, F9, E7.  
 Chords: A7, D7, G, Em, Am7, D7, G, Em.  
 Chords: Am7, D7, G, G7, C, Cm, G, Am7, D7, G6.  
 Chords: F, D7, G, G7, Bbm, F, G7.

Lyrics:  
 Good-night, sweet-heart, well it's time to go... Good-night, sweet-heart, well, it's time to go... I hate to leave you, but I  
 real - ly must say, — Good-night, sweet - heart, good - night. night. Well it's three - o' - clock in the  
 morn - ing. Ba - by, I just can't treat you right. Well, I hate to leave you ba - by. Don't mean may-be, be -  
 cause I love - you so. Good-night, sweet-heart, well, it's time to go... Good-night, sweet-heart, well, it's  
 time we go. I hate to leave you, but I real - ly must say, — Good-night, sweet - heart, good - night.

# GOT A DATE WITH AN ANGEL

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Published in the U.S. by Chappell & Co.Words by CLIFFORD GREY and SONNY MILLER  
Music by JACK WALLER and JOSEPH TURNBRIDGE

**Moderately**

Chords: F, D7, Gm, Bbm, F, G7.  
 Chords: C7, C+, F, C7, F, D7, Gm, Bbm, F.  
 Chords: G7, C7, C+, F, F+, Bb, A, D7.  
 Chords: G, C7, F, A7, D7, G7, Gm, C7, F, D7.  
 Chords: Gm, Bbm, F, G7, C7, C+, F, C+.

Lyrics:  
 Got A Date With An An - gel, Got to meet her at sev - en, Got A Date With An An - gel, And  
 I'm on my way to Heav-en. She's so love-ly be - side me, And what-ev - er be - tide me, Got an an - gel to  
 guide me, So I'm on my way to Heav - en. Soon I'll hear the bells ring out, And the cho - ir will  
 sing out, when the pearl - y gates swing out She'll beck - on to me. I've been wait-ing a life - time,  
 For this eve-ning at sev - en, Got A Date With An An - gel And I'm on my way to Heav-en. Heav-en.

# **GOIN' OUT OF MY HEAD**

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Words and Music by TEDDY RANDAZZO  
and BOBBY WEINSTEIN

## **Moderately Slow Rock**

Sm7

A musical score for a piano/vocal/guitar arrangement. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melody line with various note values and rests, accompanied by harmonic chords indicated by Roman numerals and symbols like Cm7, Cmaj7, C7b5, and Fmaj7. The bottom staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. It provides harmonic support with sustained notes and bass lines corresponding to the chords in the upper staff.

F6 Fm7 B♭9 E♭ Gm E♭ Gm

— o - ver you. I want you to want me, I need you so bad-ly. I  
— o - ver you. I see you each morn - ing, but you just walk past me. You

A musical score for a vocal performance. The score consists of a single staff with a treble clef. The key signature starts with A♭, followed by B♭9, then I Cmaj7, 2 Cmaj7, G7, and Cmaj7. The lyrics are: "can't think of an - y-thing but you. \_\_\_\_\_ And I ist. \_\_\_\_\_ Go-in' Out Of My Head o - ver". The vocal line includes several grace notes and slurs.

A musical score for a solo instrument, likely a flute or recorder, featuring a treble clef staff. The score consists of two lines of music with corresponding lyrics below. The first line starts with a F major chord, followed by a C major 7 chord (with a three-beat measure), a D minor 7 chord, another C major 7 chord, an F major chord, another C major 7 chord, an F major chord, another C major 7 chord, an F major chord, and a final C major 7 chord. The second line continues the lyrics: "you, \_ out of my head \_\_ o - ver you. \_ Out of my head day \_ and night, night and day and right wrong \_ or right." Measure numbers 1 through 10 are indicated above the staff.

A musical score for a piano or voice. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of eight measures. Measure 1: C major, 3 eighth notes. Measure 2: D/F# major, 3 eighth notes. Measure 3: Fm6, 3 eighth notes. Measure 4: C/E major, 3 eighth notes. Measure 5: Eb dim7, 3 eighth notes. Measure 6: G7, 3 eighth notes. The lyrics "I must think of a way in to your heart. There's no reason why my being" are written below the notes.

F#dim7 Dm/G G7 Cm7 Cmaj7 Repeat and Fade

shy should keep us a - part. \_\_\_\_\_ And I think I'm Go - ing Out Of My Head. Yes. I

## **THE GLOW WORM**

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Modern Version by JOHNNY MERCER  
Original Lyric by LILLA CAYLEY ROBINSON  
Music by PAUL LINCKE

## Medium jump

A musical score for 'Glow-worm' in G major. The score consists of three staves of music. The first staff starts with a C-clef, the second with a G-clef, and the third with a C-clef. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the second staff. The lyrics are: "Glow, lit - tie glow - worm, fly of fire, — Glow like an in - can - des - cent wire, — Glow, lit - tie glow - worm, glow and glim-mer, Swim thru the sea of night, little swim-mer; Glow, lit - tie glow - worm, turn the key on, You are e-quipped with tail light ne - on; Shine, lit - tie glow - worm, glim - mer, (glim-mer) Shine, lit - tie glow - worm, glim - mer! (glim-mer!)". The music includes various note values such as eighth and sixteenth notes, and rests.

G7

This night could use a lit - tle bright-nin', Light up, you li'l ol' bug of light-nin',  
 See how the shad - ows deep and dark - en, You and your chick should get to spark-in',  
 I don't know who you took a shine to, Or who you're out to make a sign to,  
 Shine, lit - tle glow - worm, glim - mer, (glim-mer,) Shine, lit - tle glow - worm, glim - mer! (glim-mer!)

D7

When you got - ta glow, you got - ta glow, — Glow, lit - tle glow - worm, glow.  
 I got — a gal that I love so, — Glow, lit - tle glow - worm, glow.  
 I got — a gal that I love so, —  
 Light — the path, be - low, a - bove, — And

1-2  
G7 C

C

Glow, lit - tle glow - worm, — Put on a show — worm, — Glow lit - tle

D♭9

Dm7 D♭7 C

glow - worm, glow. — lead us on to Love!

4 G7 C

## GONNA GET ALONG WITHOUT YA NOW

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Words and Music by  
**MILTON KELLEM**

Moderately, with a Beat

F Am Gm7 C7 Fmaj7 F

Got a - long with-out - ya be - fore I met - ya Gon-na Get A-long With-out Ya Now. — Gon-na find some - bod - y

Am Gm7 C7 Fmaj7 Dm7

twice as cute - 'cause ya did - n't love me an - y - how. — { You ran a - round - with ev - 'ry girl in town, — and ya  
 I lost my mon - ey and I lost my pride. — Did - n't

Gm7 C9 Fmaj7 Dm7

nev - er cared - if it got me down. — You had me wor - ried al - ways on my guard.. But ya  
 have much mon - ey, but I real - ly tried. — It made you hap - py when you made me cry. — And ya

Gm9 C9 F Am Gm7 C7

laughed at me - 'cause I tried so hard. } Boom, boom. Boom, boom. Gon-na Get A-long With-out Ya Now. —  
 broke my heart - so I said good-bye. }

Fmaj7 § F Am Gm7 C7

— Boom, boom. Boom, boom. Gon-na Get A-long With-out Ya Now. — Got a - — Boom

1 Fmaj7 2 D.S. and Fade Fmaj7

## GONNA BUILD A MOUNTAIN

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Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Moderately Bright E♭ Fm7 E♭ Fm7 E♭ Fm7 E♭ Fm7 E♭ Fm7

1. Gon-na Build A Moun-tain day-dream heav-en From a lit-tle hill. Gon-na Build A Moun-tain Gon-na push that day-dream Gon-na build a heav-en

E♭ Fm7 B♭7 E♭maj9 E♭7 A♭maj7

least I hope I will. up the moun-tain slope. Gon-na Build A Moun-tain Gon-na build a day-dream. If I build my moun-tain Gon-na build it high. Gon-na see it through. with a lot of care.

D♭9 E♭ Cm7 Fm7 B♭7 E♭ Fm7 E♭ 1,2 E♭ Fm7 E♭ 3 E♭ B7

I don't know how I'm gon-na do it on - ly know I'm gon-na try. 2. Gon-na build a  
Gonna Build A Moun-tain and a day-dream gon-na make 'em both come true.  
And take my day-dream up the moun-tain heav-en will be wait-ing

N.C. E F♯m7 E F♯m7 E F♯m7 E F♯m7

4. When I've built that heav-en as I will some day And the Lord sends Ga-briel

E F♯m7 B7 N.C. E E9 Amaj7

— to take me a-way, Wan-na fine young son to take my place

D9 E C♯m7 F♯m7 B7 E D9 C7 Gm7 F

I'll leave a son in my heav-en on earth, With the Lord's good grace. With a fine young son

Cm6 B♭maj7 E♭9 F Dm7 Gm7 F

to take my place I'll leave a son in my heav-en on earth with the good Lord's grace.

## GOOD DAY SUNSHINE

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately (♩ played as ♩)

B F♯ B F♯ E7

Good Day — Sun — shine, Good Day — Sun — shine, Good Day — Sun —

A F♯7 B7 E7 A

- shine. { I need to laugh and when the sun is out I've got some-thing I can laugh a - bout. I feel  
Then we'd lie be-neath a shad-y tree, I love her and she's lov-ing me. She feels

F♯7 B7 E7 A B F♯

good good in a spe-cial way, I'm in love and it's a sun-ny day. — } Good Day — Sun —

she knows she's look-ing fine, I'm so proud to know that she is mine. — }

B F# E7  
To Coda E7  
shine, Good Day Sun - shine, Good Day Sun - shine. We take a

A F#7 B7 E7 A D B7  
walk the sun is shin-ing down, burns my feet as they touch the ground.

E7 A7 D D.C. al Coda CODA E7 B F#7  
Good Day Sun - shine, Good Day Sun -

B F#7 E7 F7 Repeat and Fade  
shine. Good Day Sun - shine, Good Day Sun - shine.

## GOOD LUCK CHARM

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and Rachel's Own Music (c/o A. Schroeder International Ltd.)

Words and Music by AARON SCHROEDER  
and WALLY GOLD

Moderately

B♭ E♭ B♭ F7 B♭ B♭  
Don't want a four leaf clover; don't want an old horse shoe. Want your kiss 'cause I  
Don't want a sil - ver dol-lar; rab-bit's foot on a string. The hap - pi - ness in your  
I found a luck - y pen - ny, I'd toss it a-cross the bay. Your love is worth all the

E♭ F7 B♭ N.C. F7  
just can't miss - with a Good Luck Charm like you. } Come on and be my lit - tle  
warm ca - ress - no rab - bit's foot that can bring. say: } Come on and be my lit - tle  
gold on earth; no won - der that I can bring. say: } Come on and be my lit - tle

B♭ F7  
Good Luck Charm. Uh-huh - huh, you sweet de - light.. I want a Good Luck Charm a-hang - in'

on my arm - To have, to have, to hold, to hold to - night.  
C7 F7 B♭ 1 G♭7 F7  
on my arm - To have, to have, to hold, to hold to - night.

2,3 N.C. C7 F7 B♭  
Uh-huh - huh, uh - huh - huh, uh-huh - huh; oh, yeah. Uh-huh - huh,

C7 F7 1 B♭ G♭7 F7 2 B♭ E♭7 B♭  
uh - huh - huh, uh, to - night. (3.) If

## GREASE

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Words and Music by  
BARRY GIBB

Moderately, with a beat

The musical score for 'Grease' consists of six staves of music with lyrics. The first staff starts with Bm, followed by E, Bm, E, Bm, F#m7, Em7, and D. The lyrics are: "I solve my prob-lems and I see the light. We got a lov-in' thing. We got-ta feed it right. There ain't no dan-ger we can". The second staff starts with C, followed by Bm, E, Bm, F#m7, and G. The lyrics are: "go too far... We start be - liev - in' now that we can be who we are. Grease is the word." The third staff starts with Bm, followed by E, Bm, E, Bm, and F#m7. The lyrics are: "They think our love is just a grow - in' pain. Why don't they un-der - stand. it's just a cry - in' shame? We take the pres-sure and we throw a-way. Con - ven - tion - al - i - ty be-longs to yes - ter - day." The fourth staff starts with Em7, followed by D, C, Bm, E, Bm, F#m7, and Bm. The lyrics are: "Their lips are ly - ing. On - ly real is real. We stop the fight right now. We got to be what we feel. There is a chance that we can make it so far. We start be - liev - ing now that we can be who we are. Grease is the word." The fifth staff starts with Em7, followed by Bm. The lyrics are: "It's got a groove. It's got a mean - ing. Grease is the time, is the place, is the mo - tion." The sixth staff starts with Em7, followed by To Coda + G, G, A, Em7, F#m7, and Bm. The lyrics are: "Grease is the way we are feel - ing. - ing. This is a life of il - lu - sion, wrapped up in trou - bles, laced in con - fu - sion. What are we do - ing here? - ing. CODA G Bm". The score includes various chords like Bm, E, F#m7, Em7, D, C, G, A, and Bm, along with specific lyrics and a coda section.

## GREAT BALLS OF FIRE

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Words and Music by OTIS BLACKWELL  
and JACK HAMMER

Bright Rock

The musical score for 'Great Balls of Fire' consists of six staves of music with lyrics. The first staff starts with C N.C., followed by F7 N.C. The lyrics are: "You shake my nerves and you rat - tle my brain. Too much love drives a man in - sane. Instrumental". The second staff starts with G7 N.C., followed by F7 N.C. The lyrics are: "You broke my will, but what a thrill. Good - ness gra - cious, Great \_\_ Balls Of Fire!". The third staff starts with C N.C., followed by F7. The lyrics are: "I laughed at love 'cause I thought it was fun - ny. You came a - long and you moved \_\_ me, hon - ey.". The fourth staff starts with G7, followed by F7, C N.C. The lyrics are: "I changed my mind, love's just fine. Good - ness gra - cious, Great \_\_ Balls Of Fire! Instrumental ends". The score includes various chords like C, F7, G7, N.C., and specific lyrics describing the intensity of love and its effects.

F7

Kiss me, ba - by. Woo, \_\_\_\_\_ it feels good.

F7 G7

Hold me, ba - by. { Girl, just let me love you like a lov - er should. - I want to love you like a lov - er should. - } You're fine, -

C

so kind. - I'm gon-na tell the world that you're mine, mine, mine, mine. - I chew my nails and I

F7 G7 F7

twid - dle my thumb. - I'm real ner - vous but it sure is fun. - Come on, ba - by, you're driv - ing me cra - zy.

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

Good - ness gra - cious, Great \_\_ Balls Of Fire! Good - ness gra - cious, Great \_\_ Balls Of Fire!

## GUITAR BOOGIE SHUFFLE

By ARTHUR SMITH

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Moderately Bright Shuffle

E♭6 A♭7

E♭6 B♭7 To Coda ♀ E♭6

A♭7 E♭6 B♭7

E♭6

A♭7 E♭6

B♭7 E♭6

B♭7 E♭6

B♭7 E♭6

D.C. al Coda CODA ♀ E♭6

B♭7 A♭maj7 B♭7 E♭6

## GUILTY

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Words and Music by BARRY GIBB,  
ROBIN GIBB and MAURICE GIBB

**Moderately**  
Cmaj7

Shad - ows \_ fall - ing ba - by      We stand a - lone \_      Out on the street \_ an - y-bod - y you meet . got a heart -

- ache      of their own.      Am      Em7      Am      Em7

You got a rea - son for liv - ing you      bat - tle \_ on \_\_\_\_\_      with the love you're liv - in' on \_\_\_\_\_ you got - ta be

D      Gm      D      Gm      D      C

mine. \_\_\_\_\_      We take it a - way \_\_\_\_\_      It's got - ta be night \_ and      day just a mat-ter of time \_

D      §§ Cmaj7

And we got noth-ing to be Guil - ty \_ of      our love \_\_\_\_\_ will climb an - y moun - tain

G11      Cmaj7

near or \_ far      we are \_\_\_\_\_ and we nev - er let \_ it end. \_\_\_\_\_ We are de - vo -

Am      Cmaj7

- tion \_\_\_\_\_ And we got noth-ing to be sor - ry \_ for      our love \_\_\_\_\_ is one in a mil - lion

G11      Cmaj7

Eyes can \_ see \_ that we \_\_\_\_\_ got a high - way to the sky. \_\_\_\_\_ I don't wan-na hear \_

Am      To Coda ♫ Cmaj7

— your \_\_\_\_\_ good - bye. \_\_\_\_\_ Pul - se's\_ rac - ing dar - ling

how grand we are \_      Lit-tle by lit - tle we meet \_ in the mid - dle there's dan - ger in \_ the dark

Dm      G11      Fmaj7

Make it a crime \_ to be out \_ in the cold. \_\_\_\_\_ You got a rea - son for liv-in' you bat -

E♭maj7      D      Gm

- tle \_ on      with the love \_ you're build - in' on \_ you got - ta be mine. \_\_\_\_\_ We take it a - way ..

D Gm D C D

It's got-ta be night and day just a mat-ter of time And we got noth-ing to be

CODA

$\oplus$  Cmaj7 Am

bye. \_\_\_\_\_ Don't wan-na hear \_\_\_ your \_\_\_\_\_ good -

Cmaj7 Am D11 D.S. and Fade

bye I don't wan-na hear \_\_\_ your \_\_\_ And we got noth-ing, and we got noth-ing to be

## GONE FISHIN'

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Words and Music by NICK KENNY  
and CHARLES KENNY

**Slowly, with a lilt**

Browny, with a line

F F7 B $\flat$  3 C7 F F7 B $\flat$  3 C7 F F7

1. Gone Fish-in' \_\_\_\_ There's a sign up-on his door. Gone Fish-in' \_\_\_\_ He ain't work-in' an-y-more. There's his hoe out in the sun where he  
2.,3. (See additional lyrics)

B $\flat$  B $\flat$ m6 Dm7 G7 Gm7/C C7 F F7 B $\flat$  3 C7

left a row half done He said, "Hoe-in' ain't no fun," He ain't got no am-bi-tion Gone Fish-in' \_\_\_\_ By a sha-dy wa-dy pool. I'm

F F7 B $\flat$  3 C7 F F7 B $\flat$  B $\flat$ m/D $\flat$  C7 F Cm/E $\flat$  D7

wish-in' \_\_\_\_ I could be that kin-da fool I'd say no more work for mine On my door I'd hang a sign Gone Fish-in' \_\_\_\_ in -

Gm7 C7 1,2 F Fmaj7 A $\flat$ m6 Gm7 C7 || 3 F B $\flat$  F

stead of just a - wish - in.' \_\_\_\_\_ Gone wish - in.' \_\_\_\_\_

### *Additional Lyrics*

- 2. Gone Fishin'...see him snoozin' by a brook**  
Gone Fishin'...didn't even bait his hook  
There's his hound dog by his side fleas are bitin' at his hide  
tired he ain't got no ambition  
Gone Fishin'...learnin' fishin' worms to swim  
I'm wishin'...he wuz me and I wuz him  
Wish I had a plane to fly here's what I'd write in the sky  
Gone Fishin'... instead of jest a - wishin'.

**3. Gone Fishin'... he don't worry 'bout no wars**  
Gone' Fishin'... left his wife to do the chores  
Cows need milkin' in the barn but he jest don't give a darn  
...See his fishin' pole is gone he's on a secret mission.  
Gone Fishin'... out where peace has never died  
I'm wishin'... all the world was by his side  
Then our guns we'd throw away grab a fishin' pole and say,  
"Gone Fishin'"...instead of jest a-wishin'.

## GIRLS JUST WANT TO HAVE FUN

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8 Music Square West, Nashville, TN 37203

Words and Music by  
ROBERT HAZARD

Bright Rock beat

G

I come home in the morning light. My mother says, "When you gonna leave?"  
The phone rings in the middle of the night. My father yells, "What you gonna do?"  
Some boys take a beautiful girl and hide her away from the light.

C

live your life right? Oh, Mother dear, we're not the fortunate ones.  
do with your life? Oh, Dad-dy dear, you know you're still num-ber one.  
rest of the world. I want to be the one to walk in the sun.  
And But Oh,

Em D C

girls, they want to have fun. Oh, Girls Just Want To Have Fun.

Em7 C D

girls just want to have...

G Em

That's all they really want: some fun.

G Em D C

When the working day is done, oh, girls, they want to have fun. Oh,

Em D G Em7 To Coda C D

Girls Just Want To Have Fun.

CODA

$\phi$  C D G Em C D G

They just wanna, they just wanna.  
They just wanna, they just wanna.

Em C D G Em C D G

just wanna.  
Girls, Girls Just Want To Have Fun.

Repeat and Fade  
Em C D

# **SPEAK SOFTLY, LOVE**

(Love Theme)

Copyright © 1972 by Famous Music Corporation

Words by LARRY KUSIK  
Music by NINO ROTA

**Slowly**

Chords indicated above the staves:

- Staff 1: Cm, Fm/C, Cm, Cm/E♭
- Staff 2: Fm, Cm, Cm/G, G7sus, G7, Cm
- Staff 3: B♭7/D, B♭7, E♭, D♭/F, Fm6/A♭, G, N.C., Cm, Fm/C
- Staff 4: Cm, Fm/C, Cm, Fm6/C, Cm, Fm/C, Fm
- Staff 5: Cm, Cm/G, G7sus, G7, 1 Cm, 2 Cm

Lyrics:

Speak Soft - ly, Love, and hold me warm a - gainst your heart. I feel your words, the ten - der, trem - bling mo - ments

start. We're in a world \_\_\_ our ver - y own, shar-ing a love that on - ly few have ev - er known. Wine col - ored

days warmed by the sun, deep vel - vet nights \_\_\_ when we are one. Speak Soft - ly, Love, so no one hears us but the

sky. The vows of love we make will live un - til we die. My life is yours \_\_\_ and all be -

cause you came in - to my world with love so soft - ly, love. Speak Soft - ly, love.

### A GUY IS A GUY

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Words and Music by  
OSCAR BRAND

Moderately

F C7 3 F B<sub>b</sub> F

I walked down the street like a good girl should. He followed me down the street like I knew he would, be-cause A Guy Is A Guy where-  
walked to my house like a good girl should. He followed me to my house like I knew he would, be-cause A Guy Is A Guy where-

C7 1 F C7 F 2 F C7 F B<sub>b</sub>

ev - er he may be. So lis - ten and I'll tell you what this fel - ler did to me. I  
ev - er he may be. So lis - ten while I tell you what this fel - ler did to me. I nev - er saw the

F B<sub>b</sub> C7 F F7 B<sub>b</sub> F Dm7 G7

boy be - fore, so noth - ing could be sil - li-er. At clos - er range his face was strange, but his man-ner was fa -

C7 F C7 3 F B<sub>b</sub> F

mil - i-ar. So I walked up the stairs like a good girl should. He fol-lowed me up the stairs like I knew he would, be-cause A

C7 F C7 F B<sub>b</sub> F

Guy Is A Guy where - ev - er he may be. So lis - ten and I'll tell you what this fel - ler did to me. —

B-43 T-70

# HAIL TO THE CHIEF

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**Slowly**

A musical score for a four-part vocal arrangement. The top staff starts with a C chord. The second staff starts with a C chord. The third staff starts with a G7 chord. The fourth staff starts with a C chord. The music consists of four staves of music with various notes and rests. Chords are indicated above the staves: C, G7, C, F, C, G7, C, G7, Am, G7, C, F, C, G7, C.

HALLELUJA

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**Words and Music by SHIMRIT ORR  
and KOBI OSHRAT**

**Slowly**

**Slowly**

**A♭**

Hal - le - lu - ja, \_\_\_\_\_ sing the song. \_\_\_\_\_ Hal - le - lu - ja, \_\_\_\_\_

**Fm** **E♭m7** **A♭9** **D♭** **G♭9** **A♭** **Cm**

we'll fol - low a - long \_\_\_\_\_ with a sim - ple word, a sin - gle word, we bless the sky, the  
don't throw it a - way. Fly and spread your wings high to try, be free a - gain like a

**Fm** **B♭m7** **E♭7** **E♭7♯5** **A♭**

tree, the bird, — and we fill our hearts with joy, Hal - le - lu - ja.) Hal - le - lu - ja, \_\_\_\_\_

but - ter - fly, — come a - long and sing with us, Hal - le - lu - ja.) Hal - le - lu - ja, \_\_\_\_\_

**Cm** **Fm** **B♭m7**

sounds of love, \_\_\_\_\_ Hal - le - lu - ja, \_\_\_\_\_ the sun - shine a - bove, \_\_\_\_\_

**E♭7** **D♭** **Ddim7** **A♭** **C7** **Fm** **B♭m7**

Hal - le - lu - ja, \_\_\_\_\_ the bells will go ring - ing \_\_\_\_\_ and ding - ing from dawn to night, \_\_\_\_\_

**E♭7** **A♭** **E7** **A**

Hal - le - lu - ja. \_\_\_\_\_ Hal - le - ja. \_\_\_\_\_ Hal - le - lu - ja, \_\_\_\_\_

**C♯m** **F♯m** **Bm7** **E7**

hand in hand, \_\_\_\_\_ Hal - le - lu - ja, \_\_\_\_\_ all o - ver the land. \_\_\_\_\_ Hal - le -

**D** **D♯dim7** **A** **C♯7** **F♯m** **Bm7** **E7**

lu - ja, \_\_\_\_\_ let's try from the start \_\_\_\_\_ and sing it with all our hearts \_\_\_\_\_ Hal - le - lu -

A F7 Bb Dm  
ja. Hal - le - lu - ja, sounds of love, Hal - le - lu - ja,  
Gm Cm7 F7 Eb Edim7 Bb D7  
the sun - shine a - bove, Hal - le - lu - ja, the bells will go ring - ing  
Gm Cm7 F7 Bb  
and ding - ing from dawn to night, Hal - le - lu - ja!

## HAIL, HAIL, THE GANG'S ALL HERE

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Lively

G D7  
Hail, Hail, The Gang's All Here, What the heck do we care, what the heck do we care,  
G D7 G  
Hail, Hail, The Gang's All Here, What the heck do we care now!

## THE HALLS OF IVY

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Words and Music by HENRY RUSSELL  
and VICK KNIGHT

Slowly F C7 F Bb D7 Gm C7 F Bb  
Oh, we love The Halls Of I - vy that sur - round us here to - day. And we will not for - get tho' we be  
F C7 F C7 F Bb D7 Gm  
far, far a - way. To the hal - low'd Halls Of I - vy Ev - 'ry voice will bid fare - well, And  
C7 F Bb F C7 F Am  
shim - mer off in twi - light like the old ves - per bell. One day a hush will fall, The  
D7 E7 Am E E7 Am D7 E7  
foot-steps of us all will ech - o down the hall and dis - ap - pear, But as we sad - ly start our jour-neys far a-part, A  
Am C#7 Gm7 C7 F C7 F Bb D7  
part of ev - 'ry heart will lin - ger here in the sa - cred Halls Of I - vy Where we've lived and learned to  
Gm C7 F Bb F C7 1 F 2 F  
know that thru' the years we'll see you in the sweet af - ter - glow. Oh, we glow.

## HALLELUJAH I LOVE HIM (HER) SO

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Words and Music by  
RAY CHARLES

Moderately

F Bb Bdim7 F Bb Bdim7 C7 F

Let me tell you 'bout a boy I know..  
(girl) He is my ba - by and he lives next door.  
(She) Ev - 'ry morn-ing 'fore the

F7 F7#5 Bb Bdim7 F A7/E Dm Bb7

sun comes up— He brings my cof - fee in my fav - 'rite cup.— That's why I know,— yes, I know,— Hal - le -  
(She)

G7 C7sus F Bb Bdim7 F

lu - jah, I just love him so.— Now if I call him on the tel - e-phone., And tell him that I'm  
(her)

F7 F7#5 Bb9 A9 G7 C7

all a - lone, By the time I count from one to four,— I hear him on my door.—

F Bb Bdim7 F Bb Bdim7 C7

In the eve - ning when the sun goes down,— When there is no-bod - y else a - round,

F F7 F7#5 Bb Bdim7

He kiss - es me — and he holds me tight... He tells me, "Ba - by ev - 'ry-thing's all right."— That's why I  
(She) (She)

F A7/E Dm Bb7 G7 C7sus F Bb7 F

know,— yes, I know,— Hal - le - lu - jah, I just love him so.

## HAPPY BIRTHDAY SWEET SIXTEEN

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Words and Music by HOWARD GREENFIELD  
and NEIL SEDAKA

Moderately

F A7 Dm

To - night's the night,— I've wait - ed for, — Be - cause you're  
What hap - pened to — that fun - ny face? — My lit - tle  
If I should smile — with sweet sur -prise, — It's just that

F7 Bb Bdim7

not a ba - by an - y - more. You've turned in - to the pret - ti - est  
tom - boy now wears sat - ins and lace. I can't be - lieve my eyes; — you're  
you've grown up be fore my ver - y eyes, you've turned in - to the pret - ti - est

F/C D7 G7 1 C7

girl I've ev - er seen. — Hap - py Birth - day Sweet Six - teen. —  
just a teen-age dream. —  
girl I've ev - er seen. —

2,3  
C7 F Fine C7 F

Birth - day Sweet Six - teen. When you were on - ly six, I was your big

C7 F

broth - er; Then when you were ten, we did - n't like each oth - er.

D7 Gm7

When you were thir - teen, you were my fun - ny val - en - tine. But

G7 C7 Gm7 C7 D.C. al Fine

since you've grown up your fu -ture is sewn up, from now on, you're gon - na be mine; So,

## HAPPY DAYS

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Words by NORMAN GIMBEL  
Music by CHARLES FOX

Brightly

F Dm Gm C A

Sun - day, Mon - day, Hap-py Days! Tues - day, Wednes-day, Hap-py Days! Thurs - day, Fri - day,

Dm B♭ C B♭ C B♭ B C

Hap-py Days! Sat - ur - day, what a day. Rock-ing all week with you.

F Dm B♭ C B♭ C F

This day is ours. Won't you be mine? This day is ours.

Dm B♭ C F

Oh, please be mine. Hel - lo, sun - shine, good-bye rain. She's

B♭ G C

wear-ing my school\_ ring on a chain. She's my stead - y, I'm her man. I'm gon-na love her all -

F Dm B♭ C

I can. This day is ours. Won't you be mine?

F Dm B♭ C F

This day is ours. Oh, please be mine. These Hap - py Days -

Dm B♭ C B♭ B/C F

are yours and mine. These Hap - py Days - are yours and mine, Hap - py Days!

## HANG ON SLOOPY

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Words and Music by BURT RUSSELL  
and WES FARRELL

Moderately

The sheet music for "Hang On Sloopy" features two staves of musical notation with lyrics underneath. The first staff starts in F major and includes chords F, B♭, C7, B♭, F, B♭, C, B♭, F, B♭, C7, and B♭. The second staff continues with chords F, B♭, C7, B♭, F, B♭, C7, B♭, F, B♭, C7, and B♭. The lyrics describe a person named Sloopy living in a bad part of town, being loved despite being put down, and being invited to say something. The music ends with a D.C. and Fade to F7.

Hang On Sloopy, Sloopy hang on.  
Sloopy lives in a ver - y bad \_ part of  
Sloopy I don't care what your dad-dy  
town. All the girls I know they try to  
do. Don't you know lit - tle girl I'm  
put in my Sloo - py love with you.  
Come on Sloo - py. Come on girl. Say  
yeah, yeah, yeah, good, good, good, good,  
good, good, good, good. Oh, I wan-na say  
Ah. Now I want you to tell me some-thing ba - by.  
Well, don't it make you feel cra - zy. I wan-na say Ah.  
D.C. and Fade  
F7

## HAPPY TALK

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

The sheet music for "Happy Talk" features two staves of musical notation with lyrics underneath. The first staff starts in F major and includes chords F, F+, B♭, G7, C7sus, Gm7, C7, and F. The second staff continues with chords Fmaj7, F7♯5, B♭, E♭9, F, D7b9, D7, Dm7, and G9. The lyrics involve dreams, reality, and moonlight. The music ends with a Trio section, followed by a final section with chords Gm, F, and C7.

Hap - py Talk, keep talk - in' Hap-py Talk, \_\_\_\_\_  
Talk a-bout things you'd like to do.  
You got - ta have a dream If you don't have a dream How you gon - na  
have a dream come true? true? Talk a - bout a moon  
Float - in' in de sky Look - in' like a lil - y on a lake; Talk a - bout a  
bird Learn - in' how to fly. Mak - in' all de mu - sic he can make.  
D.C. al Fine  
Gm C B♭ D♯dim C7

## HAPPY HOLIDAY

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Copyright Renewed

Words and Music by  
IRVING BERLIN

**Slowly**

Hap - py Hol - i - day, ————— Fm7 Bb7  
Hap - py Hol - i - day. ————— While the  
mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py Hol - i - day,  
Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb  
— Hap - py Hol - i - day. ————— May the cal - en - dar keep bring - ing hap - py  
Fm7 Bb7 Eb F7 Bb Cm7  
hol - i - days to you. Hap - py Hol - i - day, ————— Hap - py Hol - i - day.  
F7 Bb6 Gm7 Cm7 F7 Bb6  
— While the mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py  
Cm7 F7  
Hol - i - day, ————— Hap - py Hol - i - day. ————— May the  
Bb Gm7 Cm7 F7 Bb  
cal - en - dar keep bring - ing hap - py hol - i - days to you.

## HAPPY TRAILS

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Words and Music by  
DALE EVANS

**Moderately**

Eb Edim7 Bb7  
Hap - py Trails to you ————— un - til we meet a - gain. Hap - py  
Bb7#5 Eb  
Trails to you, keep smil - in' un - til then. Who  
Eb7 Ab C7  
cares a - bout the clouds when we're to - geth - er? Just sing a song and bring the sun - ny  
F9 Bb7 Eb  
weath - er. Hap - py Trails to you till we meet a - gain.

## THE HAPPY WANDERER

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Santa Barbara, California

Words by ANTONIA RIDGE  
Music by FRIEDRICH W. MOLLER

**Brightly** B♭

1. I love to go wan - a wan - der - der - ing, A - long - the  
2. love to go wan - a wan - der - der - ing, A - long - the  
3.-5. (See additional lyrics)

moun - tain track, And So as I go, I it love to sing, My  
in the sun, So joy - ous - ly calls to me, "Come!"

E♭ Cm B♭ F7 B♭ CHORUS F7 B♭

knap - sack on my back. Val - de - ri Val - de - ra  
join my hap - py song!" Val - de - ra

F7 B♭ F7 Val - de - ha ha ha ha Val - de - ri Val - de -

B♭ E♭ Cm B♭ F7 1,2,3,4 B♭ Last time only B♭

ra, My "Come!" knap - sack on my back. I sky!  
join my hap - py song!"

## Additional Lyrics

3. I wave my hat to all I meet,  
And they wave back to me,  
And blackbirds call so loud and sweet  
From every greenwood tree.  
CHORUS

4. High overhead, the skylarks wing,  
They never rest at home,  
But just like me, they love to sing,  
As o'er the world we roam.  
CHORUS

5. Oh, may I go a-wandering  
Until the day I die!  
Oh, may I always laugh and sing,  
Beneath God's clear blue sky!  
CHORUS

B-77  
T-80

## HAPPY, HAPPY BIRTHDAY BABY

Copyright © 1956 (Renewed) by Arc Music Corp.

Words and Music by MARGO SYLVIA  
and GILBERT LOPEZ

**Slow Beat**

C D7 G7

Hap - py, Hap - py Birth - day Ba - by. Al - though you're with some - bod - y new. Thought I'd drop a line to

Dm7 G7 Dm7 G7#5 C N.C. C

say that I wish this - hap - py day would find me be - side you. Hap - py, Hap - py Birth - day Ba - by.

D7 G7 Dm7 G7 Dm7 G7

No, I can't call you my ba - by. Seems like years a - go we met on a day I - can't for - get. 'Cause that's when we fell in

C Fm C N.C. F C

love. Do you re - mem - ber the names we had for each oth - er?

C+ D7 G7 N.C. 3  
I was your pret-ty; you were my ba-by. How could we say good-bye? Hope I did-n't spoil your

C D7 G7 Dm7 G7  
birth-day. I'm not act-ing like a la-dy. So I'll close this note to you with good luck and wish-es

Dm7 G7 1 C N.C. 2 C Fm C  
too. Hap-py, Hap-py Birth-day Ba-by. Hap-py, Hap-py Birth-day Ba-by.

## HARLEM NOCTURNE

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Words by DICK ROGERS  
Music by EARLE HAGEN

**Slowly**

Gm(maj9) Cm6  
Deep mu-sic fills the night deep in the heart of Har-lem and tho' the stars are bright-  
A noc-turne born in Har-lem that mel-an-cho-ly strain-

Cm(maj7) E♭7 3 D7 1 Gm6  
the dark-ness is taunt-ing me. Oh! what a sad re-frain-  
for ev-er is haunt-ing me.

2 Gm6 B♭13 Fm7 B♭13 Fm7  
The mel-o-dy clings a-round my heart strings it  
in-di-go tune it sings to the moon, the

B♭13 Fm7 B♭13 E♭9 B♭m7 E♭9 B♭m7  
won't let me go When I'm lone-ly I hear it in dreams. And some how it seems it  
alone-some re-frain of a lov-er. The mel-o-dy sighs it laughs and it cries a

N.C. 1 F7 2 Gm D7♯5  
makes me weep and I can't sleep. An wails the long night thru.

Gm6 N.C. Gm(maj9) Cm6  
Tho' with the dawn it's gone. The mel-o-dy lives e-ver

Cm(maj9) E♭7 3 D7b9 Gm6 Cm6 Gm6  
for lone-ly hearts to learn of love in a Har-lem Nocturne.

## HARBOR LIGHTS

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Words and Music by JIMMY KENNEDY  
and HUGH WILLIAMS

Slowly, with expression

I saw the Har - bor Lights They on - ly told me we were part - ing, The same old Har - bor Lights  
 That once brought you to me. I watch'd the Har - bor Lights How could I help of tears were  
 start - ing? Good - bye to ten - der nights Be-side the sil - v'ry sea. I longed to  
 hold you near and kiss you just once more, But you were on the ship and I was on the  
 shore. Now I know lone - ly nights For all the while my heart is whis - p'ring,  
 Some oth - er Har - bor Lights Will steal your love from me. I saw the me.  
 1 Eflat Eflatdim Bflat7 Eflat      2 Eflat Abflatm6 Eflat

## HAVAH NAGILAH

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B7 Em B7  
 Ha - vah Na - gi - lah Ha - vah Na - gi - lah Ha - vah Na - gi - lah v' - nis m' - cha,  
 Ha - vah Na - gi - lah Ha - vah Na - gi - lah Ha - vah Na - gi - lah v' - nis m' - cha.  
 Am B7  
 Ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, v' - nis m' - cha.  
 Ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, v' - nis m' - cha.  
 Em B7  
 U - ru u - ru a - chim, u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach,  
 Am B7 Em  
 u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach.

## HAVE I TOLD YOU LATELY

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Words and Music by  
VAN MORRISON

Slowly, with expression

The musical score consists of two staves of music. The top staff begins with a B-flat chord, followed by a Dm7 chord, then an E-flat chord, an E-flat/F chord, a B-flat chord, and a Dm7 chord. The lyrics are: "Have I Told You Late-ly that I love you? Have I told you there's no one else a-bove-". The bottom staff begins with an E-flat chord, followed by an E-flat/F chord, an E-flat major 7 chord, and a Dm7 chord. The lyrics are: "you? Fill my heart with glad-ness, take a-way all my sad-ness,". The top staff continues with a Cm7 chord, an E-flat chord, an E-flat/F chord, a B-flat chord, and a Dm7 chord. The lyrics are: "ease my trou-bles that's what you do.". The bottom staff continues with an E-flat chord, an E-flat/F chord, a B-flat chord, and a Dm7 chord. The lyrics are: "1. For the morn-in' sun in all it's glo-  
2. Instrumental". The top staff continues with a B-flat chord, an E-flat/F chord, an E-flat major 7 chord, and a Dm7 chord. The lyrics are: "ry greets the day with hope and com-fort, too... You fill my life with laugh-ter". The bottom staff continues with a Dm7 chord, a Cm7 chord, an E-flat/F chord, a B-flat chord, a Cm7 chord, and a B-flat/D chord. The lyrics are: "and some-how you make it bet-ter, ease my trou-bles that's what you do. Solo ends". The top staff continues with an E-flat major 7 chord, a Dm7 chord, and a Cm7 chord. The lyrics are: "There's a love that's di-vine and it's yours and it's mine like the sun.". The bottom staff continues with an E-flat major 7 chord, a Dm7 chord, and a Cm7 chord. The lyrics are: "And at the end of the day we should give thanks and pray to the one, to the one. Have I". The top staff continues with an E-flat/F chord, a B-flat chord, a Dm7 chord, an E-flat chord, and an E-flat major 7 chord. The lyrics are: "to the one. And Have I Told You Late-ly that I love you? Have I". The bottom staff continues with a B-flat chord, a Dm7 chord, an E-flat chord, an E-flat/F chord, and an E-flat major 7 chord. The lyrics are: "told you there's no one else a-bove you? You fill my heart with glad-ness,". The top staff continues with a Dm7 chord, a Cm7 chord, an E-flat/F chord, a B-flat chord, and a Cm7 chord. The lyrics are: "take a-way my sad-ness, ease my trou-bles that's what you do.". The bottom staff continues with an E-flat major 7 chord, a Dm7 chord, and a Cm7 chord. The lyrics are: "Take a-way all my sad-ness, fill my life with glad-ness, ease my trou-bles that's what you". The top staff continues with a B-flat chord, a Cm7 chord, a B-flat/D chord, an E-flat major 7 chord, and a Dm7 chord. The lyrics are: "do. Take a-way all my sad-ness, fill my heart with glad-ness,". The bottom staff continues with a Cm7 chord, an E-flat/F chord, and a B-flat chord. The lyrics are: "ease my trou-bles that's what you do. 6".

# HAVE YOU EVER BEEN LONELY?

(Have You Ever Been Blue?)

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Copyright Renewed

Words by GEORGE BROWN  
Music by PETER DeROSE

Moderately

F/C C G7  
Have You Ev - er Been Lone - ly? Have you ev - er been blue? Have you ev - er loved

C F C C7 F F#dim7  
some - one just as I love you? Can't you see I'm sor - ry for each mis - take I've

C G7 C E♭7 G G#dim7 D7 Dm7 G7  
made? Can't you see I've changed, dear can't you see I've paid? Be a lit - tle for -

F/C C G7  
giv - ing take me back in your heart. How can I go on liv - ing now that we're a -

E7 A7 Dm7 Dm7♭5 Fm7 C F Fm C N.C.  
part? If you knew what I've been thru you would know why I ask you Have You Ev - er Been

G7  
Lone - ly? Have you ev - er been blue?

1 C E♭dim7 G7      2 C F C

Have You Ev - er Been blue?

# HAVE YOU MET MISS JONES?

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Words by LORENZ HART  
Music by RICHARD RODGERS

Medium Swing

F F#dim7 Gm7 C7 F Dm7 Gm7  
"Have You Met Miss Jones?" Some-one said as we shook hands. She was just Miss Jones to me.

C7 F F#dim7 Gm7 C7 F Dm7  
Then I said, "Miss Jones, You're a girl who un - der-stands, I'm a man who must be

Cm7 F7 B♭ A♭m7 D♭7 G♭maj7 Em7 A7  
free." And all at once I lost my breath, and all at once was scared to death, and all at

Dmaj7 A♭m7 D♭7 G♭maj7 Gm7 C7 F F#dim7 Gm7  
once I owned the earth and sky! Now I've met Miss Jones, and we'll keep on

C7 B♭7 Am7 D7♭9 Gm7 C7  
meet - ing till we die, Miss Jones and I.

1 F Dm7 Gm7 C7      2 F

I. I.

# HE WILL BREAK YOUR HEART

(a.k.a. He Don't Love You (Like I Love You))

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Words and Music by JERRY BUTLER,  
CURTIS MAYFIELD and CALVIN CARTER

Moderately

The musical score consists of six staves of music for voice and piano. The vocal part is in G major, with lyrics provided for each staff. The piano accompaniment includes chords such as G, Em, Am7, D7, G7, C, Cm6, G, Em, Am7, D7, G, D7, G, Em7, G, Em7, G, Em, A7, D7, G, G7, C6, Cm6, G, Em, Am7, D7, G, and G. The lyrics are:

Fare thee well — I know you're leav - ing for the new love that you  
 found. the hand - some guy that you've been dat - ing. I've got a  
 feel-ing he's gon - na put you down. He don't love you —  
 like I love you. If he did he would-n't break your heart. He don't  
 love you — like I love you. He's try - ing to tear us a - part.  
 1. I've been a - lone with you in - side my mind — And in my dreams I've kissed your lips a thou-sand times. I  
 2. long to see the sun-light in your hair — And tell you time and time a - gain how much I care. Some -  
 3. Instrumental

# HELLO

Copyright © 1983, 1984 Brockman Music (ASCAP)

Words and Music by LIONEL RICHIE

Slow Ballad

The musical score consists of six staves of music for voice and piano. The vocal part is in G major, with lyrics provided for each staff. The piano accompaniment includes chords such as Am, G6, Fmaj7, G6, Fmaj7, Am, G6, Fmaj7, G6, Fmaj7, G6, Fmaj7, Am, E7/B, Am/C, E7/B, Dm, G, C, F, Bb, E, Am, E7/B, Am/C, E7/B, Dm, G, C, F, Bb, Am/E, E, 1,2 Am, G6, Fmaj7, G6, Fmaj7, Am, G6, Fmaj7, G, F, A, and G6. The lyrics are:

some-times see you pass out-side my door: — Hel-lo, is it me you're look-ing for? 1. I can  
 times I feel my heart will o - ver - flow: — Hel-lo, Hel-lo, Hel-lo, I've just got to let you know, } 2.3. 'Cause I  
 3. Instrumental

see it in your eyes, I can see it in your smile You're all I've ev - er want-ed\_ and my arms are o - pen wide\_ 'Cause you  
 won-der where you are and I won-der what you do. Are you some-where feel-ing lone-ly\_ or is some-one lov- ing you? Tell me

know just what to say — and you know just what to do — And I want to tell you so much, I love you...  
 how to win your heart — for I have - n't got a clue — But let me start by say ing, I love you...

2. I  
 3. Instrumental you.

## HAVE YOU LOOKED INTO YOUR HEART

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Words and Music by BILLY BARBERIS,  
TEDDY RANDAZZO and BOBBY WEINSTEIN

Moderately

Have You Looked In-to Your Heart? — Did you find a mem - o - ry — or two? — E - ven though the flame has  
 died may - be there's a spark in-side. Have You Looked In-to Your Heart? — Have you searched thru all your dreams?  
 — Did you ev - er find a trace — of me? — E - ven though you say we're through, that I'm not the one for  
 you. Have You Looked In-to Your Heart? — When — the eve-night sha - dows — fall up -  
 on — my win - dow pane, I — find — I'm cry - ing o - ver, — o - ver and o - ver and o - ver and o - ver a -  
 gain. Ev - er since we've been a - part — all I do is pray for your — re - turn.  
 — Take a look and you will see, may - be there's a place for me. Have You Looked In-to Your Heart?

## THE HEAT IS ON

Copyright © 1984, 1985 by Famous Music Corporation

Words by KEITH FORSEY  
Music by HAROLD FALTERMEYER

Fast Rock 'n Roll ( $\text{♩} = 160$ )

The Heat Is On, — on — the street, — in-side your head,  
 on ev - 'ry beat. — And the beat's a - live, — deep in - side.  
 The pres-ure's high, — just to stay a - live. — 'Cause The Heat Is On.  
 Oh oh oh oh, — oh oh oh oh, — caught up in the ac - tion, — I'll — be look-ing out for you.

C Gm7

Oh oh oh, oh, tell me you can feel it; tell me you can feel it; tell

To Coda <sup>1</sup> N.C. To next strain <sup>2</sup> N.C. C7 D.S.S. al Coda C7

— me do you feel it? — The Heat Is The Heat Is On. The Heat Is

On, — on the street. — The Heat Is On. The Heat Is On.

The Heat Is On. The Heat Is On.

N.C. C7 (vocal 1st time only) 1,2,3 4 D.S.

The Heat Is... On! The Heat Is... On!

**CODA**

N.C. C7

The Heat Is On, on the street. — The Heat Is On, — in-side your head. — The Heat Is  
On, The Heat Is On; — the pres-ure's high. — The Heat Is The Heat Is

1 F7 2

On, on ev -'ry beat. — The Heat Is On. The Heat Is The Heat Is  
On; the pres-ure's high. — The Heat Is On. The Heat Is The Heat Is

F7 N.C. C7 (vocal 1st time only)

On. The Heat Is... On! The Heat Is On. The Heat Is

1 2 Repeat ad lib. and Fade

The Heat Is On. The Heat Is On. The Heat Is

**HEIGH-HO**

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Copyright Renewed

Words by LARRY MOREY  
Music by FRANK CHURCHILL

March G C A7 D C G

"Heigh - Ho," "Heigh - Ho," To make your trou - bles go, Just keep on sing - ing

Ho," "Heigh - Ho," It's home from work we go, (whistle) -----

C G A7 D7 G C A7

all day long "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," For if you're feel - ing

"Heigh - Ho," "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," All sev - en in a

D C G C G D7 1 G D9 2 G

low, You pos - i - tive - ly can't go wrong with a "Heigh" "Heigh - Ho," "Heigh-Ho," "Heigh -  
row (whistle) ----- With a "Heigh" "Heigh - Ho," "Heigh-Ho," "Heigh - Ho."

A-50  
T-110

## HEART AND SOUL

Copyright © 1938 (Renewed 1965) by Famous Music Corporation

Words by FRANK LOESSER  
Music by HOAGY CARMICHAEL

Moderately, lightly rhythmical

Musical score for 'Heart and Soul' featuring lyrics and chords. The score consists of eight staves of music with lyrics underneath each staff. Chords are indicated above the notes.

**Chords:**

- F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm
- Gm C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7
- F Dm7 Gm7 C7 F Dm Gm C7 F
- F Dm7 Gm7 C7 F Dm Gm C7 F
- F7 B♭ A7 D7 G7 C7 F7 E7 A7 B♭ A7
- D7 G7 C7 F7 E7 C7 F Dm7 Gm7 C7 F Dm7
- Gm C7 F Dm Gm7 C7 A7 D7
- Gm C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7b9 F

**Lyrics:**

Heart And Soul — I fell in love with you. Heart And Soul — the way a fool would do, mad - ly —  
— be-cause you held me tight and stole a kiss in the night. Heart And Soul — I begged to be a-dored.  
Lost con - trol — and tum-bled o - ver-board, glad - ly — that mag - ic night we kissed there in the  
moon-mist. Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be - fore were  
mine so strange - ly will - ing. But now I see — what one em-brace can do. Look at me,  
— it's got me lov - ing you mad - ly, — that lit - tle kiss you stole  
held all my Heart And Soul. — Soul.

## HEARTS OF STONE

Copyright © 1954 (Renewed) by Regent Music Corp.

Words and Music by EDDY RAY  
and RUDY JACKSON

Moderately

Musical score for 'Hearts of Stone' featuring lyrics and chords. The score consists of eight staves of music with lyrics underneath each staff. Chords are indicated above the notes.

**Chords:**

- F C G7
- F Dm7 Gm7 C7 F Dm7 Gm7 C7b9 F
- F C G7#5 C7 F Dm7 G7 C
- C#dim7 G7 G7#5 C C7 F Dm7 G7
- C C#dim7 G7 G7#5 C C7

**Lyrics:**

Hearts made of stone — will nev - er break. — For the love you have for them,  
— they just won't take. You can ask them, please, — please, please, please break —  
— And all of your love — is there to take. Yes, Hearts Of Stone — will cause you  
pain, — Al - though you love them, — they'll stop you just the same. You can ask them,

F Dm7 G7 C C#dim7 G7 G7#5 C

please, \_\_\_\_\_ please, please, break \_\_\_\_\_ And all of your love \_\_\_\_\_ is there to take.

C7 Fmaj7 Fm C Am D7

But they'll say, no, no, no, no. No, no, no, no, no, no, no, no, No. Ev-'ry-bod - y knows.

I thought you knew \_\_\_\_\_ hearts made of stone. Hearts made of stone. \_\_\_\_\_

## HELLO, YOUNG LOVERS

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately **GROOVE**

Cmaj9 C Cmaj7 C6 Cmaj7 C6 G9

Hel - lo, Young Lov - ers, who - ev - er you are, I Be hope your trou - bles are few  
brave, young lov - ers and fol - low your star, Be brave and faith - ful and true. \_\_\_\_\_

G7 Fm G7 E♭ G7 Dm7 G7 G7

All my good wish close - es go with oth - er to - night, I've been in love like  
Cling ver - y to each you to - night, I've been in love like

I C 2 C F C7 Fmaj9 C7sus

you. \_\_\_\_\_ Be you. \_\_\_\_\_ I know how it feels to have wings on your heels, And to

Fmaj9 C7sus Fmaj7 F6 E7 Am9

fly down a street in a trance. \_\_\_\_\_ You fly down a street on a chance that you'll

Am Dm7 G7 Cmaj9 C

meet And you meet not real - ly by chance. \_\_\_\_\_ Don't cry, young lov - ers, what -

Cmaj7 C6 Cmaj7 C6 G9 G7 Fm G7

ev - er you do, Don't cry be - cause I'm a - lone. \_\_\_\_\_ All of my mem - 'ries are

E♭ G7 Dm7 G7 C7 F

hap - py to - night, I've had a love of my own, \_\_\_\_\_ I've had a

Fm C+ C6 Dm E♭ G7 C

love of my own like yours, I've had a love of my own. \_\_\_\_\_

## HEAT WAVE

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Words and Music by  
**IRVING BERLIN**

### **Moderately**

G  
 We're hav - ing a Heat \_ Wave, \_\_\_\_\_ a trop - i - cal Heat \_ Wave. \_\_\_\_\_ The

G G7 C Cm G A7 D7 G  
 temp - ra - ture's ris - ing, it is - n't sur - pris - ing. She cer - tain - ly can \_ can - can. She

D7 G G7  
 start - ed the Heat \_ Wave \_\_\_\_\_ by let - ting her seat \_ wave. \_\_\_\_\_ And in such a way \_ that the

C Cm G A7 D7 G G7 C G7  
 cus - tom - ers say \_ that she cer - tain - ly can \_ can - can. Gee \_\_\_\_\_ her \_ a - na - to -

C G7 C Bm D7 G  
 my \_\_\_\_\_ made \_ the mer - cur - y \_\_\_\_\_ jump \_ to nine - ty three.

C D+ G G D7  
 Yes sir! \_\_\_\_\_ We're hav - ing a Heat \_ Wave, \_\_\_\_\_ a trop - i - cal Heat \_ Wave. \_\_\_\_\_ The

G G7 C Cm G A7 1 D7 G 2 D7 G  
 way that she moves\_ that ther - mo - me - ter proves\_ that she cer - tain - ly can \_ can - can. We're can - can.

# HELLO, GOODBYE

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**Moderately**

Dm/F C G7 Am G7

You say yes — I say no — You say stop — and I say go — go go —

**Am** G7 F/G C C/B

— Oh — no — You say good-bye — and I say hel-lo, — hel-lo, — hel-lo,

C/A C/G F A♭ C C/B C/A C/G

— I don't know why you say good-bye, — I say hel-lo, — hel-lo, — hel-lo, — I don't know

F B♭ C F C G7

why you say good-bye, — I say hel-lo, — { I say high — You say low — You say why — and  
You say yes — I say no — You say stop — and

Am G7 Am G  
I say I — don't know — } Oh — Oh — no — You say good-bye — and  
I say go — go go — }  
F/G C C/B C/A C/G F A♭  
I say hel-lo — hel-lo — hel-lo — I don't — know why you say good-bye, — I say hel-lo,  
C C/B C/A C/G F B♭ To Coda ⊕ C  
hel-lo, — hel-lo, — I don't — know why you say good-bye, — I say hel-lo, —  
F C G7 Am  
Why why why why why why do you say good-bye good-bye  
G D.S. al Coda ⊕ C C/B C/A C/G F A♭  
hel-lo, — hel-lo, — I don't — know why you say good-bye, — I say hel-lo,  
A♭/G A♭/F♯ A♭/F C  
Repeat and Fade  
hel-lo. — Hey - la — he - ba-hel - lo - a

## HERE IN MY ARMS

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Words by LORENZ HART  
Music by RICHARD RODGERS

Tenderly

F B♭m F6 C7  
Here In My Arms it's a - dor - a - ble! — It's de - plor - a - ble — that you were  
F B♭6 F B♭ F B♭m F6  
nev - er there. When lit - tle lips are so kiss - a - ble — it's per -  
C7 F B♭6 F B♭  
mis - si - ble — for me to ask my share — next to my  
G♭7 B♭ F Dm7 G7 Gm7  
heart it is ev - er so lone - ly, I'm hold - ing on - ly air,  
C7#5 F B♭m F  
while Here In My Arms it's a - dor - a - ble! — It's de -  
C7 F B♭6 F C7 F  
plor - a - ble — that you were nev - er there. there.

## HELP!

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Words and Music by JOHN LENNON  
 and PAUL McCARTNEY

Moderately, with a driving beat

The sheet music for 'HELP!' consists of ten staves of musical notation. The first staff starts with a Bm chord. The lyrics are: "Help! I need some-bod - y, Help! Not just an - y - bod - y, Help! You know I". The second staff begins with an A chord and includes "need some - one, — Help! —". The third staff starts with a C#m chord and continues with "young - er than - to - day, —". The fourth staff starts with a D chord and includes "Help in an - y way. —". The fifth staff starts with an F#m chord and includes "But now these days are gone, — I'm not so self - as - sured, —". The sixth staff starts with a G chord and includes "I've o - pened up the doors. — Help me if you". The seventh staff starts with a Bm chord and includes "I've nev - er done be - fore. —". The eighth staff starts with a G/F# chord and includes "can, . I'm feel - ing down, — And I do — ap - pre - ci - ate — you be-ing 'round, —". The ninth staff starts with an E7 chord and includes "Help me get — my feet — back on the ground. — Won't you please". The tenth staff starts with an A chord and includes "please, — Help — me? — Help me, Help me! — Oo. —". Chords are indicated above the staff lines, and lyrics are written below them.

**HEY LILEY, LILEY LO**  
*(Married Man Gonna Keep Your Secret)*

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 and 1966 Ludlow Music, Inc., New York, NY

Words and Music by ALAN LOMAX

and ELIZABETH AUSTIN

Additional Words and Music by ALAN LOMAX

Brightly

The sheet music for 'HEY LILEY, LILEY LO' consists of ten staves of musical notation. The first staff starts with a C chord and includes "Histe your win - dow, out the light, Hey Li - ley, Li - ley Lo. — Ba - ha - ma moon is". The second staff starts with a G7 chord and includes "Histe your win - dow, raise it high - er, Hey Li - ley, Li - ley Lo. — Sun done set the". The third staff starts with a C chord and includes "shin - in' bright, Hey Li - ley, Li - ley Lo. — Hey li - ley, li - ley - ley, —". The fourth staff starts with a G7 chord and includes "Hey Li - ley, Li - ley Lo. — Hey li - ley, li - ley - ley, —". The fifth staff starts with a C chord and includes "Hey Li - ley, Li - ley Lo. — Hey Li - Ley, Li - ley Lo. —". Chords are indicated above the staff lines, and lyrics are written below them.

## HERE'S THAT RAINY DAY

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Slowly

Sheet music for 'Here's That Rainy Day' in G major, 4/4 time. The lyrics are:

May - be I should have saved those left - o - ver dreams; fun - ny, but Here's That Rain - y Day.

Here's That Rain - y Day they told me a - bout, and I laughed at the thought that it

might turn out this way. Where is that worn out wish that I threw a - side, Af - ter it

brought my lov - er near? Fun - ny how love be - comes a cold rain - y day.

Fun - ny that rain - y day is here. here.

The music includes chords: Gmaj9/F# Bb7/F E7b5 Ebmaj7 Eb6 Am7 D7 D7b5b9 Gmaj7.

Harmonies: Dm7 G7 Cm7 F9 Bbmaj7 E9 Ebmaj7 Am7.

Chords: D9 Gmaj7 Am7 D7 Gmaj9/F# Bb7/F E7b5 Ebmaj7 Eb6 Am7.

Am7 Dm7 G7 Cmaj7 Am7 D7 D7/C Bm7 Em7 A7.

Am7 D7 G Em7 Am7 D9 G.

## HEY, GOOD LOOKIN'

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Words and Music by  
HANK WILLIAMS

Moderately

Sheet music for 'Hey, Good Lookin'' in C major, 4/4 time. The lyrics are:

Hey, Hey, Good Look-in' so What - cha got cook-in'? How's a - bout cook - in' some-thin' up with

free and ready so we can go steady, How's a - bout sav - in' all your time for

me? Hey, sweet ba - by, I Don't you think may - be

me? No more look-in', know I've been took-en

We could find us a brand new rec - i - pe? I got a hot rod Ford and a

How's a - bout keep - in' stead - y com - pa - ny? I'm gon - na throw my date book -

two dol - lar bill and I know a spot right o - ver the hill There's so - da pop and the danc - in's free, so if you

o - ver the fence and find me one for five or ten cents I'll keep it 'til it's cov - ered with age 'Cause I'm

wan-na have fun come a - long with me. Hey, Good Look-in' What - cha got cook-in'?

writ-in' your name down on ev - 'ry page. Hey, Good Look-in' What - cha got cook-in'?

How's a - bout cook - in' some - thin' up with me? I'm

How's a - bout cook - in' some - thin' up with me? me?

The music includes chords: C G7 C C7 F.

D7 G7 C C7 F.

C F C F C.

D7 G7 C C7 F.

## HERE, THERE AND EVERYWHERE

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Words and Music by JOHN LENNON  
 and PAUL McCARTNEY

**Ad lib.**

Moderately slow

To lead a bet-ter life — I need my love to be here. — Here,  
 mak-ing each day — of the year, — chang-ing my life with a wave — of her hand. —  
 No - bod - y can — de - ny — that there's some - thing there. — There, run-ning my hands — through her hair,-  
 both of us think - ing how good — it can be. — Some-one is speak - ing, but  
 she does-n't know — he's there. — I want her ev -'ry - where and if she's be-side me I know I need nev -er care.  
 But to love her is to need her ev -'ry - where, — know-ing that love — is to share; — each one be-liev - ing that love —  
 — nev -er dies, — watch-ing her eyes — and hop - ing I'm al - ways there. — I want her  
 I will be there and ev -'ry - where, — Here, There And Ev - ery - where. —

1  
Am7 D F7  
2  
Am7 D7sus G Am Bm C G Am7 Bm C G

### HI-DIDDLE-DEE-DEE (An Actor's Life For Me)

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Words by NED WASHINGTON  
 Music by LEIGH HARLINE

**Brightly**

Hi - Did-dle-Dee - Dee — An act - or's life for me, — A high silk hat and a sil - ver cane, A watch of gold with a  
 dia-mond chain. Hi - Did-dle-Dee - Doo — You sleep till af - ter two, — You prom - e-nade with a big cig-ar, You  
 tour the world in a pri - vate car, You dine on chick-en and cav - i-ar, An act - or's life for me. — me. —

1  
Eb  
2  
Eb

## HINDUSTAN

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Fast

Chords: C, G7<sup>#5</sup>, C, C<sup>#dim</sup>, G7  
C, G7<sup>#5</sup>, C, Gm7, C7, F  
D7, Fm, C/E, Dm7, G7, C

## HIS LATEST FLAME

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and MORT SHUMAN

Moderately Bright

Chords: F, Dm, F, Dm, F  
Dm, F, Dm, Bb, C7  
F, Dm N.C., Dm, C7, Bb, C7  
Bb, C7, Bb, C7, Bb, C7  
Bb, C7, Bb, C7, Bb, F  
Dm N.C., F, Dm, F, Dm  
F, Dm, Bb, C7, F

## HIT THE ROAD TO DREAMLAND

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Moderately

B♭ Cm7 F7 Cm7 F9 F+  
 Bye, bye, ba - by, time to Hit The Road To Dream - land. You're my ba - by, dig you in the land of

B♭ Cm7 F7  
 Nod. Hold tight, ba - by, we'll be swing-ing up in dream - land all night ba - by

Cm7 F9 F+ B♭ D7 D+ C/E Fm D9/F# D9**5** Am7 D9  
 where the lit - tle Cher - ubs trod. Look at that knocked out moon, been a blow - in' his top - in the blue.

Dm7 G7 Dm7 G7 Cm7 F7 B♭  
 Nev - er saw the likes of you; What an an - gel. Bye, bye, ba - by, time to Hit The Road To

Cm7 F7 Cm7 F7**5** Dm7 Gm/E F#dim7 Gm7 A♭9**5** G9  
 Dream - land. Don't cry, ba - by, it was di - vine but the roost - er has fin - 'lly crowed,

Cm7 Cm7/F 1 B♭ Gm C7 F7 2 B♭ Gm C7 F7 B♭  
 time to hit the road. road.

## HOLD ME

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and INTERSONG, U.S.A., INC.Words and Music by LITTLE JACK LITTLE,  
DAVE OPPENHEIM and IRA SCHUSTER

Slowly

B♭ D7 E♭  
 Hold Me, Hon - ey, won't you Hold Me? Hold Me, nev - er let me

G7 Cm A7 B♭  
 go. Take me, Hon - ey, won't you take me? Nev - er to for -

Gm7 C7 Gm7 C7 F7sus F7 B♭ D7  
 sake me, 'cause I love you so. Thrill me, let your kiss - es thrill me

E♭ G7 Cm E♭m  
 Just like you a lone can do. Hold Me, ten - der-ly en -

B♭ C7 F7 B♭ E♭7 B♭  
 fold me. Nev - er try to Hold Me from you.

## HONEY

Copyright © 1968 PolyGram International Publishing, Inc.

Words and Music by  
BOBBY RUSSELL

Moderately

F F6 Fmaj7 F6 Gm7 C7 Gm7 C7

1. See the tree, how big it's grown, but friend, it has - n't been too long, it was - n't big.  
 2. Then the first snow came and she ran out to brush the snow away so it would-n't die.  
 3. - 8. (See additional lyrics)

I  
Came

Gm7 C7 Gm7 C7 F F6 Fmaj7 F6 To Chorus

I laughed at her and she got mad, the first day that she planted it was just a twig.  
 run-nin' in all ex - cit - ed, slipped and al - most hurt her-self. I laughed 'til I cried.

CHORUS

F Gm7 C7 Gm7 C7 F F6 Fmaj7 F6

And Hon-ey, I miss you, and I'm be - ing good. - And I'd love to be

Gm7 C7 Gm7 C7 1 F 2 F

with you if on - ly I could. (5. She) could. —

Additional Lyrics

3. She was always young at heart,  
 Kinda dumb and kinda smart and I loved her so.  
 I surprised her with a puppy;  
 Kept me up all Christmas Eve two years ago.
4. And it would sure embarrass her  
 When I came home from working late 'cause I would know  
 That she'd been sittin' there and cryin'  
 Over some sad and silly late, late show.  
*Chorus*
5. She wrecked the car and she was sad  
 And so afraid that I'd be mad, but what the heck,  
 Tho' I pretended hard to be, guess you could say  
 She saw through me and hugged my neck.

6. I came home unexpectedly and  
 Found her crying needlessly in the middle of the day.  
 And it was in the early Spring  
 When flowers bloom and robins sing she went away.
7. Yes, one day while I wasn't home,  
 While she was there and all alone the angels came.  
 Now all I have is memories of Honey,  
 And I wake up nights and call her name.
8. Now my life's an empty stage  
 Where Honey lived and Honey played and love grew up.  
 A small cloud passes overhead and  
 Cries down in the flower bed that Honey loved.  
*Chorus*

## HOUSTON

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LEE HAZLEWOOD

Moderately

C F Cmaj7 C7 F

Well, it's lone-some in this big town —  
 holes in both of my shoes —  
 eat - en in a - bout a week —  
 girl wait-in' there for me, —  
 bus or take an ole freight train, —

Ev - 'ry bod - y — puts me down — I'm a  
 I'm a walk - in' — case of the blues. — Saw a  
 I'm so hun - gry when I walk I squeak. — No -  
 at least she said she'd be. — Got a  
 Thumb a ride or walk, it's all the same. — Go - ing

C F C

face with - out a name — just a walk - in' in the rain — I'm in. —  
 dol - lar yes - ter - day — but the wind blew - it a - way — } Go - ing back to  
 bod - y calls me friend — it's sad, — the shape I'm in. —  
 home — and a big warm bed, — and a feath - er pillow for my head. — }  
 back where they know my face, — and I'm nev - er gonna leave that place. —

G7 1-4 C G7 5 C

Hous - ton, Hous - ton, Hous - ton. Got Hous - ton.  
 Have - n't  
 Got a  
 Take a

C G7 C G7 C

Hous - ton, Hous - ton, Hous - ton. Repeat and Fade  
 Go - ing back to

# HONEYSUCKLE ROSE

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Words by ANDY RAZAF  
Music by THOMAS "FATS" WALLER

Music by THOMAS "FATS" WALLER

Music by THOMAS "FATS" WALLER

### **Medium, with a lift**

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev - 'ry hon - ey bee fills with jeal - ous - y when they see you out with me. I don't blame them, good - ness knows, —

Gm7 C7 F Am7**♭**5 D7**♭**9 Gm7 C7 Gm7 C7 Gm7 C7

Hon - ey-suck - le Rose. — When you're pass-in' by, flow - ers droop and sigh, and I know the rea - son

Gm9 C7 F Abdim7 Gm7 C7 G D**♭**7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet - er, good - ness knows, — Hon - ey-suck - le Rose. — Don't buy sug - ar,

B**♭** F9 G**♭**9 F9 B**♭** G7 Dm7 Gdim7 G7 C7 Gm7 A**♭**9 G9 C7

you just have to touch my cup. — You're my sug - ar, it's sweet when you stir it up. —

Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7 F Abdim7

When I'm tak - in' sips from your tas - ty lips, seems the hon - ey fair - ly drips. You're con - fection, good - ness knows, —

Gm7 C7 | 1 F Am7**♭**5 D7**♭**9 | 2 F D**♭**7 Gm7 G**♭**7 F6

Hon - ey - suck - le Rose. — Rose. —

# **HOPELESSLY DEVOTED TO YOU**

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Words and Music by  
JOHN FARRAR

### **Moderately Slow in 2**

§§ A C#m D Bm7 E7  
 Guess mine is not the first \_\_\_\_\_ heart bro - ken.  
 know I'm just a fool \_\_\_\_\_ who's will - in'  
 head is say-in', "Fool, \_\_\_\_\_ for - get \_ him."  
 My eyes are not the first \_\_\_\_\_ to  
 to sit a-round and wait \_\_\_\_\_ for  
 My heart is say - in', "Don't \_\_\_\_\_ let

Amaj7 A6 A F#7 C#m7b5 F#7  
 cry.  
 you.  
 go. I'm not the \_\_\_\_\_ first to know  
 But, ba - by, \_\_\_\_\_ can't you see  
 Hold on \_\_\_\_\_ to the end." there's just no \_\_\_\_\_ get - tin' o - - ver  
 there's noth - in' \_\_\_\_\_ else for me \_\_\_\_\_ to  
 And that's what - I in - tend \_\_\_\_\_ to

1 Bm7 C#m7 Cm7 Bm7 E7 || 2,3 Bm7 C#m7 Cm7  
 you. \_\_\_\_\_ I do? \_\_\_\_\_ }  
 I do. \_\_\_\_\_ } I'm Hope - less - ly De -  
 Bm7 E7 Dm A Gm7  
 vot - ed \_\_\_\_\_ To You. But now there's no - where to hide \_\_\_\_\_ since you

Musical score for "Hopelessly Devoted To You". The score consists of four staves of music with lyrics. The first staff starts with a C7 chord. The second staff starts with an Fm7 chord. The third staff starts with an Adim7 chord. The fourth staff starts with a D7b9 chord. The lyrics include "pushed my love a - side.", "I'm out \_\_\_\_ of my head,", "Hope - less - ly De - vot - ed \_\_ To", "You, \_\_\_\_\_", "Hope - less - ly De - vot - ed \_\_ To You. \_\_\_\_\_", "Dm7", "Dm6", "To Coda ⊕ Gm7", "C7b9", "Dm", "Dm(maj7)", "Hope - less - ly De - vot - ed \_\_ To You. \_\_\_\_\_", "A", "D.S. (no repeats) al Coda", "My", "CODA", "Gm7", "C7b9", "Bbm", "F", "Hope - less - ly De - vot - ed \_\_ To You. \_\_\_\_\_". The score includes various chords and dynamics.

## HOW DEEP IS THE OCEAN (How High Is The Sky)

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Words and Music by  
**IRVING BERLIN**

**Moderately**

Musical score for "How Deep Is The Ocean". The score consists of ten staves of music with lyrics. The first staff starts with a Cm chord. The second staff starts with a G+/B chord. The third staff starts with a Cm7/Bb chord. The fourth staff starts with an Am7b5 chord. The fifth staff starts with a Gm chord. The sixth staff starts with a D7/A chord. The seventh staff starts with a D7 chord. The eighth staff starts with a Gm chord. The ninth staff starts with a Bb9/F chord. The tenth staff starts with a Bb9 chord. The lyrics include "How much do I love you?", "I'll tell you no lie, How Deep Is The", "O - cean, how high is the sky?", "How man - y times a day \_\_ do", "I think of you?", "How man - y ros - es are sprink - led with dew?", "How far would I trav - el to be where you are?", "How far is the jour - ney from here to a star?", "And if I ev - er lost you, how much would I cry?", "How Deep Is The O - cean, how high is the sky?", "1 E♭ G7#5 G7 || 2 E♭", "How Deep Is The O - cean, how high is the sky?". The score includes various chords and dynamics.



## HOW CAN YOU MEND A BROKEN HEART

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Words and Music by BARRY GIBB  
and ROBIN GIBB

**Slow Beat**

E Emaj7 F#m7 E

G#7 D#m7 G#7 C#m F#7 B F#m7 B7

I could nev - er see to - mor - row, - But I was nev - er told a - bout - the sor - row. We could nev - er see to - mor - row, - But no one said a word a - bout - the sor - row.

B Emaj7 F#m E

A B A B F#m7 B7 E Emaj7

How \_\_\_\_ can you stop the sun from shin - ing? \_\_\_\_ What makes the world go 'round? \_\_\_\_ How can you mend \_\_\_\_ this bro - ken man? \_\_\_\_ How can a los - er \_\_\_\_ ev - er win? \_\_\_\_ Please help me mend my bro - ken heart,

F#m7 B7 1 E A E 2 E Emaj7

And let me live a - gain. gain.

A-82  
T-150

## HOW HIGH THE MOON

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Words by NANCY HAMILTON  
Music by MORGAN LEWIS

**Medium Swing**

Gmaj7 Gm7 C7 Fmaj7

Fmaj7 Bb7 Ebmaj7 Am7b5 D7 Gm7 D7 Gmaj9

Am7 D7 Bm7 Bb7 Am7 Am7/D D7 Gmaj7 Gm7 C7

Fmaj7 Fm7 Bb7 Ebmaj7 Am7b5 D7 Gmaj7 Am7 D7 Gmaj7 Am7 D7b9 Bm7 Bb7 Am7 Am7/D D7b9 1 G6 D7 Am7/D D7 2 G

Un - til you will, how still my heart, How High The Moon! Some-where there's Moon! \_\_\_\_

## HOW DEEP IS YOUR LOVE

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately E♭ Gm7 Fm7 C7 Fm7 G7 B♭11

I know your eyes in the morn - ing sun. — I feel you touch\_ me in the pour - ing rain. — And the mo -  
I be-lieve in you. — You know the door\_ to my ver - y soul\_ You're the light.

E♭ Gm7 Cm7 Fm7 B♭11

- ment that you wan-der far \_ from me, — I wan-na feel you in my arms a - gain. — And you come\_  
in my deep-est, dark - est hour; you're my sav - ior when I fall. — And you may\_

A♭maj7 Gm7 Fm7 D♭9

— to me on a sum - mer breeze; keep me warm\_ in your love, — then you soft - ly leave. — } And it's  
not think\_ I care for you when you know down in - side that I real - ly do. — }

Gm7 B♭11 E♭ A♭maj7

me you need\_ to show; — How Deep\_ Is Your Love? How Deep\_ Is Your Love? I real-ly mean \_ to learn..

A♭m6 E♭ B♭m C7

'Cause we're liv-ing in a world of fools, — break-ing us down when they all\_ should let us be..

Fm7 A♭m6 E♭ Gm7 B♭11 D.S. and Fade

We be - long\_ to you \_ and me. — How Deep\_

## HOW LONG

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1755 Broadway, New York, NY 10019

Words and Music by  
PAUL CARRACK

Moderately

Cm Gm7 Fm Gm

How Long—— has this been go - ing on?

Cm Gm7 Fm Gm

How Long—— has this been go - ing on? Well, your friends..

A♭/B♭ B♭ A♭/B♭

— with their fan - cy per - sua - sion, Don't ad - mit — that it's part \_ of a scheme, —

B♭ A♭/B♭ B♭

— but I can't \_ help but have \_ my sus - pi - cion, 'Cause I ain't \_

A♭/B♭ B♭ A♭/B♭

— quite as dumb\_ as I seem And you said you was nev - er in - tend -

Bb

Ab/Bb

Bb

Ab/Bb

Bb

Repeat and Fade

Gm

ing to break up our scene in this way, But there ain't -

— an - y use — in pre - tend - ing, it could hap - pen to us — an - y

day. How Long — has this been go - ing on?

HUSHABYE

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Words and Music by DOC POMUS  
and MORT SHUMAN

### **Moderately**

F Dm B♭6 C7 F Dm  
 Hush - a - bye, Hush - a - bye; oh, my dar - ling, don't you cry.  
 Guar - dian angels up a - bove take care of the one I love. Ooh, \_\_\_\_\_

B♭ C7 F Dm B♭6 C7  
 ooh. Pil - lows ly - ing on your bed; oh, my dar - ling, rest your head.  
 Sand - man will be com - ing soon, sing - ing you a slum - ber tune.

F Dm B♭ C7 F B♭  
 Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_

F F7 B♭ F F7  
 Lul - la - by \_\_\_\_\_ and good - night, \_\_\_\_\_ In your

C7 F F7 B♭  
 dreams \_\_\_\_\_ I'll hold you tight. \_\_\_\_\_ Lul - la - by \_\_\_\_\_ and good -

F C7 F F  
 night, \_\_\_\_\_ Till the dawn's \_\_\_\_\_ ear - ly light. \_\_\_\_\_ Hush - a - bye,  
 Guar - dian angels

Repeat and Fade

Dm B♭6 C7 F Dm B♭ C7  
 Hush - a - bye; oh, my dar - ling, don't you cry.  
 up a - bove take care of the one I love. Ooh, \_\_\_\_\_ ooh. \_\_\_\_\_

# HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM?

(After They've Seen Paree)

Copyright © 1919 (Renewed) Donaldson Publishing Co., Warock Corp. and Mills Music, Inc.

Words by SAM M. LEWIS and JOE YOUNG  
Music by WALTER DONALDSON

**Fast**

B♭ F7 B♭6 F7

How 'Ya Gon-na Keep 'Em, Down On The Farm, — Af - ter they've seen — Pa - ree? —

B♭ F/C C7/G G♯dim7 F/A C7 F7

How 'ya gon-na keep 'em, a - way from Broad - way; Jazz - in' a - roun', — And paint-in' the town? —

B♭ F7 D7

How 'ya gon-na keep 'em, a - way from harm? That's a mys - ter - y; —

B♭7 E♭

{They'll nev - er want to see a rake or plow, — And who the deuce can par - ley - vous a cow? —  
Im - ag - ine Reu-ben when he meets his pa, — He'll kiss his cheek and hol - ler "oo - la - la!" —}

B♭ F7 Cm7 F7 B♭

How 'Ya Gon-na Keep 'Em, Down On The Farm, — Af - ter they've seen — Pa - ree? —

## HURT SO BAD

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Words and Music by TEDDY RANDAZZO,  
BOBBY HART and BOBBY WEINSTEIN

**Slowly**

Gm7 Fm7 Ebmaj7 Bbm7 Cm7 F7

I know you — don't know what I'm go - ing through, — Standing here — look - ing at you —  
You've been mak - in' out O. K. — She's in love; — don't stand in her way.

Gmaj7 Abmaj7 Gm7 Abmaj7 Gm7

Well let me tell you that it Hurt So Bad. — It makes me feel so bad.  
But let me tell you that it Hurt So Bad. — It makes me feel so bad.

Abmaj7 Gm7 Cm Fm7

It makes me Hurt So Bad — to see you a - gain, — like needles and pins. — Peo-ple say — Why don't you stay.

Abmaj7 Gm7 Abmaj7 Gm7 Cm Gm7 Abmaj7 B♭7

— and let me make it up to you? — Stay, I'll do an-y-thing you want me to. — You loved me be - fore, — please love me a - gain. — I

A♭6 Gm7 Fm7 B♭7 Abmaj7 Gm7 Abmaj7 Gm7

can't let you go back to him. Please don't go, please don't go. — It Hurt So Bad. — Come back, it Hurt So Bad. —

Abmaj7 Gm7 Cm Fm7 B♭7 E♭

Don't make it Hurt So Bad, — I'm beg - gin' you please. — Please don't go, please don't go. —

## HURTING EACH OTHER

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and Andrew Scott, Inc.  
Copyright Renewed

Words by PETER UDELL  
Music by GARY GELD

Moderately Slow & Steady

The musical score for "HURTING EACH OTHER" consists of six staves of music. The first staff starts with Dm7, followed by a C chord, then a section with F, Fm7, and C chords. The lyrics mention a love as sweet as my love, and a boy as true as you love. The second staff continues with D, D7, Fmaj7, and C chords, with lyrics about simple letters "A" and "B". The third staff begins with Cmaj9, followed by D, D7, Fmaj7, C, Dm7, G11, and C chords. The lyrics talk about giving gladly to me and telling why. The fourth staff starts with Dm7, followed by G11, C, and Dm7 chords. The lyrics mention life and love. The fifth staff begins with C, followed by Dm7, C, and Dm7 chords. The lyrics talk about going on and hurting each other. The sixth staff starts with C, followed by Dm7, C, and Dm7 chords. The lyrics mention making each other cry and hurting each other without ever knowing why. The final section starts with C, followed by Dm7, C, and Dm7 chords. The lyrics mention can't we stop, hurting each other, and gotta stop. The score concludes with a repeat and fade.

## HUSH HUSH, SWEET CHARLOTTE

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Words and Music by MACK DAVID  
and FRANK DeVOL

Moderately

The musical score for "HUSH HUSH, SWEET CHARLOTTE" consists of eight staves of music. The first staff starts with F, followed by Am, Dm, Bb, C7, F, and F7 chords. The lyrics mention hush hush, sweet Charlotte, and don't you cry. The second staff starts with Bb, followed by C7, F, and F chords. The lyrics mention Charlotte, I'll love you till I die, and oh hold me, darling, please hold me tight. The third staff starts with F, followed by G, C7, Bb, F, A7, Dm, Dm/C, Bb, and C7 chords. The lyrics mention brush the tear from your eye, you weep because you had a dream last night, and you dreamed that I said good-bye. The fourth staff starts with F, followed by C7, F, Am, Dm, Bb, and C7 chords. The lyrics mention roses I give to you, the red wind rose tells you of my passion, and the white rose my love was loved so by. The fifth staff starts with F, followed by C7, F, Am, Dm, Bb, and C7 chords. The lyrics mention ev'ry night when I'm gone, the will sing to you this lullaby, and sweet Charlotte was loved so by. The sixth staff starts with F, followed by C7, F, Am, Dm, Bb, and C7 chords. The lyrics mention bye, true, John, hush hush, sweet Charlotte, and charlotte, don't you cry. The seventh staff starts with F, followed by F7, Bb, C7, F, and F chords. The lyrics mention I'll love you till I die, and 1, 2, I die. The eighth staff starts with F, followed by F7, Bb, C7, F, and F chords. The lyrics mention 3, And.

# I AIN'T GOT NOBODY

(And Nobody Cares For Me)

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Moderately

The sheet music consists of six staves of musical notation for voice and piano. The lyrics are written below each staff. Chords are indicated above the staff or below the vocal line.

Now I \_\_\_\_\_ Ain't Got No - bod y, y, And \_\_\_\_\_

G/D A7 D7 G (I got the blues - ) (The wea-ry blues - ) G7 F#7 F7 E7  
no - bod - y cares for me; And \_\_\_\_\_ I'm sad and

A9 lone - ly, Won't some - bod - y come and take a chance with me? \_\_\_\_\_

G7 C E7  
I'll sing sweet love songs, hon-ey, all the time, If you'll come and be my

A9 D7 G7 F#7 F7 E7 A9 Cm/E♭  
sweet ba - by mine; 'Cause I \_\_\_\_\_ Ain't Got No - bod - y, y, And \_\_\_\_\_

G/D A7 D7 | G Am7/D D7 | 2 G Cm G  
no - bod - y cares for me. \_\_\_\_\_ Now me. \_\_\_\_\_

B-77

FB5

# I ALMOST LOST MY MIND

Copyright © 1949 by Unichappell Music, Inc.  
Copyright RenewedWords and Music by  
IVORY JOE HUNTER

Very slowly

The sheet music features a piano part with chords and a vocal line. The lyrics are provided below the staff.

F B♭ F C7 F F7 B♭

1. When I lost my ba - by, I Al - most\_ Lost\_ My Mind. - When I lost my ba - by, I  
 2. pass a mil-lion peo - ple, I can't tell who\_ I meet. - When I pass a mil-lion peo - ple, I  
 3.,4. (See additional lyrics)

F C7#5 Gm7/C C7 F 1,2,3 4 C+ F9

Al - most\_Lost\_My\_Mind. - My head is in a spin - Since she left me be - hind. - I -  
 can't tell who\_ I meet. - 'Cause my eyes are full of tears, Where can my ba - by be? - I -

### Additional Lyrics

3. I went to see a gypsy, And had my fortune read.  
 I went to see a gypsy, And had my fortune read.  
 I hung my head in sorrow, When she said what she said.

4. I can tell you people, The news was not so good.  
 Well, I can tell you people, The news was not so good.  
 She said your baby has quit you, This time she's gone for good.

# I APOLOGIZE

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**Words and Music by AL HOFFMAN,  
AL GOODHART and ED NELSON**

### **Moderately Slow**

Eb Cm7 Fm7 Bb7 Eb C7 Fm G7 Cm F7 Gm7 C7  
 If I told a lie, If I made you cry, When I said good-bye I'm sor - ry From the bot-tom of my heart, dear,  
 Fm7 Bb7 Eb Cm7 Fm7 Bb7 Eb C7 Fm G7 Cm F7  
 I A - pol - o - gize. If I caused you pain, I know I'm to blame, Must have been in-sane, Be - lieve me, From the bot-tom of my  
 Gm7 C7 Fm7 Bb7 Eb Gm A7 Cm D7 Gm  
 heart, dear, I A - pol - o - gize. I re - al-ize I've been un - fair to you, Please let me make a - mends.  
 Bb Gm7 C7 F7 Bb7 Eb Cm7 Fm7 Bb7  
 Don't say that you for-got the love we knew, Af-ter all,we were more than friends. If I've made you blue, I've had heart-aches too,  
 Eb C7 Fm G7 Cm F7 Gm7 C7 Fm7 Bb7 1 Eb Bb7 | 2 Eb  
 Now I beg of you for - give me. From the bot-tom of my heart, dear, I A - pol - o - gize. gize.

# I BEG OF YOU

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Words and Music by ROSE MARIE McCOY  
and KELLY OWENS

### **Medium Rock**

I don't want my heart to be broken 'cause it's the on - ly one I've got.  
 I don't want no tears a - fall-ing; you \_\_\_\_ know I hate to cry.  
 So, dar - ling, please be care ful; \_\_\_\_ you  
 But that's what's bound to hap - pen \_\_\_\_ if you

know I care a lot.  
 ev - er say good - bye.

Dar-ling, please don't break my heart, I Beg Of You.  
 Dar-ling, please don't say good - bye, I Beg Of You.

I don't

Hold my hand and prom-ise  
 that you'll al - ways love me true.

Make me know you love me  
 the same way I love you, lit - tle girl. You got me at your mer-cy now

that I'm in love with you.

So please don't take ad - van-tage \_\_\_\_ 'cause you know my love is true, My dar - ling,

please, please love me too, I Beg Of You.

I don't

## I BELIEVE

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Hampshire House Publishing Corp., New York, NY

Words and Music by ERVIN DRAKE, IRVIN GRAHAM,  
JIMMY SHIRL and AL STILLMAN

Moderately, with much expression

The sheet music for 'I Believe' consists of three staves of musical notation with lyrics. The first staff starts in C major and includes chords F, G7, C, Fmaj7, and C. The second staff starts in Am7 and includes Dm7, G7, Cmaj7, C6, C, and Am7. The third staff starts in F and includes B7, E, E7, Am, and Dm7. The lyrics describe belief in various natural and spiritual phenomena.

I Be - lieve for ev - 'ry drop of rain that falls, a flow - er grows. I Be - lieve that  
I Be - lieve a - bove the storm the small - est pray'r will still be heard. I Be - lieve that  
some-where in the dark - est night, a can - dile glows. I Be - lieve for ev - 'ry one who  
some - one in the great some-where hears ev - 'ry word. Ev - 'ry time I hear a new - born  
goes a-stray, some - one will come to show the way. I Be - lieve  
ba - by cry, or touch a leaf, or see the sky.  
I Be - lieve. Then I know why I Be - lieve! \_\_\_\_\_

A-18  
1-1

## I CAN'T GET STARTED

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All Rights for Ira Gershwin Music Administered by WB Music Corp.

Words by IRA GERSHWIN  
Music by VERNON DUKE

The sheet music for 'I Can't Get Started' consists of ten staves of musical notation with lyrics. The first staff starts in C major and includes chords Cmaj7, Am7, Dm9, G7b9, E7, Am7, D9, G7, and Cmaj7. The second staff starts in C major and includes Am7, Dm9, G7b9, C, A7, D9, G7, and Cmaj7. The third staff starts in Dm9 and includes G7, E7, Am7, D9, G9, Cmaj7, Am7, Dm9, and G7b9. The fourth staff starts in C6 and includes F9, C6, Em9, Em7, A7, Dmaj7, D6, Dmaj7, and D6. The fifth staff starts in C6 and includes F9, C6, Em9, Em7, A7, Dmaj7, D6, Dmaj7, and D6. The sixth staff starts in Dm7 and includes G7, Dm7, G7, C, D9, G7, Cmaj7, and Am7. The seventh staff starts in Dm9 and includes G7, E7, Am7, D9, G9, Cmaj7, A7#5, and Am7. The eighth staff starts in Dm9 and includes G7, E7, Am7, D9, G9, Cmaj7, A7#5, and Am7. The ninth staff starts in Dm9 and includes G9, C6, A7#5, D9, G9, C6, F9, and C6/9. The tenth staff starts in Dm9 and includes G9, C6, A7#5, D9, G9, C6, F9, and C6/9. The lyrics describe various scenarios where the singer is unable to start or succeed.

Slowly FACE FABD  
I've flown a - round the world in a plane; I've set - tled re - vo - lu - tions in Spain; the North Pole with queens I've  
hun - dred yards in ten flat; the Prince of Wales has cop - ied my hat;  
Cmaj7 Am7 Dm9 G7b9 C A7 D9 G7 z Cmaj7 Am7  
I have chart - ed, but can't get start - ed with you. A-round a golf course I'm un - der  
a - la cart - ed, but can't get start - ed with you. The lead-ing tail - ors fol - low my  
Dm9 G7 E7 Am7 D9 G9 Cmaj7 Am7 Dm9 G7b9  
par, and all the mov - ies want me to star; I've got a house, a show-place, but I get no - place with  
styles, and tooth-paste ads all fea - ture my smiles; the As-tor - bilts I vis - it, but say, what is it with  
C6 F9 C6 Em9 Em7 A7 Dmaj7 D6 Dmaj7 D6  
you. You're so su - preme, lyr - ics I write - of you, scheme just for a sight - of you,  
you? When we first met, how you e - lat - ed me! Pet, you dev - a - stat - ed me!  
Dm7 G7 Dm7 G7 C D9 G7 Cmaj7 Am7  
dream both day and night - of you and what good does it do? In nine-teen twen - ty - nine - I sold  
Yet, now you've de - flat - ed me 'til you're my Wa - ter-loo. I've sold my kiss - es at a ba -  
Dm9 G7 E7 Am7 D9 G9 Cmaj7 A7#5  
short, in Eng - land I'm pre - sent - ed at court, but you've got me down - heart - ed 'cause I  
zaar, and af - ter me they've named - a ci - gar; but late - ly how I've smart - ed, 'cause I  
Dm9 G9 C6 A7#5 D9 G9 C6 F9 C6/9  
Can't Get Start - ed With You. I do a You. \_\_\_\_\_

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**I CAN DREAM, CAN'T I?**

Words by IRVING KAHL  
Music by SAMMY FAIN

Slowly

# I CAN'T HELP IT (If I'm Still In Love With You)

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Words and Music by  
**HANK WILLIAMS**

**With an easy flow**

## I CAN'T STAND IT

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Words and Music by  
ERIC CLAPTON

**Slowly**

1. You've been told so may - be it's time - you learned. You've been sold - make it plain -  
I feel like I'm be - in' used - Ain't no crime -  
time for me to let you know -

May-be it's time - that you earned - I Can't Stand - It You're  
So you don't get - con - fused - 2. 3. I Can't Stand - It You're  
No crime to let your - feel-ings show - D.S. I Can't Stand - It You're

fool-ing a - round\_ I Can't Stand\_ It, Your run-ning a - round, I won't stand\_ it,  
fool-ing a - round\_ I won't stand\_ it, Your run-ning a - round, I Can't Stand\_ It,  
run-ning a - round\_ I Can't Stand\_ It, Your play-ing a - round, I Can't Stand\_ It,

1. 3 2 Dm7 Am

2. I'll ex - plain - (Instrumental)

4. It was time - G Dm7 Am7 G D.S. to 3rd ending

**CODA**

Am7 F G7 Am7 Repeat 2 times F G7 A7 Repeat and Fade

— It. You're run-ning a - round\_ I won't stand\_ it, You're You're run-ning a - round. I won't stand it. You're  
fool-ing a - round\_ I won't stand\_ it, You're You're fool-ing a - round\_with my heart. You're  
play-ing a - round\_ I won't stand\_ it,

## I CONCENTRATE ON YOU

Words and Music by  
COLE PORTER

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**Slowly**

When-ev - er skies look grey to me — and trou - ble be - gins to brew, —

when-ev - er the win - ter-winds be - come too strong, I Con - cen - trate On You. —

When for - tune cries, "nay, nay!" to me — and peo - ple de - clare, "You're through," —

when-ev - er the blues be - come my on - ly song, I Con - cen - trate On You. — On your

smile so sweet, so ten - der, — when at first { my } kiss { you } de - cline. — On the light in your

D<sub>b</sub>7 G<sub>b</sub>maj7 G<sub>b</sub>/F E<sub>b</sub>m7 E<sub>b</sub>m/D<sub>b</sub> Cm7**5** F7 B<sub>b</sub> B<sub>b</sub>7 Eb

eyes, when { you } sur - ren - der \_\_\_\_ and once a - gain our arms in-ter - twine. \_\_\_\_ And so when

Am7**5** D7 B<sub>b</sub>m7 E<sub>b</sub>7 Dm7**5** G7 Gm7**5**

wise - men say to me \_\_\_\_ that love's young dream nev-er comes true, \_\_\_\_ To prove that

C7**5** Fm F#dim7 F7**5**/C<sub>b</sub> B<sub>b</sub>7 1 Eb Fm7/Eb 2 Eb6 Ab6 Eb6

e - ven wise-men can be wrong, I Con-cen - trate On You. \_\_\_\_ I

Fm7 B<sub>b</sub>7**9** E9 E<sub>b</sub>6/9

con - cen - trate, \_\_\_\_ and con - cen - trate \_\_\_\_ on you. \_\_\_\_

A 81  
T-150

## I COULD HAVE DANCED ALL NIGHT

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

C Cmaj7 C6

I Could Have Danced \_\_\_\_ All Night! \_\_\_\_ I Could Have Danced \_\_\_\_ All Night! \_\_\_\_

C Cmaj7 C6 Dm7

— And still \_\_\_\_ have begged \_\_\_\_ for more. \_\_\_\_

G7 Dm Dm(maj7) Dm7 Dm6

I could have spread \_\_\_\_ my wings \_\_\_\_ And done a thou - sand things \_\_\_\_

Dm7 G7 G7**5** Cmaj7 C6

— I've nev - er done \_\_\_\_ be - fore. \_\_\_\_

E F#m7 B7 E Emaj7 E6

I'll nev - er know \_\_\_\_ what made it so \_\_\_\_ ex - cit - ing. \_\_\_\_

E G Am D7 G9 F

— Why all at once \_\_\_\_ my heart took flight. \_\_\_\_ I

C/E Dm7 C Cmaj9 F6

on - ly know \_\_\_\_ when he \_\_\_\_ be - gan to dance \_\_\_\_ with me, \_\_\_\_

Dm7 G7 C

— I could have danced, danced, danced \_\_\_\_ all night. \_\_\_\_

## I COULD WRITE A BOOK

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

If they asked me I Could Write A Book, \_\_\_\_\_ A - bout the way you walk and whis - per and  
 look, \_\_\_\_\_ I could write a pre - face on how we met, so the world would  
 nev - er for - get, \_\_\_\_\_ And the sim - ple se - cret of the plot \_\_\_\_\_ is just to  
 tell them that I love you a - lot, \_\_\_\_\_ Then the world dis - cov - ers as my book  
 ends, How to make two lov - ers of friends. If they friends. \_\_\_\_\_

Chords: C, Dm7, G7, C, G7, C, G7, C, A♭7, Dm7, G7, C, F♯dim7, G, Em, Am7, D7, Dm7, G7, C, Dm7, G7, C, G7, C, G7, C, C♯dim7, Dm7, G7, C, A♭7, Dm7, G7, Gm7, C7.

1: C, Dm7, G7 | 2: C, F, C

## I COULDN'T LIVE WITHOUT YOUR LOVE

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1755 Broadway, New York, NY 10019

Words and Music by TONY HATCH  
and JACKIE TRENT

Moderately

You're the on - ly one that I re - ly on, But A shoul - der there for  
 Did - n't like you much when I first met you, But some - how I could - n't  
 me to cry on and the hours a - lone that I'm with - out you, All I ev - er do is  
 quite for - get you! Said you did - n't want a friend or lov - er, That your life was hap - py

Chords: F, Am, B♭, Gm7, C7, F, Am, B♭, Gm7, C7, D♭, D♭, E♭m7, A♭7, F, Gm, Am, B♭, C7.

think with an - oth - er. No one knows that you're so un - der stand - ing,  
 a - bout you. But as time went by my un - der stand - ing,  
 an - oth - er. Now the tears are gone and I'm un - der stand - ing,  
 ev - en tho' my love is so de - mand - ing. Ev - 'ry time you look at  
 knew that I just could - n't wait an - y long - er. For I could - n't let you  
 when you say you love me you're not long - er. So if peo - ple want to  
 me, Then you know we'll both a - gree that no oth - er love could be.  
 go, And I know I had to tell you so, that I loved you as you'd know.  
 stare, I don't real - ly care, just as long as you are there.

F Dm7 Gm7 C7 F Am Bb C7 F Am Bb C7

I Could-n't Live With-out Your Love, Now I know you're real - ly mine, got to have you all the

1 F Am7 Bb C7 2 F Am7 Bb C7 D.S. al Fine 3 F Bb C9 F Fine

time. time. time.

### I DIDN'T KNOW WHAT TIME IT WAS

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am Em7

I Did - n't Know What Time It Was, Then I met you. Oh, what a love - ly time it was,

C Bm7 Am D7 F#m7 B7 Em7 A7 F#m7 B7 Em7 A7 Am

How sub - lime it was, too! I did - n't know what day it was. You held my hand, Warm like the

Em7 C Bm7 Am7 D7 G F#m7b5 B7 F#m7b5 B7

month of May it was And I'll say it was grand. Grand to be a - live, to be young, to be mad, to be yours a -

Em A7 Am7 D7 Gmaj7 Em7 A7 Am D7 F#m7 B7

Em7 A7 F#m7 B7 Em7 A7 Am Em7 C Bm7

know what year it was. Life was no prize. I want - ed love and here it was shin - ing out of your

Am7 Cm6 G B7 C6 D7 1 G D7 2 G

eyes. I'm wise and I know what time it is now! now!

### I DON'T KNOW WHY (I Just Do)

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Fred Ahlert Music Corp., San Francisco, CA  
and Pencil Mark Music, Inc., Scarsdale, NY

Words by ROY TURK  
Music by FRED E. AHLERT

Slowly

Bb Bb6 3 Dm7 Dbdim7 Cm7 F7 Cm7

I Don't Know Why - I love you like I do. - I Don't Know Why, I just do. I Don't Know Why - you thrill me like you do. -

F7 F7b9 Bb6 Bb Bb7/Ab G7 C9 F9 Bb C9

I Don't Know Why, - you just do. You nev - er seem to want my ro - manc - ing, The on - ly time you hold me is

Cm7 F7b9 Bb G7 3 Cm7 F7b9 1 Bb F9 2 Bb

when we're danc - ing. I Don't Know Why - I love you like I do. - I Don't Know Why, - I just do. do.

4-81  
T-150

## I DON'T CARE IF THE SUN DON'T SHINE

Copyright © 1950 PolyGram International Publishing, Inc.  
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Words and Music by  
MACK DAVID

Moderately

Musical score for 'I Don't Care If The Sun Don't Shine' featuring two staves of music with lyrics. The first staff starts with F major and includes chords like Fmaj7, F6, F/A, and Abdim7. The second staff continues with Gm7, C9, Gm, Gm7, Gm6, C7, Gm7, C7#5, F, Cm7, F7, Cm7, F7, and Cm7. The lyrics describe a romantic relationship with a baby.

I Don't Care If The Sun Don't Shine. I get my lov-in' in the evnin' time, when I'm with my ba - by. It's no fun with the sun a-round; but I get go-in' when the sun goes down and I meet my ba - by. That's when we kiss and kiss and kiss and then we kiss some more. Don't ask how man-y times we kiss; At a time like this who keeps score? So, I Don't Care If The Sun Don't Shine. I'll get my lov-in' in the evnin' time, When I'm with my ba - by.

## I DON'T WANT TO SET THE WORLD ON FIRE

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Words and Music by SOL MARCUS,  
BENNIE BENJAMIN and EDDIE SEILER

Moderately

Musical score for 'I Don't Want To Set The World On Fire' featuring two staves of music with lyrics. The first staff starts with F major and includes chords like F/A, Abdim7, Gm, Bbm, C7, Gm9, and C7. The second staff continues with F, Gm7, C7, F, Bbm, C7, Gm9, C7, F, Cm7, F7, Cm7, F7, Bbmaj7, Dm, G7, Dm, G7, Dm, G7, F/A, Abdim7, Gm, Bbm, C7, Gm9, C7, F, C7#5, F, F/A, Abdim7, Gm, Bbm, C7, Gm9, C7, F, C7, F, and G. The lyrics express a desire for a romantic relationship.

I Don't Want To Set The World On Fire. I just want to start a flame in your heart. In my heart I have but one desire and that one is you. no oth - er will do. I've lost all am - bi - tion for world - ly ac-claim. I just want to be the one you love and with your ad - mis - sion that you feel the same.. I'll have reached the goal I'm dream-ing of be - lieve\_ me! I Don't Want To Set The World On Fire, I just want to start a flame in your heart.

## I DON'T WANT TO WALK WITHOUT YOU

Copyright © 1941 (Renewed 1968) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by JULE STYNE

**Slowly**

Fm7                      Bb7                      F7                      Bb7                      Eb

I \_\_\_\_\_ Don't Want To Walk With - out You, ba - by, walk \_\_\_\_\_ with - out my arm a - bout you,

Gm7b5                      C7                      F7                      Fm7                      Bb7                      Eb                      Eb+                      Cm                      Eb7                      Gm

Ba - by. I thought the day you left me be - hind, \_\_\_\_\_ I'd take a

A7                      D7                      Gm                      Gbdim7                      Fm7                      Bb7                      Edim7                      Fm7                      Bb7                      F7

stroll and get you right off my mind, but now I find that I \_\_\_\_\_ don't want to walk with - out the sun -

Bb7                      Eb                      Gm7b5                      C7                      F7                      Fm7                      Bb7

shine. Why'd you have to turn off all that sun - shine? Oh, ba - by please come back\_ or you'll

Ebmaj7 Fm7 Gm7 Abmaj7 Gm7                      Gbm7 Fm7 Bb9                      Fm7 Bb7 Fm7 Bb7 Eb6

break my heart for me, 'Cause I \_\_\_\_\_ Don't Want To Walk With - out You, no - sir - ee.

## I GET ALONG WITHOUT YOU VERY WELL

(Except Sometimes)

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Words and Music by  
HOAGY CARMICHAEL  
Inspired by a poem written by J.B.

**Slowly with expression**

Bb                      Bdim7                      F7                      Bbmaj7                      Dbdim7                      Cm7                      F7

I Get A-long With - out You Ver - y Well, \_\_\_\_\_ of course I do, \_\_\_\_\_ ex - cept when  
I Get A-long With - out You Ver - y Well, \_\_\_\_\_ of course I do, \_\_\_\_\_ ex - cept per -

To Coda

Cm7                      F7                      Cm7                      F7                      Cm7                      Cm7/F7b9 Bbmaj7

soft rains fall \_\_\_\_\_ and drip from leaves, then I re - call the thrill of be - ing shel - tered in your arms,  
haps in spring \_\_\_\_\_ but I should nev - er think of spring for that would sure - ly break my heart in

Dbdim7                      Cm7                      F7                      Eb7                      D7b9                      Db7 C7#9 F7                      Bbmaj7                      Cm7                      F7

of course I do, \_\_\_\_\_ but I Get A - long With - out You Ver - y Well. \_\_\_\_\_

Bb                      Bdim7                      F7                      Bbmaj7                      Dbdim7                      Cm7                      F7                      Cm7

I've for - got - ten you, just like I should, \_\_\_\_\_ of course I have, \_\_\_\_\_ ex - cept to hear your name -

F7                      Cm7                      F7                      Cm7                      F7                      Cm7                      Cm7/F7b9 Bbmaj7                      Bb7

or some - one's laugh that is the same but I've for - got - ten you just like I should. \_\_\_\_\_ What a

Eb                      Ebm                      Bb                      Bb6                      Cm7                      F7                      Bbmaj7                      Bb7

guy! \_\_\_\_\_ What a fool am I \_\_\_\_\_ to think my break-ing heart could kid the moon; \_\_\_\_\_ What's in

Eb                      Eb7                      D7                      Gm                      Gm7                      C9                      Cm7                      F9                      D.C. al Coda                      CODA

store. \_\_\_\_\_ Should I 'phone once more. \_\_\_\_\_ No it's best that I stick to my tune. \_\_\_\_\_ two. \_\_\_\_\_

## I ENJOY BEING A GIRL

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Lively F C7

When I have a brand new hair - do With my eye - lash - es all in but curl, pearl,  
 men say I'm cute fun - ny And my teeth are - n't teeth in but curl, pearl,  
 I float as the clouds on air hon - do, ey, I En - joy Be - ing A  
 just lap it up like hon - ey, I En - joy Be - ing A  
 1 F 2 F Bbm Fm  
 Girl! When Girl! I flip when a fel - low sends me flow - ers,  
 I drool o - ver dress - es made of lace, I talk on the tel - e - phone for  
 ho - urs With a pound and a half of cream up - on my face! I'm  
 strict - ly a fe - male fe - male And my fu - ture I hope will be  
 in the home of a brave and free male Who'll en - joy be - ing a  
 guy hav - ing a girl like me.

## I GET IDEAS

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Words by DORCAS COCHRAN  
 Music by JULIO C. SANDERS

Moderately C E7 F G7 C

When we are danc-ing and you're dan-ger-ous-ly near me, I Get I - deas, I Get I - deas. I wan-na hold you so much clos-er than I  
 dare to I wan-na scold you 'cause I care more than I care to. And when you touch me and there's fire in ev'-ry fin - ger, I Get I -  
 deas I Get I - deas. And af - ter we have kissed good-night and still you lin - ger, I kind-a think you get i - deas,

C E7 Am G7 C C7

F Dm7**5** C Ebdim7 Dm7 G7 1 C 2 C G7 C

dea; — It's true, the love-ly i - dea \_ that I've fall-en in love with you. When we are you.

## I GOT THE SUN IN THE MORNING

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Words and Music by  
IRVING BERLIN

Medium jump tempo

C7**5**/G**b** F6 C7**5**/G**b** F6 C7**5**/G**b** F6 F7

Got no dia - mond, got no pearl,— still I think\_ I'm a luck - y girl.— I Got The

B**b** F/A Gm7 F6 B**b** F Gm7 F6 C7**5**/G**b** F6

Sun In The Morn-ing and the moon at night. Got no man - sion,

C7**5**/G**b** F6 C7**5**/G**b** F6 F7 B**b** F/A

got no yacht,— still I'm hap - py with what I've got.— I Got The Sun In The Morn-ing and the

Gm7 F6 B**b** F Gm7 F6 A7 D7sus

moon at night. Sun - shine gives me a love -

D9 G7 B**b**maj7/C

- ly day. Moon - light gives me the milk - y way.

C9 C7**5**/G**b** F6 C7**5**/G**b** F6 C7**5**/G**b** F6

Got no check - books, got no banks,— still I'd like \_\_ to ex -

F7 B**b** F/A Gm7 F6 B**b** F Gm7 F6 F7

press my thanks.— I Got The Sun In The Morn-ing and the moon at night. And with the

B**b** F/A Abdim Gm7 C7**9** F6 1 C7 2 G**b**7 F

sun in the morn-ing and the moon in the eve-ning, I'm all right.—

## I GOT A WOMAN

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Words and Music by  
RAY CHARLES

**Brightly**

I Got A Wom - an way o - ver town, — She's good to me, \_\_\_\_\_ Oh \_\_\_\_\_  
kiss - es and all my hug - gin' Just for her, \_\_\_\_\_ Oh \_\_\_\_\_  
Wom - an way o - ver town, — She's good to me, \_\_\_\_\_ Oh \_\_\_\_\_  
yeah! Well, I Got A Wom - an way o - ver town, — She's good to me, \_\_\_\_\_  
yeah! I save my kiss - es and all my hug - gin' Just for her, \_\_\_\_\_  
yeah! Some - day we'll mar - ry, way o - ver town, — She's good to me, \_\_\_\_\_  
— Oh yeah! Now she's my dream-boat, oh, yes in - deed, \_\_\_\_\_ She's just the  
— Oh yeah! When I say, "Ba - by, please take my hand," \_\_\_\_\_ She holds me  
— Oh yeah! Some-day we'll mar - ry, don't you un - der - stand, \_\_\_\_\_ 'Cause she's my  
kind of girl I need. — I found a wom - an way o - ver town, — She's good to  
tight on - ly She's my lov - er girl. } I found a wom - an way o - ver town, — She's good to  
me, \_\_\_\_\_ Oh yeah! I save my yeah! I Got A yeah! —  
1 E♭ 2 E♭ 3 E♭ A♭7 E♭ 7

## I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER  
Music by DUKE ELLINGTON

**Moderately**

G6 G C7 G C7 G Bm7b5 E7 Am7 D7 G Ddim D7  
The po - ets say that all who love are blind; But I'm in love and I know what time it is! — The  
G C7 G C7 G Bm7b5 E7 Am D7 3 F7 E7 Am7 D7  
Good Book says "Go seek and ye shall find." Well, I have sought and my what a climb it is! — My  
Dm7 3 G7 G7#5 Cmaj7 Am B7 Dm7 E7  
life is just like the weath - er, it chang - es with the hours; — When he's near I'm fair and warm - er  
A7 E♭7 3 D7b9 G C7 G C7 G C7 G C7  
when he's gone I'm cloud - y with show - ers; in e - mo - tion, like the o - cean it's ei - ther sink or swim when a  
D7 Am B7 Em7 A7 D7sus D7 G B7 Em  
wom - an loves a man like I love him. Nev - er treats me sweet and gen - tle  
A7 Em7 A9 Am7 B7#5 E9 A7 D7b9  
the lost way he should; wood; I Got It Bad And That Ain't  
in the the wood; I Got It Bad And That Ain't

G Em7 Am7 D7**5** G B7 Em

Good! Good! My And poor the heart things is I sen - ti - men pil - tal low

A7 Em7 A9 Am7 B7**5** E9 A7 D7**9** G Am7 B**dim**7 G7

not made of wood should I Got It Bad And That Ain't Good! \_\_\_\_\_ But Tho

C Cm

when the week end's in o - ten - ver tions and tell Mon - day rolls a my roun' tears I I'm

folks with good in tell Mon - day rolls a my roun' tears I I'm

G E7 Am7 D7 G

end up like glad I'm I start a bout just cry in' my with heart out he don't love me me

B7 Em A7 Em7 A9 D7 G

like make I him love love him me no the bod way he could should I I Got Got It It

B7**5** E9 A7 D7 |<sup>1</sup>G E9 A9 D7 |<sup>2</sup>G Cm G

Bad Bad And And That That Ain't Ain't Good. \_\_\_\_\_ Good. \_\_\_\_\_

## I HADN'T ANYONE TILL YOU

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Words and Music by  
RAY NOBLE

Slowly, with expression

Gm7 C9 F6 Am7 D9 D7

I Hadn't An - y - one Till You, I was a lone - ly one till

G9 Gm7 C7 Dm7 A F#m7

you, I used to lie a-wake and won - der, if there could be, A some - one in the

Bm7 E7 A7 D7**9** Gm7 C7 Gm7 C9 F6

wide world, Just made for me, Now I see, I had to save my love for you, I nev - er

Am7 D9 D7 G9 Bb Bdim7 F6

gave my love till you. And thru my lone - ly heart de - mand-ing it, Cu - pid took a

D7**9** Gm7 C7 |<sup>1</sup>F D**9** Gm7/C |<sup>2</sup>F D**7** F

hand in it, I Hadn't An - y - one Till You. I Hadn't You. \_\_\_\_\_

## I HAVE

Copyright © 1993 HOWE SOUND MUSIC

**Words and Music by  
JIMMY RADCLIFFE**

**Reggae A**

Have you ev - er been in - side - on a rain - y, rain - y night, - hold-in' your ba - by tight - Well,

E7

I Have. Have you ev - er had your dreams - and long for-got-ten schemes -

A

com-in' true? - It seems that I Have. Have you ev - er been to bed - with

A7 D

mu - sic in your head, - for - get-tin' 'bout your dai - ly bread? - Well, I Have. I

A E7

tell you friend, - it's true, - it's a pret-ty thing to go through. - And just be-tween me and you, - yes

A

I Have. Talk-in' 'bout pit-ter, pat-ter, pit-ter, pat-ter. Rain-drops com-in' down, down, down on my

D A

roof top com-in' down. Me and my ba - by hold-in' tight, - do-in' al-right. Hope it nev - er stops. Talk-in' 'bout

1 E7 A

2 E7 D7 A D.S.

do-in' al - right. Real-ly hope it nev-er stops, nev-er stops, nev-er, nev-er, nev-er, nev-er nev-er stops. Now have you

3 E7 D7 A Repeat and Fade

do-in' al - right. Real-ly hope it nev-er stops, nev-er stops, nev-er gon-na nev-er, nev-er nev-er stops. Pit-ter, pat-ter,

# I HAVE DREAMED

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

**Slowly**

E♭6 B♭7 E♭ B♭7  
 I Have Dreamed — that your arms are love - ly — I Have Dreamed — what a joy you'll  
 B♭9 F6 C7 F B♭7  
 be — I Have Dreamed — ev - 'ry word you'll whis - per — When you're  
 E♭6 Cm F7 B♭7 D7 G D7  
 close, — close to me. — How you look — in the glow of

Gmaj7 G B♭7  
 eve - ning I Have Dreamed and en-joyed the view In these  
 E♭ G7 Cm F7 E♭ A♭ G7  
 dreams I've loved you so that by now I think I know what it's like to be loved by  
 Cm F7 E♭maj9 Adim Fm7/B♭ B♭7 E♭  
 you. I will love be - ing loved by you.

## I LOVE A PIANO

© Copyright 1915 by Irving Berlin  
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Words and Music by  
**IRVING BERLIN**

Moderately

The sheet music consists of eight staves of musical notation 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. The lyrics are as follows:

I Love A Pian-o, \_\_\_\_\_ I Love A Pian-o. \_\_\_\_\_ I love to hear some - bod - y play \_\_\_\_\_ up-on a  
 pian - o, \_\_\_\_\_ a grand pi - an - o. \_\_\_\_\_ It sim - ply car - ries me a - way.  
 I know a fine way to treat a Stein - way. I love to  
 run my fin - gers o'er the keys, \_\_\_ the i - vor - ies. \_\_\_ And with the ped - al \_\_\_ I love to  
 med - dle. \_\_\_ Not on - ly mu - sic from Broad - way. \_\_\_ I'm so de - light - ed \_\_\_ if I'm in -  
 vit - ed \_\_\_ to hear a long haired gen - ius play. \_\_\_ So you can keep your fid - dle  
 and your bow. \_\_\_ Give me a p - i - a - n - o. \_\_\_ Oh, oh, I love to stop right \_\_\_ be - side an  
 up - right, or a high toned ba - by grand. 1 E♭ Adim/B♭ B♭7 2 E♭ I Love A grand.

## I HEAR MUSIC

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Words by FRANK LOESSER  
Music by BURTON LANE

**Medium Swing**

Am7b5 D+ G9 C7 Am7b5 D+ G9 C7 F7 Bb

I Sure Hear that's Mu - sic, — might - y fine mu - sic, — the mur-mur of a morn - ing a spar - row

F7 Bb C7 F C7 F Cm7 F9 Cm7 F9

breeze up there, — the rat - tie of the milk - man on the stair... There's my fa - vrite

Bb6 Bbmaj7 Bb6 Bbm7 Eb9 Bbm7 Eb7 Ab Gm7 C7

mel - o - dy, You, my an - gel, phon - ing me.

Am7b5 D+ G9 C7 Am7b5 D+ G9 C7 F7 Bb F7 Bb

I Hear Mu - sic, — might - y fine mu - sic, — and an - y-time I think my world is wrong, I

C7 F Gm7 C7 F Gm7 C7 | 1 F Gm7 C7 | 2 F Gm7 Gb9 Fmaj7

get me out of bed and sing this song. song.

## I LOVE PARIS

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COLE PORTER

**Moderately**

Cm

I Love Par - is in the spring - time., — I Love Par - is in the

G7

fall, — I Love Par - is in the win - ter, when it driz - zles, — I Love

Cm

Par - is in the sum - mer, when it siz - zles, — I Love Par - is ev - 'ry mo - ment, —

Ebdim7 G7

— ev - 'ry mo - ment of the year. — I Love Par - is,

C

why, oh why, do I Love Par - is? Be - cause my love is near. — Be - cause my

A7sus A7 Dm7

love, — Be - cause my love — is near. —

## I LOVE YOU

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Words and Music by ROBERT WRIGHT  
and GEORGE FORREST

**Slowly**

Cmaj7 G A7b9 Dm7 A7 D9 Am7 G7

C Cmaj7 G A7b9 Dm7 A7 D9 Dm9

Dm7 Fm6 G7 C Cmaj7 G A7b9 Dm7 A7

D9 Am7 G7 C Cmaj7 G A7b9 Dm7 A7

D9 Dm9 Dm7 Fm6 G7 Cmaj9 C

## I LOVE YOU

Words and Music by  
COLE PORTER

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**Lightly**

Bbm6 C7b9 C7 Fdim7 F Gm7 C7

F D7 Bbm6 C7b9 C7 Fdim7 F

A E7 Amaj7 A6 Gm7 C7 F

Am7b5 D7 G7 C7 Bbm6 C7b9 C7

Fdim7 F D7 G7 C7 F

Bb F Bbm6 C7sus C7 F

Bb F Bbm6 C7sus C7 F

## I LOVE YOU TRULY

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Moderately, with feeling

Musical score for "I Love You Truly" in 2/4 time. The lyrics are:

I Love You Tru - ly, tru - ly, dear. \_\_\_\_\_ Life with its  
 sor - rows, life with its tears, \_\_\_\_\_ fades in - to dreams when I feel  
 you are near, \_\_\_\_\_ for I Love You Tru - ly, tru - ly, dear. \_\_\_\_\_

Chords: F, C7, Gm7, C7, F, Dm/C, Bdim7, F, C7, F.

## I MADE IT THROUGH THE RAIN

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BRUCE SUSSMAN, DREY SHEPPERD and GERARD KENNY

Warm ballad

We dream-ers have our ways of fac-in' rain-y days, \_\_\_\_\_ And some-how we sur - vive. We keep the feel- ings  
 warm pro-tect them from the storm \_\_\_\_\_ un - til our time ar - rives. Then one day the sun ap - pears  
 And we come shin - in' through those lone - ly years. \_\_\_\_\_ I Made It Through The Rain \_\_\_\_\_ I  
 kept my world pro-tec - ted, I Made It Through\_ The Rain\_ I kept my point of view, \_\_\_\_\_ I Made It Through\_ The Rain\_ And  
 found my-self re-spec-ted by the oth-ers who \_ got rained on too \_\_\_\_\_ and made it through. \_\_\_\_\_  
 When friends are hard to find And life seems so un - kind \_\_\_\_\_ some-times you feel a - fraid.  
 Just aim be-yond the clouds and rise a - bove \_ the crowds \_\_\_\_\_ and start your own \_\_\_\_\_ pa-rade. \_\_\_\_\_

Chords: Bb, Bbmaj7, Eb/Bb, Bb Bbmaj7 Bb Eb, Ebm, Bb, Bbmaj7, Eb/Bb, Bb Abmaj7/Bb, Bb, Bbmaj7/Bb, Eb, F, Abmaj7/Bb, Bb, Ab, Bb, Eb, F, Dm7, Gm, 3, Eb, F, Dm7, Gm, 3, Eb, F, Dm7, Gm7/C, C, Eb/F, F/Bb Bb, F/Bb Bb Ebmaj7, F/Bb Bb Eb/F, Bb, Bbmaj7, Eb/Bb, Bb, Bbmaj7, Bb.

A♭maj7/B♭ B♭ A♭maj7/B♭ B♭ A♭/B♭ B♭

'Cause when I chase my fears a - way That's when I know that I could fin - 'ly say, \_\_\_\_\_ I Made It

E♭ F Dm7 Gm 3 E♭ F Dm7 Gm 3

Through The Rain \_\_\_\_\_ I kept my world pro-tec - ted, I Made It Through The Rain \_\_\_\_\_ I kept my point of view, \_\_\_\_\_ I Made It

E♭ F Dm7 Gm Gm7/C C E♭/F

Through The Rain \_\_\_\_\_ And found my - self re - spec - ted by the oth - ers who — Got rained on — too — and

Gm E♭ Dm7 Cm7 F G Em7 Am 3

made it through. \_\_\_\_\_ I Made It Through The Rain \_\_\_\_\_ I kept my world pro-tec - ted, I Made It

F G Em7 Am F/C F G Em7 Am 3

Through The Rain \_\_\_\_\_ I kept my point of view, I Made It Through The Rain \_\_\_\_\_ And found my - self re - spec - ted by the

Am7/D D7 F/G G/C C Am Repeat and Fade

oth - ers who — Got rained on — too — And made it through. \_\_\_\_\_ And

## I MISS YOU SO

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Copyright Renewed

Words and Music by JIMMY HENDERSON,  
BERTHA SCOTT and SID ROBIN

**Slowly**

G B7 C Cm6 A7♭5 D7

Those hap - py hours... I spent with you, That love - ly af - ter - glow, most of all I Miss You

G Am D7 G B7 C Cm6 A7♭5 D7

So. Your sweet ca - ress - es, each ren - dez - vous, Your voice so soft and low, most of all

G Am G F♯7 Bm D+ D G9 F♯7 3 Bm E9 Am C+ C

I Miss You So. { You once fill'd my heart with no re - grets, no fears; Now you'll find my  
Once you prom - is'd me we'd nev - er part my dear, Now I long to

F9 E9 3 C6 A9♭5 D9 G B7 C

heart fill'd to the top with tears. } I'll al - ways love you and want you too, How much you'll nev - er know -

see the day I'll find you near. }

Cm6 A7♭5 D7

most of all I Miss You So.

1 G Am G F♯ D7	2 G
----------------	-----

— So. —

## I NEED YOUR LOVE TONIGHT

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(Administered by Williamson Music) and Sid Wayne

Words and Music by SID WAYNE  
and BIX REICHNER

Medium Bright Rock

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords F, C7, F, and F. The lyrics begin with "1. Oh, 3. oh! 2,4. gee I the love way you you so. Uh, Swee - uh, can't too let good to go. Ooh, Wow ooh, whee, don't want". The second staff continues with Bb, F, C7, and F chords, with lyrics "tell me no. more of this. I Need Your Love To-night. Oh, I've been wait - in' just for to-night to". The third staff begins with C7, F, Bb, and F chords, with lyrics "do some lov - in' and hold you tight. Don't tell me, ba - by, you got - ta go; I got the hi - fi high and the". The fourth staff starts with C7, F, C7, and F chords, with lyrics "lights down low. Hey, now, hear what I say. Ooh - wow, you bet - ter stay. Pow -". The fifth staff begins with F7, Bb, F, C7, and F chords, with lyrics "pow, don't run a - way. I Need Your Love To-night. Oh,". The sixth staff is a coda section labeled "CODA" with a treble clef and a key signature of one sharp (F#).

## I NEVER KNEW

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Words and Music by GUS KAHN  
and TED FIORITO

Moderately

The musical score consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes chords G, Cm, G, Cm, G, Am7, and D7. The lyrics begin with "I Nev - er Knew that ros - es grew, Or if skies were blue or could". The second staff continues with G, Bm, Em, Bm, and Em chords, with lyrics "gray. say. I Nev - er Knew that dreams came true, And". The third staff begins with Bm, F#7, Bm, Am, D7, G, and Cm chords, with lyrics "took your cares a - way, I Nev - er Knew what". The fourth staff starts with G, Cm, G, Am, D7, and G chords, with lyrics "love could do, Un-til I met you to - day. ". The fifth staff is a continuation of the melody with the same chords and lyrics.

## I ONLY WANT TO BE WITH YOU

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Words and Music by MIKE HAWKER  
and IVOR RAYMONDE

Moderately

G Em G Em

I don't know what it is that makes me love you so. — I on - ly know I nev - er wan-na let you go, — 'Cos Oh,  
does - n't mat-ter where you go or what you do, — I wan-na spend each mo-ment of the day with you. —

C D Am7 D7 G Em Am Bm Am C#dim7

you start-ed some - thin' Oh can't you see — that ev - er since we met you've had a hold on me? — It hap - pens to be true..  
look what has hap-pened with just one kiss. — I nev - er knew that I could be in love like this. — It's cra - zy but it's true..

D7 D C D Am7 D7 | 1 G C D || 2 G C G § E♭

— I On - ly Want To Be With You. — It — You stopped and smiled at me, —

G C G D Bm7 Em7 A7

Asked if I'd care to dance. — I fell in - to your op - en arms — and I did - n't stand a chance..

D7 G Em G

— Now lis - ten, hon - ey, I just wan-na be be - side you ev - ry - where. — As long as we're to - geth - er, hon - ey,

Em C D Am7 D7 G

I don't care — 'Cos you start-ed some-yhin' Oh, can't you see — that ev - er since we met you've had a

Em Am Bm Am C#dim7 D7 D C D Am7 D7 To Coda ⊕ G C G

hold on me? — No mat - ter what you do, — I On - ly Want To Be With You. — D.S. al Coda

CODA

⊕ G C G Am7 D7 G C G

I said I On - ly Want To Be With You. —

## I REMEMBER IT WELL

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

E♭ Eb E♭maj7 E♭6 E♭ B♭dim

We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I Re - mem - ber It ride. You walked me home. You lost a glove. I lost a comb. Ah yes!

B♭7 Fm7 B♭7 Fm7 B♭7

Well. Well. We dined with friends. The brill - iant sky. We dined a - lone. We had some rain. A te - nor sang. Those Rus-sian songs. A ba - ri - tone. From sun - ny Spain. Ah Ah

Fm7 B♭7 E♭ A♭ A♭+ A♭6

yes! yes! I Re - mem - ber I Re - mem - ber It Well. Well. That You dazz-ling A - pril moon! wore a gown of gold.

A♭m E♭ C7 Fm B♭7

There was none that night, I was all in blue. And the month was June. Am I get - ting old? That's right! Oh no! That's right! Not you! It warms my How strong you

E♭ E♭7 A♭ A♭6 B♭+ E♭

heart were, to know that you how young and gay; re - mem - ber A prince of still love in ev - 'ry way. the way you do. Ah Ah yes! yes! I Re - I Re -

B♭7 E♭ Fine B♭7 E♭m B♭7

mem - ber mem - ber It Well. How of - ten I've thought of that

Cdim7 B♭7 E♭m F7 B♭ G♭m

Fri-day, Mon - day night, when we had our last ren - dez - vous. And some - how I've

D♭7 Adim7 B♭ Cm F7 Fm7 B♭7 D.S. al Fine

fool - ish - ly won-dered if you might by some chance be think-ing of it too? That car-riage

## I REALLY DON'T WANT TO KNOW

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Words by HOWARD BARNES  
Music by DON ROBERTSON

Moderately slow

How man - y arms have held you And hat - ed to let your soul you a -

man - y lips have kissed you And set your soul a -

go? glow? } How man - y, how man - y, I won - der? But I

Real - ly Don't Want To Know. 1 C F C 2 C F C Know. So

al - ways make me won - der; Al - ways make me

F D7 G guess. And e - ven if I ask you,

D7 G G7 C F Dar - ling, don't con - fess. Just let it re - main your

C C7 F se - cret, But, dar - ling, I love you so. No

F#dim7 C D7 C G7 C F C won - der, no won - der I won - der, Though I Real - ly Don't Want To Know.

## I REMEMBER YOU

Copyright © 1942 (Renewed 1969) by Paramount Music Corporation

Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

Moderately, not too fast, expressively

Musical score for "I REMEMBER YOU" featuring five staves of music with lyrics. The key signature is G major (one sharp). The first staff starts with G, followed by F#7, G, Dm7, G7, Cmaj7, C6, Cm, and D7b9. The second staff continues with G, D7sus, D7, G, F#7, G, Dm7, G7, Cmaj7, and C6. The third staff starts with Cm, D7b9, G, Dm7, G9, C, F#m7, B7, Emaj7, and E6. The fourth staff starts with F#m7, B7, Emaj7, E6, Em7, A7, Dmaj7, D6, D7, and G. The fifth staff starts with F#7, G, Bm7b5, E7b9, Am, Cm, Cm6, and G.

I Re - mem - ber You. You're the one who made my dreams come true a few kiss - es a -  
 go. I Re - mem - ber You. You're the one who said: "I love you, too." I  
 do. Did - n't you know? I re - mem - ber too a dis - tant bell  
 and stars that fell like rain, out of the blue. When my life is  
 through and the an - gels ask me to re - call the thrill of them all,  
 then I shall tell them I Re - mem - ber You. You.

## I SHOT THE SHERIFF

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Words and Music by  
BOB MARLEY

Moderately Slow, with a beat

Musical score for "I SHOT THE SHERIFF" featuring two staves of music with lyrics. The key signature is G minor (one flat). The first staff starts with Gm, Cm, Gm, and Cm. The second staff starts with Gm, Ebmaj7, Dm7, Gm, Ebmaj7, Dm7, Gm, and Gm. The lyrics include: "1. I Shot The Sher - iff, but I did not shoot the dep-u-ty. I Shot The Sher - iff, but I did-n't shoot the 2. - 4. (See additional lyrics)" and "dep - u - ty. All a-round in my home town, they're try-ing to track me down. They".

Musical score for "The Ballad of John Henry" featuring lyrics and chords. The score consists of two staves. The top staff is in E♭ major and includes chords E♭maj7, Dm7, Gm, E♭maj7, Dm7, Gm, E♭maj7, and Dm7. The bottom staff continues with Gm, N.C., and concludes with a section labeled "1, 2, 3" (with a box around it), "4", and "D.C. and Fade". The lyrics describe John Henry's life and death, mentioning guilt, killing, and the life of a deputy.

### *Additional Lyrics*

2. I Shot The Sheriff, but I swear it was in self-defense.  
I Shot The Sheriff, and they say it is a capital offense.  
Sheriff John Brown always hated me; for what, I don't know.  
Every time that I plant a seed, he said, "Kill it before it grows."  
He said, "Kill it before it grows." But I say:

3. I Shot The Sheriff, but I swear it was in self-defense.  
I Shot The Sheriff, but I swear it was in self-defense.  
Freedom came my way one day, and I started out of town.  
All of a sudden, I see Sheriff John Brown aiming to shoot me down.  
So I shot, I shot him down. But I say:

4. I Shot The Sheriff, but I did not shoot the deputy.  
I Shot The Sheriff, but I didn't shoot the deputy.  
Reflexes got the better of me, and what is to be must be.  
Every day, the bucket goes to the well, but one day the bottom will drop out.  
Yes, one day the bottom will drop out. But I say:

# I STARTED A JOKE

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

### **Moderately Slow, in 2**

G Bm C D G Bm C  
 I Start-ed A Joke which start-ed the whole world cry-ing.  
 I start-ed to cry which start-ed the whole world laugh-ing;  
 I fi-nal-ly died which start-ed the whole world liv-ing; but  
 oh, if  
 oh, if

D G Bm C D G To Coda  $\oplus$  G  
 I did-n't see } that the joke was on me.  
 I'd on-ly seen }  
 I'd on-ly seen }

Em Bm C G  
 I looked at the skies, run-ning my hands o-ver my eyes,  
 and I fell out of bed, hurt-ing my head from things that I

D Coda D C G Bm C D G Bm  
 said. Till me, oh, no, that the joke was on me.

C D G Bm C D G  
 Oh.

## I TALK TO THE TREES

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

I Talk To The Trees, \_\_\_\_\_ but they don't lis - ten to me. \_\_\_\_\_ I talk to the stars, \_\_\_\_\_ but they nev - er hear me. \_\_\_\_\_ The breeze has - n't time \_\_\_\_\_ to stop and hear what I say, \_\_\_\_\_ I talk to them all \_\_\_\_\_ in vain. \_\_\_\_\_ But sud-den-ly my words \_\_\_\_\_ reach some - one el - se's ear; \_\_\_\_\_ Touch some - one el - se's heart - strings Gm7 C7 Gm7 C7 Gm7 C7 F Gm7 C7 G7 too. \_\_\_\_\_ I tell you my dreams \_\_\_\_\_ And while you're list - 'ning to me, \_\_\_\_\_ I sud - den - ly see them \_\_\_\_\_ come true. \_\_\_\_\_ I can see us on an true.

**INTERLUDE**

A - pril night, \_\_\_\_\_ Look-in' out a-cross a roll - in' farm. \_\_\_\_\_ Hav-in' sup-per in the can - dle - light, \_\_\_\_\_ Walk-in' la - ter arm in arm. \_\_\_\_\_ Then I'll tell you how I passed the day, \_\_\_\_\_ Think-in' main-ly how the night would be. \_\_\_\_\_ And I'll try to find the words to say, \_\_\_\_\_ All the things you mean to me. \_\_\_\_\_ I Talk To The

To Interlude | 2 F Fine

I UNDERSTAND  
(Just How You Feel)

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Words and Music by  
WILLIAM "PAT" BEST

Moderately Eb Bb7 Eb Ab Eb Bb7

I Un-der-stand just how you feel. You say we're thru. What can I do? It's o - ver now, but was it grand. I un-der - stand. If you ev - er change your mind, Come back to me and you will find the wait-ing there at your com-mand, I un-der - stand. \_\_\_\_\_ I miss you so \_\_\_\_\_ Please be-lieve me when I

E♭ F9 B♭7 B♭7♯5 B♭7 E♭

tell you. — I just can't stand.. to see you go. you know: Please un-der - stand just how I  
 feel. Your love for me, why not re - veal? And we will know this time it's real, we'll un-der - stand. —

A-26

## I WALK THE LINE

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Words and Music by  
 JOHNNY CASH

Moderately Bright

C7

F

C7

1. I keep a close watch on this heart of mine. — I keep my eyes wide alone  
 2. very very eas - y to be true. — I find my self  
 3.-5.(See additional lyrics)

F F7 B♭ F

o - pen all the time. — I keep the ad - ends out that for I'm the a tie fool that for binds. you.

when each day is through. — Yes, I'll ad mit that for I'm the a tie fool that for binds. you.

C7

1-4  
F

N.C.

5

F

— Be - cause you're mine — I Walk The Line. — I find it Line.  
 — Be - cause you're mine — I Walk The Line. — As sure as

## Additional Lyrics

3. As sure as night is dark and day is light,  
 I keep you on my mind both day and night.  
 And happiness I've known proves that it's right.  
 Because you're mine I Walk The Line.

4. You've got a way to keep me on your side.  
 You give me cause for love that I can't hide.  
 For you I know I'd even try to turn the tide.  
 Because you're mine I Walk The Line.

5. I keep a close watch on this heart of mine.  
 I keep my eyes wide open all the time.  
 I keep the ends out for the tie that binds.  
 Because you're mine I Walk The Line.

I WANT A GIRL  
(Just Like The Girl That Married Dear Old Dad)

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Brightly

C C7 F F♯dim7 C Am D9 G9

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 - ioned girl — with heart so true.

Am E B7 G7 C C7

One who loves no - bod - y else but you. — I Want A Girl —

F F♯dim7 C Am D9 G9 C Fm6 C6

just like the girl — that mar - ried dear old Dad. —

## I WANNA BE LOVED

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by BILLY ROSE and EDWARD HEYMAN  
Music by JOHNNY GREEN

Moderately

I Wan-na Be Loved with in - spi - ra - tion, I Wan-na Be Loved start-ing to - night. In -  
I Wan-na Be Loved with in - spi - ra - tion, I Wan-na Be Loved start-ing to - night. In -

G7 A♭9 G7 C♯dim7 Dm7 C C♯dim7 Dm7 G7 G7♯5 3 C  
stead of mere - ly hold - ing con - ver - sa - tion Hold me tight! I Wan-na Be Loved, I crave af -  
stead of mere - ly hold - ing con - ver - sa - tion Hold me tight! I wan-na be kissed un - til I

F7 C A♭7 G7 A♭9 G7 C♯dim7 Dm7 Dm7/G  
fec - tion, Those kiss-es of yours I'd glad - ly share, I want your eyes to shine in my di - rec - tion. Make me  
tin - gle, I wan-na be kissed, start-ing to - night, Em - brace me till our heart-beats in - termin - gle, Wrong or

C Fm C C7 F E7sus E7  
care! I want the kind of ro - mance that should be strong and e - qual - ly as ten - der.  
right. I'm in the mood to a - dore I'm read - y for that well - known tur - tle-dov - ing,

Am E7 Am D7 Fm G7 G7♯5 3  
I on - ly ask for the chance to know the mean-ing of the word "sur-ren - der" I wan-na be  
I'm in no mood to re - sist, and I in - sist the world owes me a lov - ing. I wan-na be

C F7 C A♭7 G7 A♭9 G7 C♯dim7  
thrilled by on - ly you, dear, I Wan-na be thrilled by your ca - ress. I wan - na find each dream of mine come  
thrilled to des - per - a - tion, I Wan-na be thrilled start-ing to - night. With ev - 'ry kind of won - der - ful sen -

Dm7 Dm7/G 1 C A♭7 Dm7 G7 G7♯5 3 2 C Fm C  
true, dear, I Wan-na Be Loved! I Wan-na Be Loved!

## I WANT YOU, I NEED YOU, I LOVE YOU

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(Administered by Williamson Music)Words by MAURICE MYSELS  
Music by IRA KOSLOFF

Moderately Slow

C Am Dm G7 C C7 F  
Hold me close, - hold me tight; - make me thrill with de - light. Let me know where I stand from the start. I

Cmaj9 E7 A7 D9 Fm6 G7 C Am Dm G7  
Want You, I Need You, I Love You with all my heart. Ev - 'ry time that you're near all my cares dis-ap-pear. Dar-ling,

Cmaj7 C7 F Cmaj9 E7 A7 Dm7 G7 C  
you're all that I'm liv-ing for. I Want You, I Need You, I Love You more and more. I

Gm7 C7 F Gm7 C7 F Am7 D7 G Em  
thought \_ I could live \_ with-out ro - mance \_ Be - fore you came to me. But now I know that I will go on

Am7 D7 G7sus G7 C Am Dm G7 Cmaj7 C7  
lov-ing you e - ter - nal - ly. Won't you please \_ be my own? \_ Nev-er leave \_ me a - lone.\_ 'Cause I die \_ ev-'ry time \_ we're a -

F Cmaj9 E7 A7 Dm9 G7 | 1 C A♭7 G7 | 2 C  
part. \_\_\_\_\_ I Want You, I Need You, I Love You \_\_\_\_\_ with all my heart. Hold me heart.

## I WHISTLE A HAPPY TUNE

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Brightly** C Cmaj7 C7 F F6 G7  
When - ev - er I feel a - fraid, I hold my head e - rect And whis-tle a hap - py tune, So

C G7 C G7 C Cmaj7 C7 F  
no one will sus - pect I'm a - fraid. While shiv-er-ing in my shoes, I strike a care-less

G7 G7♯5 C G9 C  
pose And whis-tle a hap - py tune And no one ev - er knows I'm a - fraid. \_\_\_\_\_

A♭ C G  
The re - sult of this de - cep - tion is ver - y strange to tell, For when I fool the

Gm6 D9 G7 C Cmaj7 C7 F  
peo-ple I fear, I fool my - self as well! I Whis-tle A Hap - py Tune And ev - 'ry sin - gle

F6 G7 C G7 C  
time The hap-pi-ness in the tune con - vinc - es me that I'm not a - fraid. \_\_\_\_\_

## I WILL SURVIVE

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Words and Music by  
DINO FEKARIS and FREDDIE PERREN

**Rubato**

Am Dm G

At first I was a - fraid, I was pet - ri - fied,\_\_\_\_ kept think-in' I could nev - er live\_ with - out you

Cmaj7 Fmaj7 Bm7b5

by my side. But then I spent so man-y nights\_ think - in' how you did me wrong, and I grew

Esus E

strong, and I learned how to get a - long. And so you're back

Moderate Dance Tempo

Am

2..4. go 3. me from out - er walk out the space;-- some - bod - y new,—

Dm G Cmaj7

I just walked in to find\_ you here\_ with that\_ sad look up - on \_ your face. I should have changed\_ Just turn a - round now 'cause you're not wel-come an - y - more. I'm not that chained up lit - tle per - son still \_\_ in love with you. And so you feel \_\_

Fmaj7 Bm7b5 Esus

that stu-pid lock,\_ I should have made\_ you leave your key\_ if I'd've known\_for just one sec - ond you'd be Weren't you the one\_ who tried to hurt\_ me with good - bye? Did I crum - ble? Did\_ you think I'd like droppin' in\_\_ and you ex - pect \_ me to be free. Now I'm sav - in' all\_, my lov - in' for some

1,3 E 2,4 E Am

back to both - er me.\_} Go on now lay down\_ and die? Oh no, not I. I Will Survive...

Dm G Cmaj7

Oh\_ as long as I know how to love\_ I know I'll stay a-live; I've got

Fmaj7 Bm7b5 Esus To Coda

all my life to live,\_ I've got all my love to give\_ and I'll sur-vive,— I Will Survive...

E Am Dm

Hey hey. 1st time Instrumental

G Cmaj7 Fmaj7

all the strength I had\_ not to fall a - part;\_\_\_\_ kept try - in'

Bm7b5 Esus 1 E7 2 E D.S. al Coda

hard to mend the piec - es of my bro - ken heart.. And I spent, oh, so man-y nights\_ just feel - in'

sor - ry for my - self. I used to cry,\_\_\_ but now I Instrumental ends It took hold my head up high\_ and you see

**CODA**

E Am Dm Am

I'll sur - vive.

## I WILL WAIT FOR YOU

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Original French Text by JACQUES DEMY  
 English Words by NORMAN GIMBEL  
 Music by MICHEL LEGRAND

Moderately

Musical score for 'I Will Wait For You' featuring lyrics and chords. The score consists of four staves of music with lyrics underneath. The chords are indicated above the staff. The lyrics include:

1. If it takes for - ev - er I Will Wait For You, for a thou - sand where you wan - der an - y - where Wait For You, go. For You, for Ev - 'ry a day thou - sand where takes for - ev - er I Will Wait For You, For You, 'til you're back be - side me 'til I'm hold mem - ber how I love you so, In your heart be - lieve what in my heart - ing sum - mers I Will Wait For You, You, 'til you're here be - side me 'til I'm hold mem - ber how I love you so, In your heart be - lieve what in my heart - ing sum - mers I Will Wait For You, You, 'til you're here be - side me 'til I'm hold

Em7b5 A7 Dm Em7 A7 1 Dm Gm6 Dm A7 2 Dm Gm6

you know you 'til I hear you sigh here in my arms. 2. An - y - you.

Dm To Interlude 3 Dm Gm6 Dm Fine INTERLUDE Bb Gm

The love. clock will tick a - way the hours one by one and

Dm Bbmaj7 Em7b5 E7 A7

them the time will come when all the wait - ing's done. The time when you re - turn and find me here and run, Straight to my wait - ing arms. 3. If it

## I WISH I DIDN'T LOVE YOU SO

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Words and Music by FRANK LOESSER

Musical score for 'I Wish I Didn't Love You So' featuring lyrics and chords. The score consists of four staves of music with lyrics underneath. The chords are indicated above the staff. The lyrics include:

I Wish I Did - n't Love You So, my love for you should have fad - ed long a - go, I wish I did - n't need your kiss. Why must your kiss tor - ture me as long as this? I might be smil - ing by now with some new ten - der friend, smil - ing by now - with my heart on the mend. But when I try, some - thing in that heart says "No," you're still there. I Wish I Did - n't Love You So.

## I WISH I COULD SHIMMY LIKE MY SISTER KATE

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INC. and JERRY VOGEL MUSIC for the U.S.A.

Words and Music by  
A.J. PIRON

Brightly G7 D7 A♭7 G7 C C7

I Wish I Could Shimmy Like My Sister Kate, she shivers like the jelly on a plate; My mam-my want-ed to know last night, Why all the boys treat sis-ter Kate so nice, Ev-'ry boy in our neighborhood knows that she can shim-my and it's un-der-stood.

I know I'm late but I'll be up to date, when I can shim-my like my sis-ter Kate.

**1** C C#dim G7 | **2** C Em7 A7 A♭7 G7 C  
Kate. I Kate, I mean, shim-my like my sis-ter Kate.

## I WISH I WERE IN LOVE AGAIN

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Words by LORENZ HART  
Music by RICHARD RODGERS

Bright Tempo G A#dim7 G A#dim7 G  
The sleep-less nights, The dai-ly fights, The quick to-bog-gan when you reach the heights; I miss the kiss-es and I fur-tive sigh, The black-en'd eye, The words "I'll love you till the day I die," The self de-cep-tion that be-

A#dim7 D7 C#dim7 D7 G A#dim G  
miss the bites, I Wish I Were In Love A-gain! The brok-en dates, The end-less waits, The love-ly lov-ing and the lies the lie, I Wish I Were In Love A-gain! When love con-geals It soon re-v-eals The faint a-rom-a of per-

A#dim7 G A#dim7 D7 G7 C Cm  
hate-ful hates, The con-ver-sa-tion with the fly-ing plates, I Wish I Were In Love A-gain! No more form-ing seals, The dou-ble cross-ing of a pair of heels I Wish I Were In Love A-gain! No more

G E+ A7 D7 G G7 C Cm G E+ A7

pain,  
care,  
No more strain,  
No de - spair.  
Now I'm sane, but  
I'm all there now,  
I would rath - er be  
But I'd rath - er be

D7 G A<sup>#</sup>dim7 G A<sup>#</sup>dim

ga - ga! \_\_\_\_\_ The pulled out fur of cat and cur, The fine mis - mat - ing of a him and her, I've  
punch - drunk! Be - lieve me sir, I much pre - fer The clas - sic bat - tle of a him and her, I

G B7 Em Am7 D7

learned my les - son but I Wish I Were In Love A - gain! The  
don't like qui - et and I Wish I Were In Love A - gain!

1 G Am7 D7 2 G

## I WON'T DANCE

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Lyrics by OSCAR HAMMERSTEIN II and OTTO HARBACH  
Screen Version by DOROTHY FIELDS and JIMMY McHUGH  
Music by JEROME KERN

Moderately

Cmaj9 E<sup>b</sup>7 Dm7 G7 Cmaj7 C<sup>#</sup>dim7 Dm7 G7 B<sup>b</sup>13 A7 Dm7 G7

He: I Won't Dance! Don't ask me; I Won't Dance! Don't ask me; I Won't Dance, ma-dame, with  
You know what? You're love - ly. She: And so what? I'm love - ly! He: But oh! what  
I Won't Dance! Why should I? I Won't Dance! How could I? I Won't Dance! you do to  
Mer - ci beau -

To Coda ⊕

C Cmaj7 C7 F Fm G7b9 C6 1 D<sup>b</sup>13 2

you. \_\_\_\_\_ My heart won't let my feet do things they should do! \_\_\_\_\_  
me. \_\_\_\_\_ I'm like an ocean wave that's bumped on the shore; \_\_\_\_\_  
coup! \_\_\_\_\_ I know that music leads the way to romance, \_\_\_\_\_

C7 F Fm C Dm G7 A<sup>b</sup>

I feel so ab - so - lute - ly stumped on the floor! \_\_\_\_\_ She: When you dance you're charm-ing and you're

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

gen - tle! \_\_\_\_\_ 'Spec - ially when you do the "Con - ti - nen - tal." \_\_\_\_\_ He: But this feel - ing

B7 C9 E7 Am7 Dm7 G7

is - n't pure - ly men - tal; \_\_\_\_\_ For hea - ven rest us, \_\_\_\_\_ I'm not as - bes - tos. \_\_\_\_\_

### CODA

D.C. al Coda

⊕ C7 Fmaj7 Dm7 G7b9 Cmaj7 E<sup>b</sup>9 A<sup>b</sup>maj7 D<sup>b</sup>maj9 C6

And that's why So if I hold you in my arms, I Won't Dance. \_\_\_\_\_

## I'D CLIMB THE HIGHEST MOUNTAIN

Copyright © 1926 by Bourne Co.  
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Words and Music by LEW BROWN  
and SIDNEY CLARE

Moderately

The sheet music consists of six staves of musical notation. Chords are indicated above the staves. The lyrics are as follows:

I'd Climb The High - est Moun - tain, If I knew that when I climbed that moun - tain I'd  
Climb The High - est Moun - tain, If I knew that when I climbed that moun - tain I'd  
find you. I'd swim the deep - est riv - er, If I knew that when I  
find you. I'd pay the price of sor - row, If I on - ly knew that  
swam that riv - er I'd find you. With - out you dear, - my  
some to - mor - row I'd find you. There's not a sin - gle  
life thing means noth - ing to me, No mat - ter where you are, That's where I want to  
that I would - n't dare, If I knew that you would be wait - ing for me  
be. I'd pray to get to heav - en, 'Cause I know that if I got up to that Heav - en  
there. I'd give my great - est trea - sure, If I knew by giv - ing got up to that trea - sure  
I'd find you. I'd find you.

## I'D LOVE YOU TO WANT ME

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Words and Music by  
LOBO

Moderately

The sheet music consists of five staves of musical notation. Chords are indicated above the staves. The lyrics are as follows:

When I saw you stand - in' there I  
'bout fell out my chair. And when you moved your mouth to speak  
I felt the blood go to my feet. Now it took  
time self for me to know years a - go what you tried so  
what you'd nev - er let your not to show.  
for me to know years a - go what you tried so  
what you'd nev - er let your not to show.

Some - thin' in my soul — just cries, \_\_\_\_\_  
 The ob - li - ga - tion that you made \_\_\_\_\_ I feel the for the  
 want ti - nite in your blue eyes. \_\_\_\_\_ Ba - by, I'd Love You To  
 want Me the way that I want you, the way that it should be.  
 Ba - by, you'd love me to want you the way that I  
 want to if you'd on - ly let it be. \_\_\_\_\_ on - ly let it be.

# I'D RATHER BE BLUE OVER YOU

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Words and Music by BILLY ROSE  
and FRED FISHER

Moderately Slow

F6 F#dim7 C7

I'd rath - er be blue think-ing of you, I'd Rath - er Be Blue — O - ver You, — Than be

Gm7 C7 C7#5 F Am7 A♭dim7

hap - py with some-bod - y else; { How lone-ly the days are, nights are,  
I'm cra-z y a - bout - cha, without - cha,

Gm7 C7 C7 G9 3 C7#5 F F#dim7 Gm7 C9

un - til we meet — With - out your ca - ress - es, my hap-pi - ness is so in - com - plete.  
for you I'm strong, - I can't do with - out - cha, ouch-a-ma gowt - cha, don't stay too long. I I

F D7b9 Gm D7 E♭7 D7 E♭7 D7 G7

need a lit - tle love, lit - tle kiss, lit - tle hug, and it's you that I crave; — Hon - ey, hur - ry up, hur - ry  
need a lit - tle "ah," lit - tle "ooh," lit - tle "oh," and I'm knock-ing on wood; — Hon - ey, hur - ry up, hur - ry

Dm7 G7 3 G7 Db7 C7 C7#5 F6 F#dim7 D7b9 Gm7 D7b9

up, hur - ry up, it's so hard - to be - have. } I'd rath-er be blue think-ing of you, I'd Rath-er Be Blue O-ver  
up, hur - ry up, it's so hard - to be good. }

Gm7 B♭6 D♭7 F Dm7 Gm7 C9 1 F N.C. 2 F

You, Than be hap - py with some - bod - y else. I'd rath - er be else. —

## I'LL BE AROUND

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Words and Music by  
ALEC WILDER

Slowly, with expression

Cmaj7 Dm7 Em7 Fmaj7 G7 G<sup>#</sup>dim7 F/A G7/B Cmaj7 Am7 Dm7 G7<sup>b</sup>9 C B<sup>b</sup>m Eb9

I'll Be A - round no mat - ter how you treat me now, I'll Be A - round from now on.

A<sup>b</sup>maj9 A<sup>b</sup>6 G7 Cmaj7 Dm7 Em7 Fmaj7 G7 G<sup>#</sup>dim7 F/A G7/B Cmaj7 Am7

Your lat - est love can nev - er last, and when it's past I'll Be A -

Dm7 G7<sup>b</sup>9 C6 F C6 Db7/A Gm7 Gm9/C C7 Db7/A<sup>b</sup> Gm7 C7<sup>b</sup>9 Fmaj7 F6

round when { he's } gone. Good - bye a - gain, and if you find a love like mine, just

A<sup>b</sup>7/E<sup>b</sup> Dm7 Dm9/G G7<sup>b</sup>9 Cmaj7 Am7 Dm7 G7<sup>b</sup>9 Cmaj7 Dm7 Em7 Fmaj7

now and then drop a line to say you're feel-ing fine. And when things go wrong, per-haps you'll

G7 G<sup>#</sup>dim7 Dm7/A G7/B C Am7 Dm7 G7<sup>b</sup>9

see you're meant for me, so, I'll Be A - round when { he's }

1 C B<sup>b</sup>m9 E<sup>b</sup>9 A<sup>b</sup>maj9 A<sup>b</sup>6 G7 2 C Dm7 Fm C

gone. gone.

## I'LL BE HOME

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Words and Music by FERDINAND WASHINGTON  
and STAN LEWIS

Slowly

C C7 F Fm C F 3 Fm C E7 Am7

I'll Be Home, my - dar - ling, Please wait for 3 me. We'll stroll a - long to - geth - er.

D9 3 G7 C C7 F Fm C

Once more our love will be free. At the cor - ner drug store, each Sat - ur - day we would meet;

F Fm C E7 Am7 Dm7 G7 C C7 F G7

I'd walk you home - in the moon - light, All of these things we'll re - peat. So dar-ling, as I write this

C C7 F G7 3 C C7 F G7 C E7 Am7

let - ter, here's hop - ing you're think - ing of me; My mind's made up, So long, un - til I'll

D9 3 Dm7 G7 C C7 F Fm C

Be Home to start serv - ing you. I'll Be Home, my - dar - ling, Please wait for 3 me.

F Fm C E7 Am7 Dm7 G7 3 C G7 C

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

# I'LL BE SEEING YOU

Copyright © 1938 by WILLIAMSON MUSIC  
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Lyrics by IRVING KAHAL  
Music by SAMMY FAIN

Moderately Slow

Musical score for "I'll Be Seeing You" featuring lyrics and chords. The score consists of four staves of music with corresponding lyrics below each staff.

**Chords:**

- Staff 1: Eb, G7, Fm, C7, Fm, C7, Fm, C7, Fm, Bbdim Bb7, Ebdim Eb6
- Staff 2: Cm, Fm7, Abm6, Fm7, Bb7, Bb7#5
- Staff 3: Eb6, Bb9#5, Eb, G7, Fm, C7, Fm, C7, Fm, C7
- Staff 4: Fm, Bbdim Bb7, Gm7b5, C7, Fm, G7, Cm
- Staff 5: F9, Fm7, Abm6, 1 Eb, Fm7, Bb7, 2 Eb

**Lyrics:**

I'll Be See - ing You \_ in all the old fa - mil - iar plac - es That this heart of mine em-brac - es all day thru:  
In that small ca - fe, \_\_ The park a - cross the way, \_\_ The chil - dren's ca-rou - sel, \_\_ The  
chest-nut trees, \_\_ the wish-ing well. \_\_ I'll Be See - ing You \_ in ev - 'ry love - ly sum-mer's day, In ev - 'ry-thing that's  
light and gay, I'll al - ways think of you that way I'll find you in the morn - ing sun; And when the night is  
new, I'll be look-ing at the moon \_\_ But I'll Be See - ing You! You! \_\_\_\_\_

# I'LL FOLLOW THE SUN

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

Musical score for "I'll Follow the Sun" featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

**Chords:**

- Staff 1: G, F7, C, D7, C, Em/B
- Staff 2: One day \_\_ you'll look \_\_ to see I've gone, \_\_ For to - mor-row may rain, \_\_ so \_\_  
Some day \_\_ you'll know \_\_ I was the one, \_\_ But to - mor-row may rain, \_\_ so \_\_  
(Instrumental)
- Staff 3: D7, G7, 1 C, Dm7/G, F, C, 2,3 C, C7, Dm7
- Staff 4: I'll Fol - low The Sun.  
I'll Fol - low The Sun. { And now the time has come, \_\_ And  
I'll Fol - low The so, my love, \_\_ I must go. \_\_ And though I lose a friend \_\_ In the end \_\_ You will know. \_\_
- Staff 5: Fm6, C, C7, Dm7, Fm6
- Staff 6: Oh, \_\_\_\_\_ One day \_\_ you'll find \_\_ that I have gone, \_\_ But to -  
mor - row may rain \_\_ so \_\_ I'll Fol - low The Sun. \_\_\_\_\_
- Staff 7: C, Dm7, G, F7, C, D7
- Staff 8: 1 F, C, 2 F, C

**Lyrics:**

One day \_\_ you'll look \_\_ to see I've gone, \_\_ For to - mor-row may rain, \_\_ so \_\_  
Some day \_\_ you'll know \_\_ I was the one, \_\_ But to - mor-row may rain, \_\_ so \_\_  
(Instrumental)  
I'll Fol - low The Sun.  
I'll Fol - low The Sun. { And now the time has come, \_\_ And  
I'll Fol - low The so, my love, \_\_ I must go. \_\_ And though I lose a friend \_\_ In the end \_\_ You will know. \_\_  
Oh, \_\_\_\_\_ One day \_\_ you'll find \_\_ that I have gone, \_\_ But to -  
mor - row may rain \_\_ so \_\_ I'll Fol - low The Sun. \_\_\_\_\_

**I'LL GET BY**  
(As Long As I Have You)

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Cromwell Music, Inc., New York, NY, Fred Ahlert Music Corp., San Francisco, CA  
and Pencil Mark Music, Inc., Scarsdale, NY

Words by ROY TURK  
Music by FRED E. AHLERT

Moderately

Musical score for 'I'll Get By' featuring three staves of music with lyrics. The first staff starts with C6, followed by G7b9, Cmaj7, Bm7, E7#5, F6, A7/E, Dm7, and D9. The second staff starts with G7, followed by Ebdim7, G7/D, G7, G7#5, C, C#dim7, Dm7, G9, C6, and G7b9. The third staff starts with Cmaj7, Bm7, E7#5, F6, A7b9/E, Dm7, E7b9, Am, A7, A7#5, and Dm7. The lyrics describe resilience and poverty.

**I'LL TAKE ROMANCE**

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Lyrics by OSCAR HAMMERSTEIN II  
Music by BEN OAKLAND

Moderate Waltz

Musical score for 'I'll Take Romance' featuring ten staves of music with lyrics. The first staff starts with F, followed by Dm7, Gm7, C7, Am7, Ab7, and Dbmaj7. The lyrics mention romance and eagerness. The second staff starts with Gm7, followed by C7sus, Cdim7, C7sus, C9, and F, ending with Dm7. The third staff starts with Gm7, followed by C11, F, Gm7, F, and Ebm7. The fourth staff starts with Ab7, followed by Dbmaj7, Bbm7, Ebm7, Ab11, Dbmaj7, and Bbm7. The fifth staff starts with Gb7, followed by Cbmaj7, F, D7, and Gm7. The sixth staff starts with C9, followed by F, Dm7, Gm7, C7, Am7, and Ab7. The seventh staff starts with Dbmaj7, followed by Gm7, C7sus, Cdim7, Gm7, C9, and F. The eighth staff starts with Dm7, followed by Gm7, F, Fdim, and F6. The ninth staff starts with Dm7, followed by Gm7, F, Fdim, and F6. The tenth staff starts with Dm7, followed by Gm7, F, Fdim, and F6.

## I'M A MAN

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By ELLAS McDANIEL

Moderately Slow

Musical score for "I'M A MAN" in G major, moderately slow. The lyrics are:

Now when I was a lit-tle boy, At the age of five, I had some-thin' in my pock-et, Keep a lot o' folks a-live.  
 Now I'm A Man, Made twen-ty-one. You know, ba-by, We can have a lot o' fun. I'm A Man. I spell M.  
 A. — N. — Man. — Ah, — Ah, — Ah, — Ah. —  
 All you pret-ty wom-en stand in line. I can make love to you, ba - by, — in an ho - ur's time.  
 I'm A Man, spelled M. A. — N. — Man. —

## I'M ALWAYS CHASING RAINBOWS

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Moderately

Musical score for "I'M ALWAYS CHASING RAINBOWS" in G major, moderately. The lyrics are:

I'm Al - ways Chas - ing Rain - bows, watch - ing clouds drift - ing  
 by, — my schemes are just like all my dreams, end - ing in the  
 sky. Some fel - lows look and find the sun - shine, I al - ways look and find the  
 rain, some fel - lows make a win - ning some - time, I nev - er e - ven make a  
 gain. Be - lieve me, I'm Al - ways Chas - ing Rain - bows, wait - ing to find a lit - tle  
 blue - bird in vain. —

Chords: G, G, Cm, G, F#dim7, G, Cm6, G, D7sus, D7, E7, Dm6, E7, Bm7, E7, Am, E7, Am, E7, A7, D7, Ddim7, D7, G7, C, E7, Bm7, E7, Am, E7, Am, E7, A7, D7, Am7, D7b9, G, Cm, G, E7, Am, G, Gdim7, Am7, D7, G, Eb7, G.

## I'M BEGINNING TO SEE THE LIGHT

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Words and Music by DON GEORGE, JOHNNY HODGES,  
DUKE ELLINGTON and HARRY JAMES

**Medium bounce**

I nev - er cared much for moon-lit skies, — I nev - er wink back at fi - re - flies; — but

now that the stars are in your eyes, — I'm Be - gin - ning To See The Light. — I

nev - er went in for af - ter - glow, — or can - dle - light on the mis - tle - toe; — but

now when you turn the lamp down low — I'm Be - gin - ning To See The Light. —

Used to ram - ble thru the park, — shad - ow - box - ing in the dark. — Then you came and

caused a spark, — that's a four - a - alarm fi - re now. — I nev - er made love by

lan - tern shine, — I nev - er saw rain - bows in my wine; — but now that your lips are

burn - ing mine, — I'm Be - gin - ning To See The Light. —

1 G Am7 D7 2 G I —

**I'M CONFESSIN'**  
(That I Love You)

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Words and Music by AL NEIBURG,  
DOC DOUGHERTY and ELLIS REYNOLDS

**Slowly**

I'm Con-fess - in' that I love you, tell me, do you love me too? I'm Con-fess - in' that I

need you, hon - est I do, need you ev - 'ry mo - ment. In your eyes I read such strange things,

G D+ Bm7 E9 A7 Am7 D7 G Cm G  
 but your lips de - ny they're true. Will your an-swer real - ly change things mak-ing me blue? \_\_\_\_\_

G7 C G+ C6 B7 Bb7 A7  
 I'm a - fraid some-day you'll leave me, say - ing "Can't we still be friends?" If you go, you know you'll

D9 Am7 D9 G D+ Gmaj7 G D+  
 grieve me; all in life on you de - pends. Am I guess-in' that you love me, Dream-ing dreams of you in

Bm7 E9 A7 Am7 D7 1 G Em7 Am7 D9 2 G Cm6 G6  
 vain? I'm Con-fess-in' that I love you o - ver a - gain. gain. \_\_\_\_\_

## I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Lively

F Gm7 F/A Bb C7 F Gm7 F/A Bb C7  
 I'm Gon - na Wash That Man Right Out - a My Hair, — I'm Gon - na Wash That Man Right Out - a My Hair, — I'm Gon - na

F Gm7 F/A Bb F C9 F Gm7 F/A C7 F Gm7  
 Wash That Man Right Out - a My Hair — And send him on his way. — I'm gon - na wave that man right

F/A Bb C7 F Gm7 F/A Bb C7 F Gm7  
 out - a my arms, — I'm gon - na wave that man right out - a my arms, — I'm gon - na wave that man right

F/A Bb F C7 F7 Bb  
 out - a my arms — And send him on his way. — Don't try to patch it up, Tear it up, tear it up!

F G7 C Ab Gb C C7  
 Wash him out, dry him out, Push him out, fly him out, Can - cel him and let him go! Yea, sis - ter! — I'm Gon - na

F Gm7 F/A Bb C7 F Gm7 F/A Bb C7  
 Wash That Man Right Out - a My Hair, — I'm Gon - na Wash That Man Right Out - a My Hair, — I'm Gon - na

F Gm7 F/A Bb F Ab G Gb7 F  
 Wash That Man Right Out - a My Hair — And send him on his way. —

## I'M JUST A LUCKY SO AND SO

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Words and Music by MACK DAVID  
and DUKE ELLINGTON

Very slow and rhythmical

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. The lyrics are as follows:

As I walk down the street — seems ev 'ry - one I meet — gives me a friend - ly hel - lo. —  
 G9 C7 Gm6/B♭ A7 Am7/D D9 D7 G6 Fmaj7 E♭maj7 D7♯9  
 — I guess I'm Just A Luck - y So - And - So. —  
 The birds in ev 'ry tree — are all so neigh-bor - ly — they sing wher - ev - er I go. —  
 G9 C7 Gm6/B♭ A7 Am7/D D9 D7 G6 Fmaj7 E♭maj7 D7♯9 G C9  
 — I guess I'm Just A Luck - y So - And - So. — If you should ask me the a-mount  
 Gmaj7 C9 Gmaj7 F♯m7♭5 B7  
 in my bank ac-count, I'd have to con - fess — that I'm slip - pin'. — But that don't wor - ry me,  
 Em Bm/G♯ D/A A7♯9 Am7/D D9 G  
 con - fi - den - tial - ly, I've got a dream that's a pip - pin'. — And when the day is through —  
 C G G9 C7 Gm6/B♭ A7  
 each night I hur - ry to — a home where love waits, I know. — I guess I'm  
 Am7/D D9 D7 1 G6 Fmaj7 E♭maj7 D7♯9 2 G6 C/G G6/9  
 Just A Luck - y So - And - So. —

## I'M NOT LISA

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Words and Music by  
JESSI COLTER

Moderately

The musical score consists of two 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. The lyrics are as follows:

1. Instrumental  
 2. I'm Not Li - sa; my name is Ju - lie. Li - sa left you years a -  
 1 F 2 F C7 F B♭ C7  
 go. My eyes are \_ not blue, but mine won't leave you 'til the sun - light

F B♭/F F B♭ F B♭/F F B♭/F F B♭/F  
has touched your face. She was your morn - ing light, her smile told of no

F C7 F B♭/F F B♭/F  
night. Your love for her grew with each ris - ing sun, \_\_\_\_\_ and then one win - ter

F B♭/F F B♭/F F F7  
day, his hand led her a - way. She left you here drown-ing in your tears, \_\_\_\_\_

B♭ C7 here \_\_\_\_\_ where you've stayed for years, cry-ing Li - sa, Li - sa. I'm Not

F B♭ C7 F  
Li - sa, my name is Ju - lie; Li - sa the left sun - you light years a -  
not blue, but mine won't leave you 'til the sun - you light years a -

F C7 2 C7 F  
go. My eyes are \_\_\_\_\_ shines through your face. I'm Not Li - sa.

## I'M OLD FASHIONED

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Music by JEROME KERN  
Words by JOHNNY MERCER

Liltingly

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Fmaj7 Em7b5  
I'm Old Fash-ioned, I love the moon-light, I love the old fash - ioned things; \_\_\_\_\_

A7 Dm7 G7 Dm7 D7 Gm7 Gm A♭dim7  
the sound of rain up - on a win - dow pane, the star - ry song that A - pril

Am7 A♭7 Gm7 C7 F6 Dm7 Gm7 C7 Fmaj7 E7sus B♭7b5 A E7/B  
sings. This year's fan - cies are pass - ing fan - cies, but sigh - ing sighs,

A/C# D7 E7 F#dim7 Gm7 C7 F Dm7 Gm7 C7 F Dm7  
hold - ing hands there my heart un - der - stands. I'm Old Fash - ioned, but I don't

Gm7 C7 Fmaj7 B♭maj7 B♭dim7 Am7 Dm7 G9  
mind it. That's how I want to be as long as you a - gree to

F/C Dm7 Gm7 C7 F6 B♭7 F6  
stay old fash - ioned with me. \_\_\_\_\_

## I'M POPEYE THE SAILOR MAN

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by  
SAMMY LERNERWith a rollicking beat, in 1 (each  $\frac{1}{16}$  = 1 slow beat)

The musical score consists of six 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 "Pop-eye The Sail - or Man;" and "one tough ga - zoo-kus which hates all pa - loo-kas wot ain't on the up and square." The piano accompaniment features chords like F, Dm, C7, F7, Bb, Gm7, Am7, Dm7, and Bdim.

(I'm) Pop-eye The Sail - or Man; (I'm) Pop-eye The Sail - or Man. (I'm) strong to the "fin-ich" 'cause (He's)  
 (I) eats(me) spin-ach; (I'm) Pop-eye The Sail - or Man. (I'm) one tough ga - zoo-kus which hates all pa - loo-kas wot (he) (his) (He's)  
 ain't on the up and square. (I) biffs 'em and buffs 'em an' always out-roughs 'em, an' none of 'em gits no - (He)  
 where. If an - y - one dass - es to risk (my) "fisk," it's "boff" an it's "wham," un - 'er - stan? So  
 keep good be - hav - ior, that's your one life - sav - er with Pop - eye The Sail - or Man. (I'm) (He's)  
 D.S. al Fine

## I'M WISHING

Copyright © 1937 by Bourne Co.  
Copyright RenewedWords by LARRY MOREY  
Music by FRANK CHURCHILL

Slowly

The musical score consists of seven staves of music for voice and piano. The key signature is one sharp, and the time signature is common time. The vocal line includes lyrics such as "I'm Wish - ing" and "Will my wish come true?" The piano accompaniment features chords like F, F6, Gm, C7, F6, Gm, C7, F, Cm7, F7, F+, Bb, Dm7, G7, C7, F, F6, Gm, C7, F6, and Gm.

I'm Wish - ing for the one I love to find me to -  
 day. I'm hop - ing And I'm dream - ing of the nice things  
 he'll say. Tell me, Wish-ing Well. Will my wish come true?  
 With your mag - ic spell. Won't you tell my loved one what to do? I'm Wish - ing  
 for the one I love to find me to - day.

## I'VE GOT LOVE ON MY MIND

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Words and Music by CHUCK JACKSON  
and MARVIN YANCY

**Moderately Slow**

I've Got Love On My Mind, I've Got Love On My Mind. I've Got Love On My Mind.

Mind. { And there's noth-ing par-tic-u-lar-ly wrong. It's a feel-ing I feel in-side. When I When I

woke up ear-ly this morn-ing it was star-ing me straight in my eyes. I've Got there I start to un -

think of your ten-der kiss — it was then and I like to be ca-re-sing you gen-tle — and ten-der -

A G F#m7 A — D F#m7 G A7sus Bm7 D — F#m7

ly from sun-rise to sun-set — and all through the day I've been wait-ing for your re-turn. — And you

Bb A — Bb A — Bb A — Bb A —

know this is where I'll be, — I can say to the world I've learned — on-ly you can sat-is-fy me.

D F#m7 G A7sus — D F#m7 G A7sus —

I've Got Love On My Mind. I've Got

Repeat and Fade

## I'VE GOT NO STRINGS

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Words by NED WASHINGTON  
Music by LEIGH HARLINE

With a lilt G Am7 D7 Am7 D7 G Am7 D7

I've Got No Strings to hold me down, To make me fret or make me frown, I had strings but now I'm free, There

Am7 D7 G B7 Em B7 Em B7 Em

are no strings on me. Hi-o the mer-ri-o I'm as happy as can be.

A7 D A7 D A7 D7 G Am7 D7

I want the world to know Nothing ev-er wor-ries me. I've Got No Strings so I have fun, I'm

Am7 D7 G Am7 D7 Am7 D7 1 G D7#5 2 G

not tied up to an-y-one, How I love my lib-er-ty, There are no strings on me. I've me.

## I'VE GOT MY LOVE TO KEEP ME WARM

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Words and Music by  
 IRVING BERLIN

Bright jump tempo

The snow can't is re - snow - ing, the a wind worse is De - blow - ing, but just  
 I watch can those weath - er i - ci - cles the storm. What do I care how if  
 much it may storm? I've Got My Love To Keep Me Warm.  
 1 E♭6 G♭dim Fm7 B♭7 2 E♭6 D7b9 Gm  
 off with my glove. I need no over - coat, I'm burn - ing with  
 love. My heart's on fire, the flame grows high - er. So  
 I will weath - er the storm. What do I care how much it may storm?  
 I've Got My Love To Keep Me Warm.

## I'VE GOT THE WORLD ON A STRING

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 Guild of America and Fred Ahlert Music Corp.

Words by TED KOEHLER  
 Music by HAROLD ARLEN

Easy Swing F E♭7 D7 Gm7 Gm7b5 F/C E7/B E♭9/B♭  
 I've Got The World On A String, sit - tin' on a rain - bow, Got the string a-round my fin -  
 song that I sing, I can make the rain go, an - y time I move my fin -  
 ger, What a world, what a life, I'm in love! I've got a  
 Luck - y me, can't you see, I'm in love!  
 2,3 F D♭7 F A9 D9  
 love? Life is a beau - ti - ful thing, as long as I hold the string,

G7                    G7<sup>#5</sup>                    Gm7/C                    C7

I'd be a sil - ly so and so, if I should ev - er let go. I've Got The

F                    E<sup>b</sup>7                    D7                    Gm7                    Gm7<sup>b5</sup>                    F/C                    E7/B                    E<sup>b</sup>9/B<sup>b</sup>

World On A String, — sit - tin' on a rain - bow, Got the string a-round my fin -

Am7                    A<sup>b</sup>m7                    Gm7                    C7 A<sup>b</sup>dim7                    C7/G                    C11                    C9                    F

- ger, What a world, what a — life, — I'm in love. —

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**I'VE GOT YOU UNDER MY SKIN**

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Words and Music by  
**COLE PORTER**

Moderately

I've Got You — Under My Skin, — I've got you — deep in the

E<sup>b</sup>maj7                    Cm7                    Fm7                    B<sup>b</sup>7

heart of me, — So deep in my heart, — You're real-ly a part of me. — I've

Fm7                    B<sup>b</sup>7                    E<sup>b</sup>maj7                    E<sup>b</sup>6                    Fm7                    B<sup>b</sup>7

Got You — Un-der My Skin. — I tried so — not to give

E<sup>b</sup>maj7                    E<sup>b</sup>6                    A<sup>b</sup>m6                    B<sup>b</sup>7                    D                    E<sup>b</sup>maj7                    E<sup>b</sup>6

in, — I said to my-self, "This af - fair nev-er will go so well." — But

Dm7                    G7                    D<sup>#</sup>dim7                    C                    A<sup>b</sup>6                    A<sup>b</sup>m                    B<sup>b</sup>7

why should I try to re - sist when, dar-ling, I know so well — I've Got You — Un-der My

E<sup>b</sup>maj7                    E<sup>b</sup>6                    Fm7                    B<sup>b</sup>7                    E<sup>b</sup>                    E<sup>b</sup>7

Skin. — I'd sac - ri - fice an - y-thing, Come what might, for the sake of hav-ing you near, In spite of a

A<sup>b</sup>                    A<sup>b</sup>m                    E<sup>b</sup>                    B<sup>b</sup>7                    Cm

warn - ing voice that comes in the night And re - peats and re-peats in my ear: — "Don't you know, lit - tle fool, —

Fm7                    B<sup>b</sup>7                    E<sup>b</sup>                    E<sup>b</sup>dim7                    Fm7                    B<sup>b</sup>7                    E<sup>b</sup>

— you nev-er can win, — Use your men - tal - i - ty, — Wake up to re - al - i - ty." —

B<sup>b</sup>                    A<sup>b</sup>                    A<sup>b</sup>m                    E<sup>b</sup>                    B<sup>b</sup>m                    C7                    Fm7

— But each time I do, just the thought of you makes me stop, Be-fore I be - gin, 'Cause I've Got You —

B<sup>b</sup>7<sup>b9</sup>                    1 E<sup>b</sup>                    2 E<sup>b</sup>

Un - der My Skin. — I've Skin.

G 66 4-34

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## I'VE GROWN ACCUSTOMED TO HER FACE

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately Slow    E♭    E♭maj7    E♭6    Fm7    B♭7

I've Grown Ac - cus-tomed To Her Face. \_\_\_\_\_  
 She al-most makes the day be - gin. \_\_\_\_\_  
 I've grown ac -  
 cus-tomed To Her Face. \_\_\_\_\_  
 She al-most makes the day be - gin. \_\_\_\_\_  
 I've got - ten

A♭6    Adim7    Gm7    C7    Fm7    Gm7    Fm7    B♭9

cus-tomed to the tune,    She whis-tles night and noon,  
 used to hear her say,    "Good morn-ing" ev - ry day,  
 Her smiles,    her frowns,    her ups,  
 Her joys,    her woes,    her highs,  
 her downs are sec-ond  
 her lows are sec-ond

E♭    E♭maj7    E♭6    Fm7    B♭7

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

A♭6    D7    Gm7    C7♯5    Fm7    B♭7    G+    C7♯5 N.C.

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

F9    A♭m    E♭    Gm7    C7    Fm7    Fm7/B♭    1 E♭    2 E♭

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

## I'VE TOLD EV'RY LITTLE STAR

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Words by OSCAR HAMMERSTEIN II  
 Music by JEROME KERN

Gracefully    F    C7    C11    Fmaj7    C7    C11    Fmaj7    Bdim7    C11    C7b9

I've    Told    Ev - 'ry Lit - tle Star    just    how sweet    I    think    you    are.    Why    have - n't    I    told

F    C11    F    C7    C11    Fmaj7    C7    C11    Fmaj7/A    A♭dim7

you?    I've    told    rip-ples in a brook,    made    my heart    an    o - pen book.    Why    have - n't

Gm7    C7b9    F    C    G7    C

I    told    you? \_\_\_\_\_    Friends ask    me:    Am    I    in    love?    I    al - ways    an - answer,

Cdim7    G7    Am    Dm7    G7    C7    F

"Yes."    Might    as    well    con - fess.    If    I    don't,    they    guess.    May - be

Gm7    C11    B♭m    Fmaj7    F#dim7    Gm7 B♭m6 F/A    A♭dim7    Gm7    C7b9    F

you may know it too,    oh,    my dar - ling,    if    you do,    Why    have - n't    you    told    me? \_\_\_\_\_

## **IF EVER I WOULD LEAVE YOU**

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately, with expression

**F9**

If Ev - er I Would Leave You, \_\_\_\_\_ It would-n't be in sum - mer, \_\_\_\_\_ See-ing you in

**F7** **Gdim7** **F7** **Bbdim7** **F7b9** **Bbmaj9** **Bb6** **Bb7** **Eb** **Cm** **F7**

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

**Bbmaj9** **Cm7** **G7** **Cm7** **Dm7** **Cm7** **F7**

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

**F9** **Bbmaj9** **Bb6** **Bdim7** **F7** **Gdim7** **F7** **Bdim7** **F7b9**

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

**Bbmaj9** **Bb6** **Bb7** **Eb** **Cm** **F7** **Bbmaj9** **Bb6**

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

**Cm7** **G7** **Cm7** **F7b9** **Bb** **D** **D+** **D6** **Em7** **A7**

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

**D** **Dmaj7** **D6** **F#** **F#+** **B** **Em7** **A7** **D** **F7** **N.C.**

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

**F9** **Bbmaj9** **Bdim7** **Cm7** **F** **Gdim7**

Leave You, \_\_\_\_\_ How could it be in spring-time, \_\_\_\_\_ Know-ing how in spring I'm be -

**F7** **Cm6** **D7sus** **D7** **Gm7** **Dm** **Bb7** **Eb** **Ebmaj7** **Cm7** **Ebm** **Bb**

witched by you so? \_\_\_\_\_ Oh, no! not in spring - time, \_\_\_\_\_ sum - mer, win - ter or fall! \_\_\_\_\_

**C9** **F9** **Cm7** **F7b9** **Bb6**

No, nev - er could I leave you \_\_\_\_\_ at all! \_\_\_\_\_

(I Scream - You Scream - We All Scream For)  
ICE CREAM

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Words and Music by HOWARD JOHNSON,  
BILLY MOLL and ROBERT KING

**Lively**

B♭ F7

I I Scream, You Scream, We All Scream For Ice Cream Rah! Rah! Yes!

Rah! Rah! Tues days, Mon days we or  
Oh! Rah! Frost ed, malt ed, a for

Yes! Ham and egg

F7 B♭ F7

all scream for Sun daes Siss! Boom! Bah! \_\_\_\_\_  
pep pered and salt ed Siss! Boom! Bah! \_\_\_\_\_  
Lam da O me ga S. O.

B♭ B♭7 E♭ E♭m B♭ A♭dim7

Boo - la Boo - la Sas - par - ROO - la if you've got  
Oh! Spu - mo ni Oh! Tor - to ni and con - fi -  
A. B. C. ses X. Y. Z. ses but in the

C7 F7

Choc - o - LET we'll take Va - NOO - la.  
den - tial - ly, Oh! oh! Ba - lo ney.  
win - ter - time no B. V. D. ses.

B♭ F7

I I Scream, You Scream, We All Scream For Ice Cream Rah! Rah! Ice

Ket chup, mus tard on fresh cher ry cus tard

B♭ 1 2 B♭

Rah! Rah! Cream Rah! Pi. Rah!

IF

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Words by ROBERT HARGREAVES  
and STANLEY J. DAMERELL  
Music by TOLCHARD EVANS

**Slowly**

C Em 3 Am G Am Adim7 3

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

G Gdim7 3 F E7 Em7 A7 Dm B7

thing, I'd still be a slave to you. If I ruled the night, stars and moon so

A musical score for a vocal performance. The score consists of four staves of music with lyrics underneath. The first staff starts in Em, followed by Am7, D7, Dm7, G7, and C chords. The lyrics are: "bright, still I'd turn for light to you. If the world to me". The second staff starts in Em, followed by Am, G, Am, Adim7, G, and Gdim7 chords. The lyrics are: "bow'd, yet hum - bly I'd plead to you. If my friends were a crowd I'd turn in my". The third staff starts in F, followed by E7, Em7b5, A7, Dm, B7, and Em chords. The lyrics are: "need to you. If I ruled the earth, what would life be worth". The fourth staff starts in Am, followed by Dm7, G7, C, G7, and a section ending with C, F, Fm, and C6/9 chords. The lyrics are: "If I had - n't the right to you? If you? \_\_\_\_\_". Measure numbers 1 and 2 are indicated above the C and F chords respectively.

## **IF I CAN HELP SOMEBODY**

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1755 Broadway, New York, NY 10019

Words and Music by  
A. BAZEL ANDROZZO

**Moderately, with expression**

Moderately, with expression

3 C F/C C C+ F Fm6 C 3

If I Can Help do Some - bod - y as I pass a man - long, ought, If I can  
F/C C Fmaj7 Am7 D7 Dm7 G7 3

cheer bring some back - bod beau - ty with to a word world or up - song, wrought, If I can  
C F/C C C7 F Fm6

show spread some love's - bod mes - y he that is trav 'ling wrong, Then my  
C Am Dm7 G7 C G7

liv - ing shall not be in vain. Then my  
C D7 Dm7 G7 C D7

liv - ing shall not be in vain, Then my liv - ing shall not be in  
G7 3 C F/C C E7 Am Fm6

vain; 3 If I Can Help Some - bod - y as I pass a - long, Then my  
1 C Am D7 G7 C Dm7 G7 3 2 C Am Dm7 D $\flat$ 7 C F C

liv - ing shall not be in vain. If I can liv - ing shall not be in vain. \_\_\_\_\_

## IF I FELL

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Words and Music by JOHN LENNON  
 and PAUL McCARTNEY

Moderately

If I Fell in love with you would you promise to be true And help me un - der - stand — 'Cause I've been in love be - fore And I found that love was more than just hold-ing hands. If I give trust my in heart to you, I must be sure from the ver - y start that you would love me more than you, oh, please don't run and hide if I love you, too. Oh, please don't hurt my pride like her. If I her 'Cause I could - n't stand the pain. And I would be sad if our new love was in vain. So I hope you see that I would love to love you and that she will cry when she learns we are two. 'Cause I she learns we are two. If I Fell in love with you.

Chords: E♭m, D, B♭, B♭m, E♭m, D, Em7, A7, D, Em, F♯m, Fdim, Em7, A7, D, Gm, A7, D9, G, Gm, D, A7, Em, F♯m, Fdim, Em7, A7, D, Em, F♯m, Fdim, Em7, A7, D, Gm, D, A7, D, Gm, D.

IF I HAD A HAMMER  
(The Hammer Song)

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 Ludlow Music, Inc., New York, NY

Words and Music by LEE HAYS  
 and PETE SEEGER

Moderately

1. If I Had A Ham - mer, — I'd ham-mer in the morn - ing, — I'd ham-mer in the 2. bell, — I'd ring it in the morn - ing, — I'd ring it in the 3.-4. (See additional lyrics)

eve - ning - all o - ver this land; I'd ham-mer out dan - ger, — eve - ning - all o - ver this land; I'd ring out dan - ger, —

Chords: D, A7, D, D, A7, D, D, A7, D.

Bm G D G D A7

I'd ham-mer out a warn - ing, — I'd ham-mer out love be-tween my broth-ers and my sis-ters,  
I'd ring — out a warn - ing, — I'd ring — out love be-tween my broth-ers and my sis-ters,

D G D A7 1,2,3 D G D 4 D G D

All o - ver this land. If I had a land.  
All o - ver this land. If I had a land.

*Additional Lyrics*

3. If I had a song,  
I'd sing it in the morning;  
I'd sing it in the evening  
all over this land;  
I'd sing out danger,  
I'd sing out a warning,  
I'd sing out love between my  
brothers and my sisters,  
All over this land.

4. Well, I got a hammer,  
And I've got a bell  
And I've got a song  
all over this land;  
It's the hammer of justice,  
It's the bell of freedom,  
It's the song about love  
between my brothers and my sisters,  
All over this land.

## IF I RULED THE WORLD

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Words by LESLIE BRICUSSE  
Music by CYRIL ORNADEL

Moderately Slow in 2

E♭ E♭6 E♭maj7 E♭7 Dm7 G7

If I Ruled The World ev - 'ry day would be the first day of spring, Ev - 'ry bird, Ev - 'ry

Cm Cm7/B♭ F7/A F7 E♭ Edim7

heart would have a new song to sing And we'd sing of the joy ev - 'ry morn - ing would  
voice would be a voice to be heard. Take my word we would trea - sure each day that oc -

1 Fm7 2 B♭7 Fm7 G7 Cmaj7 C6 Dm7 G7

bring. If cured. My world would be a beau - ti - ful place

Cmaj7 C6 3 Fm7 B♭7 E♭maj7 E♭6

Where we would weave such won - der - ful dreams. My world would wear a

Fm7 B♭7 G7 Cm7 Cm7/B♭ Am7 Fm7 B♭7 E♭

smile on its face Like the man in the moon has when the moon beams. If I Ruled The

E♭6 E♭maj7 E♭7 Dm7 G7

World ev - 'ry man would say the world was his friend, There'd be hap - pi - ness that

Cm F7 E♭ B♭m6 C7b9

no man could end, No, my friend, not If I Ruled The World.

C7 Fm7 B♭7 E♭ B♭m6

— Ev - 'ry head would be held up high, There'd be sun - shine in ev - 'ry one's

C7b9 C7 Fm7 B♭9 Fm7 B♭9 E♭

sky If the day ev - er dawned when I ruled the world.

# IF I LOVED YOU

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

Freely

C Cdim7 C C+ Dm7 D $\sharp$ dim7  
 If I Loved You Time and a-gain I would try to say All I'd want you to  
 Em7 E $\flat$ 7 Dm7 D $\flat$ 7 C Cdim7 C C+  
 know. If I Loved You, Words would-n't come in an eas - y way,  
 Dm7 D $\sharp$ dim C E+ Am Dm7  
 'Round in cir - cles I'd go. Long - in' to tell you but a -  
 C $\sharp$ 7 C Dm7 B $\flat$ maj7 D7 G7  
 fraid and shy, I'd let my gold - en chan - ces pass me by!  
 C Cdim7 C C+ Dm7 D $\sharp$ dim  
 Soon you'd leave me, Off you would go in the mist of day, Nev - er nev - er to  
 C E+ Dm7 Edim7 Dm7 G7 C  
 know How I loved you, If I Loved You.

## **IF THIS ISN'T LOVE**

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**Words by E.Y. HARBURG  
Music by BURTON LANE**

## Moderate 2

G7 C F C F C To Patter 2 C F

This Is - n't Love! I'm Love!

Patter Fine Dm G7 C Dm7 G7 C

feel - ing like the ap - ple on top of Will - iam Tell; With

Dm G7 C B7 Em D7 G7 D.S. al Fine

this I can - not grap - ple be - cause, be - cause you're so a - dor - a belle. If

## IF WE ONLY HAVE LOVE

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English Lyrics by MORT SHUMAN and ERIC BLAU  
Original French Lyrics and Music by JACQUES BREL

**Slowly**

C 3 Am C 3 Am Dm 3 G7 Dm 3 G7

If We On-ly Have Love, then to - mor - row will dawn; And the days of our years will rise on that morn.  
If We On-ly Have Love, we can reach those in pain; We can heal all our wounds, we can use our own names.

C 3 Am C 3 Am Dm 3 G7 C 3 G7 C

If We On-ly Have Love, to em-brace with-out fears; We will kiss with our eyes, we will sleep with-out tears.  
If We On-ly Have Love, we can melt all the guns; And then give the new world to our daugh ters-and sons.

E7 3 Am E7 3 Am Dm 3 G7 C 3 G7 C

If We On-ly Have Love, with our arms o-pened wide; Then the young and the old will stand at our side.  
If We On-ly Have Love, then Je - ru - sa - lem stands; And then death has no shadow, there are no for- eign lands.

E7 3 Am E7 3 Am F 3 G7 Bm7b5 3 E7

If We On-ly Have Love, love that's fall-ing like rain, Then the parched des-ert earth will grow green a - gain.  
If We On-ly Have Love, we will nev-er bow down; We'll be tall as the pines, neither he - roes nor clowns.

Am 3 Am7 3 Am6 Dm 3 G7

If We On-ly Have Love, for the hymn that we shout; For the song that we sing, then we'll have a way  
If We On-ly Have Love, then we'll on - ly be men; And we'll drink from the Grail, to be born once a -

C E7 Am 3 E7 Am 3 E7 F G7

out. gain. Then with noth-ing at all, but the lit - tle we are, We'll have con-quered all time, all

C Am Fm G7 C

space, the sun and the stars.

# IF YOU KNEW SUSIE

(Like I Know Susie)

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Words and Music by B.G. DeSYLVA  
and JOSEPH MEYER

**Bright Tempo**

**B<sub>b</sub>**

If You Knew Su - sie like I know Su - sie Oh! Oh! Oh! What a girl. —

**B<sub>b</sub>**

— { There's none so long class - y as this fair lass - ie Oh! Oh!

She wears long tress - es and nice tight dress - es Oh! Oh!

**B<sub>b</sub>** N.C. **C7** **F7** **B<sub>b</sub>7** **E<sub>b</sub>**

Ho - ly Mo - ses! what a chas - sis! We went rid - ing she how did - n't balk

What a fu - ture she pos - sess - es Out in pub - lic she can yawn

**C7** **F7** **B<sub>b</sub>** **C7**

Back from a Yon - kers I'm the one that had to walk! } If You Knew Su - sie like I know

**C7** **C<sub>b</sub>7<sub>b</sub>5** **F7** **B<sub>b</sub>** 1 **F7** 2

Su - sie Oh! what a girl. — If —

A 33

# IF YOU LOVE ME, REALLY LOVE ME

(Hymne A L'amour)

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1755 Broadway, New York, NY 10019

English Words by GEOFFREY PARSONS  
French Words by EDITH PIAF  
Music by MARGUERITE MONNOT

**Moderately**

**G** **B7** **Em** **Am**

If the sun should tum - ble from the sky, if the sea should sud - den - ly run

**D7** **G** **B7** **C** **Cm6** **G**

dry, If You Love Me, Real - ly Love Me, let it hap - pen, I won't

**Am7** **D7** **G** **B7** **Em** **Am**

care. If it seems that ev - 'rything is lost, I will smile and nev - er count the

**D7** **G** **B7** **C** **Cm6** **G** **Am7** **D7<sub>b</sub>9**

cost. If You Love Me, Real - ly Love Me, let it hap - pen, dar - ling, I won't

G Em B7 Em B7 Em  
care. Shall I catch a shoot - ing star? Shall I bring it where you are? If you  
C<sup>#</sup>dim C7 B7 Am7 D7 Gmaj7 Cmaj7  
want me to, I will. You can set me an - y task, I'll do  
Am6 B7 Em Am D7 G B7  
an - y - thing you ask, if you'll on - ly love me still. When at last our life on earth is  
Em Am D7 G B7  
through, I will share e - ter - ni - ty with you. If You Love Me, Real - ly  
C Cm6 G Am7 D7**b9** G Cm6 G6  
Love Me, then what - ev - er hap - pens, I won't care.

## IF YOU REMEMBER ME

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Words by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Moderately Slow

G7<sup>#5</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Cm7 Fm7 B<sup>b</sup>11  
When you re - mem - ber me, — If You Re - mem - ber Me, — I hope you see it's not the way I  
A<sup>b</sup> E<sup>b</sup> G7<sup>#5</sup> A<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> Cm Fm7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup> Fm7  
want it to be. — Oh, I'd be with you now, — but where - ev - er you go — my love — goes with — you.  
E<sup>b</sup> Abmaj7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>maj7 B<sup>b</sup> Cm Gm A<sup>b</sup> E<sup>b</sup>  
Keep on smil - ing. — Keep on shin - ing — e - ven tho' you know you want - to cry. —  
I'll be with - you. — Keep be - liev - ing. — Some things e - ven time can't come be tween. —  
Abmaj7 B<sup>b</sup>7 E<sup>b</sup> G7 Cm Abmaj7 G7 G7<sup>#5</sup>  
I tried - to love - you. — Look-in' in - my eyes you saw prom-is-es and lies  
And if — you blame me, — try and re - al - ize there are prom-is-es and lies  
mem - ber me, — If You Re - mem - ber Me, — I hope you see it's not the way I want it to be. — Oh, I'd be  
D.S. al Coda  
Ab Abm E<sup>b</sup> Cm Fm7 B<sup>b</sup>11 A<sup>b</sup> E<sup>b</sup> G7<sup>#5</sup>  
with you now, — but wher - ev - er you go — my love — goes with — you.  
**CODA**  
Fm7 B<sup>b</sup>11 B<sup>b</sup>7 Cm F9 A<sup>b</sup> B<sup>b</sup>11 B<sup>b</sup>7 E<sup>b</sup> Ab Fm7**b5** E<sup>b</sup>  
my love — goes with — you, wo - o. — My love — goes with — you.

## IF YOU LOVE SOMEBODY SET THEM FREE

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Words and Music by  
STING

Medium Fast

Dm9 G9 Play 3 times Dm9 G9 Dm7 G

Free, free, set them free. Free, free, set them free. If you need some-bod-y,

F/A G Dm7 G F/A G Dm7 G F/A G Dm7 G F/A

1., 3. Call my name. If you want some-one, you can do the same.

2. just look in-to my eyes, or a whip-ping boy, some-one to des-pise.

G Dm7 G F/A G Dm7 G F/A

If you want to keep some-thing pre-cious, got to lock it up and throw a-way the key.

Or a pris-'ner in the dark tied up in chains - you just can't see

G Dm7 G F/A G Dm7 G F/A G

You want to hold on-to your pos-ses-sion, don't e-ven think a-bout me.

or a beast - in a gild-ed cage; that's all some peo-ple ever want to be. If you love-

Bm7 G Bm7 G Bm7 G

some-bod-y if you love some-one, if you love some-bod-y, if you love, some-

Am7 Dm9 G Am7 G Dm9 G Am7 G

one set them free. (Free, free, set them free) Set them free, (Free, free, set them free) Set them

To Coda

Dm9 G Am7 G Dm9 G Am7 G Dm7 G

free. (Free, free, set them free) Set them free, (Free, free, set them free) If it's a mir-ror you want,

2 G Fsus F C/E C

You can't con-trol an in-de-pen-dent heart, (Can't love what you can't keep)

Gm7 F C/E C

Can't tear the one you love a-part. (Can't love what you can't keep) For .

Gm7 F C/E C

ev-er con-di-tioned to be-lieve that we can't live, we can't live here and be hap-py with less. With

Gm7 F C/E C

so man-y rich-es, so man-y souls, with ev-ry-thing we see that we want to poss-ess. If you

CODA Dm9 G Am7 G

Repeat and Fade with vocal ad lib.

Dm7 G D.S. al Coda

need some-bod-y, free. (Free, free, set them free) Set them

**ILL WIND**  
(You're Blowin' Me No Good)

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Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderately

Bb Cm7 Ab G7 Ebm Bb Ebm Bb  
Blow Ill Wind, blow a-way, let me rest to-day, you're blow-in' me no good,  
F+ Bb Eb7 F7 Bb Cm Ab G7 Ebm  
no good. Go, Ill Wind, go a-way, skies are, oh, so  
Bb Ebm Bb F+ Bb Eb7 F7 D7 C/E  
gray a-round my neighbor-hood, and that's no good. You're on-ly mis-lead-in' the  
Fm D7/F# G7 D7 C/E Fm D7/F#  
sun-shine I'm need-in', ain't that a shame? It's so hard to keep up with trou-bles that creep up from  
Dm7 G7 Ebm F+ F7 Bb Cm7 Ab G7 Ebm  
out of no-where, when love's to blame. So, Ill Wind, blow a-way, let me rest to-  
Bb Ebm Bb Bbm Ab7 Bb Ab Bb  
day, you're blow-in' me no good, no good, no good.

**IMAGINATION**

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Slowly, with a lilt

Eb Edim7 Fm7 Bb7 Eb Bbm/Db C7 Fm7 C+ Fm7 Bb9  
Im-ag-i-na-tion is fun-ny, It makes a cloudy day sun-ny, Makes a bee think of hon-ey, Just as I  
Gm7 C7 Fm7 Bb7 Eb Edim7 Fm7 Bb7 Eb Bbm/Db C7  
think of you. Im-ag-i-na-tion is cra-zzy, Your whole per-spect-ive gets haz-y,  
Fm7 C+ Fm7 Bb9 Eb Bbm7 Eb9 Ab Am7 D7  
Starts you ask-ing a dais-y, what to do, What to do? Have you ev-er felt a gen-tle touch and  
Gm7 C7 C7b9 Bb Cm7 F7 Bb Bb9 Bb7#5  
then a kiss and then and then, find it's on-ly your Im-ag-i-na-tion a-gain? Oh, well, Im-ag-i-  
Eb Edim7 Fm7 Bb7 Eb Bbm/Db C7 Fm7 C+ Fm7 Bb7  
na-tion is sil-ly, You go a-round wil-ly-nil-ly, For ex-am-ple, I go a-round want-ing  
G7 C7 Fm7 Abm Fm7 Bb7b9 Eb Db Eb  
you, And yet, I can't im-ag-ine that you want me too.

A-3,  
T-70THE IMPOSSIBLE DREAM  
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Copyright RenewedLyric by JOE DARION  
Music by MITCH LEIGH

Moderately F A C D

**S** Bbmaj9 Bb Bbmaj9 Bb Ebmaj9 Eb Ebmaj9 Eb6

To dream — The Im - pos - si - ble Dream, — to fight — the un - beat - a - ble foe, — to right — the un-right - a - ble wrong, — to love — pure and chaste from a - far, — to world — will be bet - ter for this; — That one man, — scorned and cov - ered with sears, — to still —

Dm Dm7 Eb6

**To Coda**

bear — with un - bear - a - ble sor - row, — to run — where the brave dare not go. — To try — when your arms are too wea - ry, — to strove — with his last ounce of

1 Cm F7

2 Cm F7 Cm7 Bb Gm

reach — the un-reach-a - ble star! This is my quest, — to fol - low that star, — no mat - ter how

Dm Eb6 Gm Gb Bb+Gb

hope - less, — no mat - ter how far; — To fight for the right — with - out ques - tion or pause, — to be will - ing to

Bb/F Bb+F# Gm Ab Cm Ab

march in - to hell for a heav - en - ly cause! And I know, — if I'll on - ly be true — to this glo - ri - ous

D E6 A7 Ebm D.S.al Coda

quest, — that my heart — will lie peace - ful and calm, — when I'm laid to my rest, — and the

CODA

Eb6 Bb F9 Cm7 Bb

cour - age, — to reach — the un - reach-a - ble stars. —

## IN A LITTLE GYPSY TEA ROOM

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Herald Square Music, Inc.Lyrics by EDGAR LESLIE  
Music by JOE BURKE

With a lilt

F C7

It was In A Lit - tle Gyp - sy Tea Room When I was feel - ing blue, It was In A Lit - tle Gyp - sy  
When the gyp - sy came to read the tea leaves It made me feel quite gay, When she said that some - one in the

1 F 2 F Am F7

Tea Room I first laid eyes on you; a - way. I real - ly thought it in - con -

I would steal my heart

E7 Am F7 E7 C Am D7 G7

ceiv-a - ble, — but just im-a - gine my sur-prise, You made the sto - ry quite be - liev-a - ble, —

C7 F

Right there in front of my eyes. — With a smile that's sweet - er than the ros - es, You made a dream come

C7 F

true, It was In A Lit - tle Gyp - sy Tea Room I gave my heart to you.

## THE "IN" CROWD

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Words and Music by  
**BILLY PAGE**

### Slow Rock

F E♭ F E♭ F

I'm in with The "In" — Crowd, — I go where The "In" — Crowd goes. — I'm in with The "In" —  
I'm in with The "In" — Crowd, — I know ev - 'ry lat - est dance. — When you're in with The "In" —

E♭ F E♭ B♭7

— Crowd — And I know what The "In" Crowd knows. — An - y time — of the year, don't you hear? —  
— Crowd — It's eas - y to find ro - mance — At a spot — where the beat's real - ly hot. —

F7#9 A7 Dm

Dress-in' fine, — mak-in' time, — We breeze up and down — the street. — We get respect from the  
If it's square we ain't there. — We make ev - 'ry min - ute count. — Our share is al - ways the

G7 C Dm E♭

peo-ple we meet, — They make way day or night. — They know The "In" Crowd is out of sight.  
big-est a - mount. — Oth - er guys im - i-tate us, But the o - ri - gin - al's still the great-est.

E♭9 F7#9 F E♭ F E♭

We got our own way of walk - in', — Got our own way of talk - in'. —

B♭7 F F7#9

An - y time — of the year, don't you hear? — Spend - in' cash, — talk-in' trash, —

A7 Dm G7

girl, I'll show you a real good time. — Come on with me and leave your trou - bles be - hind. — I — don't care —

C E♭ F

— where you've been, — You ain't been no-where till you been in — with The "In" Crowd.

## IN A SENTIMENTAL MOOD

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Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MANNY KURTZ

**Slowly with expression**

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 C9

In A Sen - ti - men - tal Mood, I can see the stars come through my room, While your lov - ing at - ti -  
Dm D9 C#dim/D Ddim D7 Gm7 Gb7b5 Gb7 F6/9 N.C. Dm Dm(maj7)

tude is like a frame that lights the gloom. On the wings of ev - 'ry kiss

Dm7 Dm6 Gm Gm(maj7) Gm7 C9 Dm

— drifts a mel - o - dy so strange and sweet, In this sen - ti - men - tal bliss you make my  
D9 C#dim/D Ddim D7 Gm7 Gb7b5 Gb7 F6 A♭13 D♭maj7 E♭m7 E♭m7 Gb/A♭ A♭13

par - a - dise com - plete. Rose pet - als seem to fall, it's all like a dream to call you  
D♭ B♭9♯5 B♭13 E♭7♯5 E♭13 A♭7♯5 A♭13 D♭maj7 B♭m7 E♭m7 Gb/Ab A♭13 C7

mine. My heart's a light - er thing since you made this night a thing di - vine.  
N.C. Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 C9

In A Sen - ti - men - tal Mood, I'm with-in a world so hea - ven - ly, For I nev - er dreamt that  
Dm D9 C#dim/D Ddim D7 Gm7 Gb7b5 Gb7 F6 N.C. 1 F6 Fmaj6/9 2

you'd be lov - ing sen - ti - men - tal me. In A Sen - ti - men - tal me.

## IN THE CHAPEL IN THE MOONLIGHT

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By BILLY HILL

**Moderately**

C Em A7 Am7

How I'd love to hear the or - gan In The Chap-el In The Moon - light while we're stroll-ing down the  
D7 Dm7 G7 C C#dim7 G7 N.C. C Em

aisle where ros-es en - twine. How I'd love to hear you whis - per In The Chap-el In The Moon - light  
A7 Am7 D7 Dm7 G7 C

that the love-light in your eyes for - ev - er will shine Till the ros - es turn to  
C7 F Fm7 C Am7 D7

ash - es till the or - gan turns to rust if you nev - er come I'll still be there till the moon-light turns to  
G7 N.C. C Em A7 Am7

dust. How I'd love to hear the cho - ir In The Chap-el In The Moon - light As they sing "Oh Prom - ise  
Me" for - ev - er be mine. 1 C A♭7 G7 2 C Fm6 C

How I'd love to hear the mine.

# **IN THE COOL, COOL, COOL OF THE EVENING**

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Words by JOHNNY MERCER  
Music by HOAGY CARMICHAEL

Easy Swing F

In The Cool, Cool, Cool Of The Eve - nin' tell 'em I'll be there, — In The Cool, Cool, Cool Of The  
 C7**9** F6 C7 F Cm7 F7  
 Eve - nin' bet-ter save a chair. — When the par - ty's get-tin' a glow on, 'n' sing-in' fills the air,  
 B $\flat$  B $\flat$ m F Cm6 D7 Gm7 C7 F  
 In the shank 'o' the night, — when the do - in's are right, — you can tell 'em I'll be there. —

IN THE MOOD

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By JOE GARLAND

**Slowly**

A musical score for a band, likely a jazz or blues piece, consisting of six staves of music. The staves are arranged vertically, each with a different key signature and time signature. Chords are indicated above the staves, and measure numbers are present at the beginning of some staves.

**Staff 1:** Key signature: A♭6. Measures 1-2.

**Staff 2:** Key signature: D♭6. Measures 3-4.

**Staff 3:** Key signature: A♭6. Measures 5-6.

**Staff 4:** Key signature: E♭7. Measures 7-8. Chords: E7, A♭6, A♭6, A♭dim7 B♭m7, E♭7b9, A♭6, A♭dim7 B♭m7, E♭7b9.

**Staff 5:** Key signature: A♭6. Measures 9-10. Chords: A♭6, A♭dim7 B♭m7, E♭11, E♭7, E♭dim7, E♭7, A♭6.

**Staff 6:** Key signature: A♭6. Measures 11-12. Chords: A♭dim7 B♭m7, E♭7b9, A♭6, A♭dim7 B♭m7, E♭7b9.

**Staff 7:** Key signature: A♭. Measures 13-14. Chords: A♭dim7 B♭m7, E♭11, E♭7, E♭dim7.

**Staff 8:** Key signature: 1 E♭7, 2 A♭6. Measures 15-16. Chord: E♭7.

**Staff 9:** Key signature: A♭. Measures 17-18. Chord: A♭6.

## IN THE STILL OF THE NIGHT

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Words and Music by  
 COLE PORTER

Moderately

The musical score consists of ten staves of music for voice and piano. The vocal line is in soprano clef, and the piano accompaniment is in bass clef. The score includes lyrics and chords indicated above the notes.

**Chords and Key Signatures:**

- F (F major)
- Fm6
- F
- Fm6
- Gm7
- C7
- F
- In The Still Of The Night, \_\_\_\_\_
- While the
- Fm6
- E7
- Am
- E7
- world is in slum - ber,
- Oh, the times with - out num - ber, dar - ling, when I
- Am
- C7
- F
- B♭
- say to you: \_\_\_\_\_
- "Do \_\_\_\_\_ you love
- Gm7
- C7
- F
- F+
- me As I love you? \_\_\_\_\_
- Are you my
- B♭
- C7
- Cm6
- D7
- Am7 D7
- life - to - be, My dream come true? \_\_\_\_\_
- Or
- Am7 D7 Gm
- B♭m6
- F
- will this dream of mine fade \_\_\_\_\_ out of sight \_\_\_\_\_ like the
- Bdim7
- C9
- F
- Bdim7
- moon, \_\_\_\_\_ grow - ing dim, \_\_\_\_\_ on the rim \_\_\_\_\_ of the hill \_\_\_\_\_
- 1
- Gm7 C7 F
- in the chill, \_\_\_\_\_ still \_\_\_\_\_ of the night? \_\_\_\_\_
- 2
- Fm6 F
- night? \_\_\_\_\_

# **IN THE STILL OF THE NITE (I'll Remember)**

© 1956 (Renewed) LLEE CORP.

Words and Music by  
**FRED PARRIS**

**Slow 4**

C 3 Am 3 F 3

In The Still Of The Nite, I held you, held you

Dm7 G7 C 3 Am 3 F 3

tight, 'Cause I love, love you so, Prom-ise I'll nev - er let you

Dm7 G7 C 3 F C C7 F 3

go, In The Still Of The Nite. I re - mem - ber that nite in

C G+ C 3 G7 C7 F 3

May, The stars were bright a - bove; I'll hope and I'll pray To

G7 3 C 3 Am 3

keep your pre - cious love. { Well, - } be - fore the light, hold me a -

F 3 Dm7 3 G7 3 C 1 F Dm7 G7

gain, With all of your might, In The Still Of The Nite. In The

2 C 3 F Dm7 3 G7 3 C 3 F C

Nite. In The Still Of The Nite.

## **IN THE WEE SMALL HOURS OF THE MORNING**

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Words by BOB HILLIARD  
Music by DAVID MANN

**Slowly**

Cmaj7 C+ C6 C+ C C+ Dm7 G9

In The Wee Small Hours Of The Morn-ing, While the whole wide world is fast a sleep, You lie a - wake and

Em7**b5** A7 F#m7**b5** B7 Em7 G7 Cmaj7 C+ C6 C+

think a-bout the {girl, boy,} And nev-er ev - er think of count-ing sheep. When your lone - ly heart has learned its les - son You'd be

Cmaj7 Em7**b5** A7**#5** A7 Dm7 D**#dim7** C Gm6 A7 | 1 Dm7 G7**b9**

{her's} his if on - ly {she} he would call. In The Wee Small Hours Of The Morn-ing, That's the time you miss {her} him most of

C | 2 Dm7 D7 G7**b9** C

all. In The time you miss {her him} most of all.

## INDIAN LOVE CALL

© 1924 (Renewed) WARNER BROS. INC.,  
OTTO HARBACH PUB. DES. and OSCAR HAMMERSTEIN III PUB. DES.

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II  
Music by RUDOLF FRIML

**Slowly**

When I'm call-ing you oo - oo oo-oo - oo! Will you an-swer too oo -

oo - oo - oo? That means I of - fer my love to

you to be your own. If you re - fuse me, I will be blue And wait-ing

all a - lone; But if when you hear my love call ring-ing clear, And I hear your

an - swer-ing ech - o, so dear, Then I will know our

love will come true, You'll be-long to me, I'll be-long to you!

Chords: Fm6, Bb, Ebb, Fm6, G7, Cm, F9, Dbb9, Fm7 Bb Bb7, Bb7, Ebb, Eb9, Ab, Abm, Eb, D7, Ebb, Fm6, Bb7#5, Eb.

## INKA DINKA DOO

Copyright © 1933 by Bourne Co.  
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Words and Music by JIMMY DURANTE  
and BEN RYAN

**Moderately Bright**

Ink - a Dink - a Doo — A dink - a dee. — A dink - a doo. Oh, what a tune for croon - ing,

Ink - a Dink - a Doo, — A dink - a dee, — A dink - a doo; It's got the whole —

world spoon - ing. — Es - ki - mo bells up in Ice - land Are ring - ing,

They've made their own Par - a - dise Land, Sing - ing Ink - a Dink - a Doo, — A dink - a

dee, — A dink - a doo, Sim - ply means ink - a dink - a dee — a dink - a doo.

Chords: C, Cdim7, C, Cdim7, C/E, Ebdim, G7, Dm7, G7, Dm7, G7, G+, C6, E7, Am7, D7, Dm7, G7, Dm7, G7b9, C, Cdim7, C, A7, D7, G7, C, Fm, C.

## INSIDE OUT

Copyright © 1993 HOWE SOUND MUSIC,  
FRANKLY SCARLETT MUSIC, STORKY MUSIC,  
SUE MEDLEY MUSIC and POLYGRAM MUSIC PUBLISHING (CANADA)

Words and Music by BILLY CRAIN  
and SUE MEDLEY

Moderate Rock

**Chords:** Em, C, D, C, Em, C, D, C(add2), Dsus, G, C(add2), Am7(add11), Dsus, G, To Coda  $\Phi$ , <sup>1</sup>C(add2), Am7(add11), Dsus, C(add2), <sup>1</sup>C, <sup>2</sup>C, D.S. al Coda, C(add2), Am7(add11), Dsus, G, C(add2), Am7(add11), Dsus, G, C(add2), Am7(add11), Dsus, G, G/B, C(add2), Am7(add11), Dsus.

**Lyrics:**

Re-mem - ber when we  
You turn it on like  
danced \_ on your door - step  
a ra - di - o,  
an back in the days \_ of  
an air - way re - ceiv - er  
ros - that

- es and wine. \_\_\_\_\_  
comes and goes. \_\_\_\_\_  
No walls be - tween \_ us,  
Your blood runs warm, and no  
se - crets were kept,  
then cold. Ba-by, this

now we're out of time.  
fro-zен old blan - ket is a - bout \_ to fold.  
Don't say nev - er,  
What's this word they  
Don't say nev - er,  
I've been told.  
call "con - tent-ment."  
I've been told.

I've watched\_ love fade, I've watched\_ love grow.  
When I think I've found it. I still don't get it.  
I've watched\_ love fade, I've watched\_ love grow.  
Love is\_ com-plete, love is\_ blind.. Love\_

— is the hard - est thing — to de - fine. —  
Love — can bring on faith\_

— and doubt \_ and love — can turn — you In - side Out.  
— and doubt \_ and love — can turn — you In - side Out.

Instrumental Solo

**CODA**  
 $\Phi$  C(add2) Am7(add11) Dsus G  
— and doubt \_ and love — can turn — you In - side Out. Love is\_ com-plete,

C(add2) Am7(add11) Dsus G  
love is\_ blind.. Love — is the hard - est thing — to de - fine.

G/B C(add2) Am7(add11) Dsus Repeat and Fade  
Love\_ can make you scream\_ and shout\_ it. Love\_ can turn\_ you In - side Out.\_

**INDIANA**  
(Back Home Again In Indiana)

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Moderately

Back home a - gain in In - di - an - a, and it seems that I can see the gleam-ing can - dle-light still shin-ing bright thru the syc - a-mores for me, The new-mown hay sends all its fra-grance from the fields I used to roam, When I dream a-bout the moon-light on the Wa-bash, then I long for my In - di-an - a home. Back home a - home.

B-12

T-106

**ISLE OF CAPRI**

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Words by JIMMY KENNEDY  
Music by WILL GROSZ

With a lift

'Twas on the Isle Of Ca-pri that I found her sweet as a rose at the dawn-ing, Be-neath the shade of an old wal-nut tree. Oh, I can And tho' I still see the flow'rs bloom-ing 'round her sailed with the tide in the morn-ing, Where we met on the Isle Of Ca-pri. She was as pri. Sum-mer-time was near - ly o - ver Em7 A9 Am7/D D7 G Blue I - tal-i-an sky a - bove. I said, "La-dy, I'm a ro - ver, Can you spare a sweet word of Love?" She whis-pered soft - ly, "It's best not to lin - ger." And then as I kissed her hand I could see she wore a plain gold-en ring on her fin - ger, 'Twas good - bye on the Isle Of Ca - pri.

**ISN'T IT ROMANTIC?**

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Words by LORENZ HART  
Music by RICHARD RODGERS

Easy Swing

Is - n't It Ro - man - tic? Mu-sic in the night, A dream that can be heard. Is - n't It Ro - man - tic? Is - n't It Ro - man - tic?  
man - tic? Mere-ly to be young on such a night as this? Is - n't It Ro - man - tic?  
Is - n't It Ro - man - tic?  
Bb7 Eb Bb7#5 Eb Bb7 Eb  
Mov-ing shad-ows write the old - est mag - ic word. I Sweet  
Ev - 'ry note that's sung is like a lov - er's kiss. hear the breez-es play - ing  
symbols in the moon - light

1 Cm G7 Cm Eb7 Ab C7 Fm Bb7 Bdim7 Cm F7 Bbdim7 Bb7

in the trees a - bove. While all the world is say - ing you were meant for love. Is - n't It Ro -

2 Cm Cm7/Bb Am7b5 Abm Gm7 Gb7 Fm7 Bb7 Eb

Do you mean that I will fall in love per - chance? Is - n't it ro - mance?

## ISRAELITES

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Words and Music by DESMOND DEKKER  
and LESLIE KONG

Moderately

Bb

Get up in the morn-ing slav - ing for bread sir so that ev -'ry mouth can be fed poor

F Bb Db Bb

me the Is - rael - ite Aah! Get up in the morn - ing slav - ing for bread sir wife and my kids they packed up and leave me Shirt them ah tear up trou - ers are gone I Af - ter a storm there must be a calm they

Eb F Bb

So that ev -'ry mouth can be feed } poor me the Is - rael - ite Aah!

1,2,3 4 Repeat and Fade

Db Eb F Bb

2. My Poor me the Is - rael - ite I { wonder who I'm work-ing for look a-down and out sir

## IT COULD HAPPEN TO YOU

Copyright © 1944 (Renewed 1971) by Famous Music Corporation

Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

G E7 Am F#7 G C B7 Dm E7

Hide your heart from sight, Lock your dreams at night, It Could Happen To You

Am7 Cm G F#m7 B7 Em C7 A7 Am7 D9 Ab9

Don't count stars or you might stum - ble Some - one drops a sigh and down you tum - ble.

G E7 Am F#7 G C B7 Dm E7

Keep an eye on Spring, Run when church bells ring, It Could Happen To You.

Am7 Cm G Bm7b5 E7 Am7 D7 G

All I did was won - der how your arms would be, And it hap-pened to me.

# **ISTANBUL**

(Not Constantinople)

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**Words by JIMMY KENNEDY  
Music by NAT SIMON**

### **Moderately, with a bounce**

Gm Is - tan - bul was Con - stan - ti-no - ple; now it's Is - tan - bul, not Con - stan - ti-no - ple. Been a long time gone, old  
 Gm Cm Gm  
 Con - stan - ti-no - ple, still it's Turk-ish de - light on a moon - lit night! Ev - 'ry gal in Con - stan - ti-no - ple lives in  
 D7 Gm D7  
 Is - tan - bul, not Con - stan - ti-no - ple, So if you've a date in Con - stan - ti-no - ple {she'll be wait-in' in Is - tan -  
 Gm A7**b5**  
 bul! E - ven old New York was once New Am - ster - dam. Why they changed it  
 D7 Gm D7 Gm  
 I can't say; peo-ple just liked it bet-ter that way! Take me back to Con - stan - ti-no - ple! No! You  
 D7  
 can't go back to Con - stan - ti-no - ple! Now it's Is - tan - bul, not Con - stan - ti-no - ple! Why did  
 Gm D7  
 Con - stan - ti-no - ple get the works? That's no - bod - y's bus -'ness but the Turks!  
 1 Gm D7 2 Gm  
 Turks!

**IT ALL DEPENDS ON YOU**

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Publishing Co. and Ray Henderson Music  
Copyright Renewed

Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

### **Moderately**

Cmaj7 C6 Cmaj7 C6 Em7  
 I can be hap - py, I can be sad, I can be good or I can be bad, It All De -  
 Eb dim7 Dm7 G7 Dm Dm(maj7) Dm7 G7 Dm Dm(maj7)  
 pends On You. I can be lone - ly out in a crowd, I can be hum - ble,  
 Dm7 G7 G+ C C#dim G7 C Cmaj7  
 I can be proud, It All De - pends On You. I can save mon - ey,  
 C7 F F6 C+ Cm6 D7 Dm7  
 or spend it, Go right on liv - ing, or end it, You're to blame, hon - ey, For what I do.  
 G7 Cmaj7 C6 Cmaj7 Gm6 A7  
 I know that I can be beg - gar, I can be King, I can be al - most an - y old thing, It  
 D7 Dm7 G7 1 C Eb dim7 G7 G+ 2 C  
 All De - pends On You. You.

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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Words and Music by DUKE ELLINGTON  
and IRVING MILLS

**Lively**

Gm Gm/F E♭7 D7 Gm C7/G  
It Don't Mean A Thing, if it ain't got that swing, — (doo wah, — doo wah,  
G♭7b5 Cm7/F B♭6 D7♯5 Gm Gm/F Gm/E E♭7  
doo wah, doo wah, doo wah, — doo wah, doo wah,) It Don't Mean A Thing, — all you  
D7♯5 D♭7 C7 C7/G G♭7b5 Cm7/F  
got to do is sing, (doo wah, — doo wah, doo wah, doo wah, — doo wah, doo wah, doo  
B♭6 F♯dim7 B♭7 E♭ F♯dim7 C7  
wah,) It makes no diff'rence if — it's sweet or hot, — Just give that rhythm  
F7 G7 D7♯5 Gm Gm/F E♭7 D7  
ev - 'ry - thing you got, Oh, It Don't Mean A Thing, if it ain't got that swing, —  
Gm C7/G G♭7b5 Cm7/F B♭6 D7♯5 B♭6  
(doo wah, — doo wah, doo wah, doo wah, — doo wah, doo wah, doo wah.) It wah.)

# IT NEVER ENTERED MY MIND

Copyright © 1940 by Chappell & Co.  
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Lyrics by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

F Am F Am F Am F Am F Am  
Once I laughed when I heard you say - ing That I'd be play - ing sol - i - taire, — Un-eas - y in my  
F Am B♭6 Gm7 C7 F Am F Am F Am  
eas - y chair.. It Nev - er En - tered My Mind.. Once you told me I was mis-tak - en That I'd a-wak - en  
F Am F Am F Am B♭6 F Am C7 F  
with the sun - And or - der or - ange juice for one., It Nev - er En - tered My Mind.. You have what -  
B♭6 C7 F B♭6 C7 F6 C7 F Fdim7 C7  
I lack my - self, — And now I e - ven have to scratch my back my - self. —  
F Am F Am F Am F Am  
Once you warned me That if you scorned me I'd sing the maid-en's pray'r a - gain, — And wish that you were  
Cm6 D7 Gm C7sus C7 F B♭6 F C7 F6 C7  
there a - gain.. To get in-to my hair a - gain, — It Nev - er En - tered My Mind..

## IT MIGHT AS WELL BE SPRING

Copyright © 1945 WILLIAMSON MUSIC  
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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

Moderately

G Gmaj7 G6 Gmaj7 G Dm7 G7

I'm as rest-less as a wil-low in a wind-storm I'm as jump-y as a pup-pet on a string, I'd

C Cdim G6 Am7 D7 Gmaj7 G Gmaj7

say that I had spring fev-er, But I know it is - n't spring. I am star-ry-eyed and vague-ly dis-con-

G6 Gmaj7 G Dm7 G7 C Cdim G Am7 D7

tent-ed, Like a night-in-gale with-out a song to sing. Oh, why should I have spring fev-er When it is - n't e-ven

G C Dm7 G7 C Am7

spring? I keep wish-ing I were some-where else, Walk-ing down a strange new street, Hear-ing words that I have

F#m7 B7 Em A7 D7 G Gmaj7 G6

nev-er heard from a {man} I've yet to meet, I'm as bus-y as a spi-der spin-nig day-dreams, I'm as

G Dm7 G7 C Cdim G

gid-dy as a ba-by on a swing. I have - n't seen a cro-cus or a rose-bud, or a

Am7 D9 B7 E7b9 A7 D9

rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that It

G7 A7 G D7 G C6 G

Might As Well Be Spring. It Might As Well Be Spring!

## IT MUST BE HIM

(Original French Title: "Seul Sur Son Etoile")

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Words and Music by GILBERT BECAUD and MAURICE VIDALIN  
English Adaptation by MACK DAVID

Moderately

E♭ E♭6 E♭maj7 E♭6 E♭ E♭ E♭maj7 E♭7 Fm7 B♭7

I tell my-self, what's done is done. I tell my-self don't be a fool, Play the field, have a  
Af-ter a while I'm my-self a-gain. I pick the piec-es off the floor, Put my heart on the

Fm7 B♭7 Fm7 B♭7 E♭maj7 E♭6 E♭ E♭6 E♭maj7 E♭6

lot of fun, It's eas-y when you play it cool. I tell my-self, don't be a chump,  
shelf a-gain, {He'll} nev-er hurt me an-y-more. I'm not a pup-pet on a string,

E♭ E♭6 E♭maj7 E♭6 Fm7 B♭7 Fm7 B♭7

Who cares? Let {him} stay a-way.  
I'll find some - bod-y new some day,  
That's when the phone rings, and I jump,  
That's when the phone be-gins to ring,  
And as I grab the phone I  
And once a-gain I start to

E♭maj7 E♭6 E♭ E♭6 E♭maj7 E♭ E♭maj7 E♭ E♭maj7 E♭6

pray. } Let it please be {him, } oh! dear God, It Must Be {Him, } It Must Be {Him, } or  
pray. }

Fm7 B♭7 Fm7 B♭7 E♭6 E♭maj7 E♭6 E♭ E♭6 E♭maj7 E♭

I shall die, \_\_\_\_\_ or I shall die. \_\_\_\_\_ Oh! Hel-lo, hel-lo, my dear God, It

E♭maj7 E♭ E♭maj7 E♭6 Fm7 B♭7 Fm7 B♭7 1 E♭6 E♭maj7

Must Be {Him, } but it's not {him. } And then I die, \_\_\_\_\_ That's when I die. \_\_\_\_\_  
A -

Fm7 B♭7 2 E♭6 E♭maj7 Fm7 B♭7 E♭6 E♭maj7 E♭6

gain I die, \_\_\_\_\_ A - gain I die. \_\_\_\_\_

## IT ONLY HURTS FOR A LITTLE WHILE

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Words and Music by MACK DAVID  
and FRED SPIELMAN

### Moderate Country Waltz

G C/G G Am7 D7 G

It On - ly Hurts For A Lit- tle While. That's what they tell me. That's what they say.

C/G G C/G G Am7

Oh, It On - ly Hurts For A Lit- tle While. Then all your heart - aches

D7 G G7 C G

will pass a - way. It's so eas - y to be smart - with some-bod - y else - 's

A7 D7 G

heart. - But I don't know how to start - for - get-ting you. What can I do? It On - ly

C/G G D7 Em

Hurts For A Lit- tle While. That's what they tell me. "Just wait and see."

A7/C# G/D D7 G C/G G

But I will hurt till you come back to - me. \_\_\_\_\_

## **IT WAS A VERY GOOD YEAR**

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Words and Music by  
ERVIN DRAKE

# IT'S A BLUE WORLD

Copyright © 1939 by Bourne Co.  
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**Words and Music by BOB WRIGHT  
and CHET FORREST**

**Slowly**

Gm9 C7 Fmaj9 Cm9 F7 B<sub>b</sub>maj7

It's A Blue World — with - out you — It's A Blue World — a - lone —

B<sub>b</sub>m9 C7<sub>b</sub>9 Fmaj7 F6 B<sub>b</sub>m7 D<sub>b</sub>7

— My days and nights that once were filled with hea - ven, — With you a-way, How emp - ty they have

Gm7/C C7 Gm9 C7 Fmaj9 Cm9

grown. — It's A Blue World — from now on — It's a through world —

F7 B<sub>b</sub>maj7 B<sub>b</sub>m9 Fmaj7

— for me — The sea, the sky, my heart and I, We're all an in - di - go

Am7<sub>b</sub>5 D7 G9 Gm7/C C7<sub>b</sub>9

1 F Gm7/C 2 F

hue, With - out you it's a blue, blue world. — It's A world. —

## IT'S A GRAND NIGHT FOR SINGING

Copyright © 1945 by WILLIAMSON MUSIC  
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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Moderately**

G D7 G6 G G6

G F#m7b5 B7 Em B7#5 Em7

A7 Am7 D7 Gmaj7 G6 D7 G D7

G6 G G6 G F#m7b5 B7 Em

B7#5 Em7 A7 D7 G7 C7

G6 G Am7 D7 G C G

Fall - ing, fall - ing in love.

## IT'S ALMOST TOMORROW

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1755 Broadway, New York, NY 10019

Words and Music by WADE BUFF  
and GENE ADKINSON

**Moderately**

Bb Dm Eb Bb Eb

Bb C7 F7 Bb Dm

Eb Bb Eb Bb C7 F7 1 Bb 2 Bb

stars cease to shine, And hope some - day, dar-ling, that you'll al - ways be mine. It's mine.

GER U - 33  
B-12

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## IT'S A LOVELY DAY TODAY

Words and Music by  
IRVING BERLIN

Moderately

The sheet music for "It's A Lovely Day Today" features ten staves of musical notation. The key signature is B-flat major (two flats). The tempo is moderately. The lyrics are as follows:

It's A Love - ly Day To - day. So what - ev - er you've got to do,  
you've got a love - ly day to do it in, that's true. And I  
hope what - ev - er you've got to do is some - thing that can be done by two.  
For I'd real - ly like to stay. It's A Love - ly Day To - day..  
And what - ev - er you've got to do I'd be so hap - py to be doing it with  
you. But if you've got some - thing that must be done, and it can on - ly be  
done by one, there is noth - ing more to say ex -  
cept it's a love - ly day for say - ing it's a love - ly day. It's A day.

Chords indicated in the music include B-flat, B-flat 7, E-flat, E-flat minor, B-flat/D, D-flat dim, C minor 7, F major 7, B-flat, C minor, F major 7, B-flat, F-sharp dim, G minor, C7sus, C7, F7sus, F9, F7flat 9, B-flat, C minor 7, F major 7, B-flat, E-flat, E-flat minor, B-flat/D, D-flat dim, B-flat, C minor 7, F major 7, B-flat, B-flat, C minor 7, F major 7, B-flat, B-flat, B-flat/D, D-flat dim, B-flat, B-flat, B-flat.

## IT'S A MOST UNUSUAL DAY

TRO - © Copyright 1947 (Renewed 1975) and 1948 (Renewed 1976)  
Hampshire House Publishing Corp., New York, NY

Words by HAROLD ADAMSON  
Music by JIMMY McHUGH

Moderately

The sheet music for "It's A Most Unusual Day" features ten staves of musical notation. The key signature is F-sharp major (one sharp). The tempo is moderately. The lyrics are as follows:

It's A Most Unusual Day, feel like throw - ing my wor - ries a -  
most un - u - su - al sky, not a sign of a cloud pass - ing  
Am7 D7 G/B C6 C-sharp dim 7 G/D  
way, as an old na - tive born Cal - i - for - nian would say, It's A  
by, and if I want to sing throw my heart in the say, It's A  
most un - u - su - al Day. There's a ring. It's A most un - u - su - al

Chords indicated in the music include F-sharp/G, G, Am7, D7, F-sharp/G, G, G, Am7, D7, G/B, C6, C-sharp dim 7, G/D, G, G-sharp dim 7, Am7, D7, B-flat major, E minor 7, A7, D7, G, G-sharp dim 7, Am7, D7.

*(Chorus)*

G Em7 Eb<sup>m</sup>7 Dm7 G7 Cmaj7 C6 Em7 Eb<sup>m</sup>7 Dm7

Day. There are peo - ple meet - ing peo - ple, There is sun - shine

G7 Cmaj7 C6 F#m7 Fm7 Em7 A7 Dmaj7 D6

— ev - 'ry - where. There are peo - ple greet - ing peo - ple and a

Am7/D D7 Am7/D D7 F#/G G Am7

feel - ing of spring in the air. It's a most un - u - su - al time.

D7 F#/G G Am7 D7 G/B C6

— I keep feel - ing my tem - p'r'a - ture climb. If my heart won't be - have in the

C#dim7 G/D Bm Em7 A7 D7 G

u - su - al way, Well there's on - ly one thing to say, it's a most un -

D7 G D7 G D7 G

u - su - al, most un - u - su - al, most un - u - su - al day.

## IT'S EASY TO REMEMBER

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Slowly**

Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup> Fm7 B<sup>b</sup>7 E<sup>b</sup>

Your sweet ex - press - sion, the smile you gave me, the way you looked when we met. } It's  
whis - per: "I'll al - ways love you," I know it's o - ver and yet } It's

A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>/G Fm7 Adim/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 1 E<sup>b</sup> 2 E<sup>b</sup>

Eas - y To Re - mem - ber but so hard to for - get. I hear you get. So I must

B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>m7 D<sup>b</sup>9

dream to have your hand ca - ress me, fin - gers press me tight. I'd rath - er dream than have that

G<sup>b</sup> B<sup>b</sup>/F F7 B<sup>b</sup>7 Fm7 B<sup>b</sup>7 E<sup>b</sup>

lonely feel - ing steal - ing through the night. Each lit - tle mo - ment is clear be - fore me, and though it

Fm7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>+ A<sup>b</sup>m A<sup>b</sup> E<sup>b</sup>/G D<sup>b</sup>9 Adim/B<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

brings me re - gret, It's Eas - y To Re - mem - ber, and so hard to for - get.

**IT'S DE-LOVELY**

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Words and Music by  
**COLE PORTER**

### **Moderately**

# IT'S GOT TO BE LOVE

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Words by LORENZ HART  
Music by RICHARD RODGERS

### **Moderately**

Eb C7 Gm7 C7 Fm7<sub>3</sub> Bb7 Fm7 Bb7  
 It's Got To Be Love, \_\_\_\_\_ it could-n't be ton - sil - i - tis, it

Eb7 Ab A♭6<sub>3</sub> G7 Dm7 G7 Bdim7 Cm Eb7  
 feels like neur . i - tis, but nev-er-the-less it's love. \_\_\_\_\_ Don't tell me the pick-les and

Ab Fm7 Bb7 C7 Gm7 C7 Fm7 Bb7 Fm7 Bb7  
 pie a la mode, — they served me \_\_\_\_\_ un - nerved me \_\_\_\_\_ and

E♭7 A♭ A♭m6 B♭7 E♭ C7 Gm7 C7 Fm7<sub>3</sub> B♭7

made — my heart — a bro - ken down pump. It's Got To Be Love, \_\_\_\_\_ it is - n't the morn - ing af - ter

Fm7 B♭7 E♭7 A♭ A♭6<sub>3</sub> G7 Dm7 G7 Bdim7

that makes ev - ry raft - er go spin - ning a-round a - bove. \_\_\_\_\_ I'm

Cm E♭7 A♭ Fm7 G7 Cm7 C7♯5 F9 B♭7b9 E♭ C7

sure that it's fa - tal, or why do I get — that sink - ing feel - ing? I think that I'm dead, — but

Fm7<sub>3</sub> B♭7 1 E♭ F7b5 B♭7 2 E♭ D♭9 E♭maj7

nev - er - the - less it's on - ly love. \_\_\_\_\_ It's

## IT'S IMPOSSIBLE

(Somos Novios)

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English Lyric by SID WAYNE  
Spanish Words and Music by ARMANDO MANZANERO

**Slowly**

G G6 Gmaj7 G6 F♯m7b5

It's Im - pos - si - ble, Tell the sun to leave the sky, It's just im - pos - si - ble,  
o - cean keep from rush - ing to the shore? It's just im - pos - si - ble.

B7 Em Dm7 G7 Bm7b5 E7

It's Im - pos - si - ble, Ask a ba - by not to cry, It's just im - pos - si - ble. Can I  
If I had you, If I could I ev - er want for more? It's just im - pos - si - ble. And to -

Am7 To Coda Cm G E7b9

hold you — clos - er to me, — and not feel you — go - ing through me, — Split the  
mor - row, should you

sec - ond — that I nev - er think of you? Oh, how im - pos - si - ble. Can the

**CODA**

Cm G E7b9

ask me for the world, some - how I'd get it, — I would sell my ver - y soul and not re -

Am D7 G

gret it, — For to live with - out your love is just im - pos - si - ble, im -

Em7 Am7 D7 G Cm6 G

pos - si - ble. Mm, — im - pos - si - ble.

## IT'S NOW OR NEVER

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Words and Music by AARON SCHROEDER  
and WALLY GOLD

Moderately       $\frac{2}{4}$  E $\flat$

G $\flat$ dim7 Fm7      B $\flat$ 7      Fm7

It's Now Or Nev - er; come hold me tight. Kiss me, my dar-lin';

B $\flat$ 7      E $\flat$       A $\flat$ m      E $\flat$

— be mine to - night. To - mor - row will be too late.

B $\flat$ 7      1.2      E $\flat$       To Interlude 3

It's Now Or Nev - er; my love won't wait. { 1. When I first  
2. Just like a — my love won't

Fine INTERLUDE      E $\flat$

E $\flat$       A $\flat$

wait. saw you with your smile so ten - der, My heart was  
wil - low we could cry an o - cean, If we lost

B $\flat$ 7      E $\flat$ m6 E $\flat$       E $\flat$

cap - tured; my soul sur - ren - dered. I've spent a life - time waiting for the  
true love and sweet de - vo - tion. Your lips ex - cite me; let your arms in -

A $\flat$       A $\flat$ m      E $\flat$       E $\flat$ dim Fm7      B $\flat$ 7      E $\flat$       A $\flat$ m      E $\flat$       2nd time D.S. al Fine

right time. Now that you're near the time is here at last. } It's Now Or  
vite me. For who knows when we'll meet a - gain this way.

GER 21-34  
T-130

## IT'S ONLY A PAPER MOON

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GLOCCA MORRA MUSIC, CHAPPELL & CO. and SA MUSIC

Words by BILLY ROSE and E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

G6      G $\sharp$ dim7      Am7      D7      Am7      D9      G

Say, It's On - ly A Pa - per Moon — sail - ing o - ver a card - board sea, —

G7/B      C6      A7/C $\sharp$       D7      G      Am7 D7

but it would-n't be make - be - lieve if you be - lieved in me. —

G      G $\sharp$ dim7      Am7      D7      Am7      D9      G

Yes, it's on - ly a can - vas sky — hang - ing o - ver a mus - lin tree, —

G7/B      C6      A7/C $\sharp$       D7      G      G7      C6 C $\sharp$ dim7

but it would-n't be make - be - lieve, if you be - lieved in me. — With - out your

Gmaj7/D Am7 D7 G G7 C6 C#dim7 Gmaj7/D Bm7 E7

love, it's a hon - ky-tonk pa - ride. With - out your love, it's a mel - o - dy played in a

A9 D7#5 G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar - num and Bai - ley world, — just as phon - y as it can be, —

G7/B C6 A7/C# D7 1 G 2 G

but it would-n't be make - be - lieve \_ if you \_ be - lieved \_ in me. —

## IT'S THE SAME OLD SHILLELAGH

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By PAT WHITE

Lively

G7 C G7 Sure's It's The Same Old Shil - le - lagh me fa - ther brought from I - re - land and div - il a man was

C G7#5 C G proud-er than he as he walked with it in his hand. — He'd lead the band on Pad - dy's day and twirl it 'round his

G#dim D7 G7 C mitt — and div - il a bit we'd laugh at it or dad would have a fit sure with the same old Shil -

G7 le - lagh me fa - ther could lick a do - zen men. — As fast as they'd get up, be - gor - ry, he'd

C G7#5 C G7 C7 F knock 'em down a - gain. — And man - y's the time he used it on me to make me un - der -

D7 G7 C C7 F6 C G7 1 C 2 G7 C stand the same old Shil - le - lagh me fa - ther brought from I - re - land. Sure It's The land. —

## IT'S ONLY MAKE BELIEVE

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8 Music Square West, Nashville, TN 37203

Words and Music by CONWAY TWITTY  
and JACK NANCE

**Freely**

C Am F

I know It's On - ly Make Be - lieve. My one and on - ly prayer,

Am 3 F 3 G7 3

F 3 G 3 F6 3 C 3 F C A7

F 3 G 3 Bm 3 G 3

D 3 G 3 A7 3

A7 3 G 3 A 3

D 3 G 3 A 3

G 1 D G D A7 2 D G D G D

# IT'S SAD TO BELONG

Copyright © 1975, 1977 by Famous Music Corporation and Ironside Music

Words and Music by  
**RANDY GOODRUM**

### **Moderately**

Musical score for "I Wish I Had a Time Machine" featuring a melody in E♭ major with lyrics in both E♭ major and A♭ major sections. The score includes a treble clef, a key signature of one flat, and a common time signature. Chords shown are E♭, E♭maj7, A♭, E♭maj7, and Fm7/B♭.

Met you on a spring - time day;  
Oh, I wake up in the night;  
I wish I had a time ma - chine;

You were mind - in' your \_ life and I was mind - in' mine too.  
And I reach be - side me hop - in' you will be there.  
I could make my - self go back un - til the day I was born.

Musical score for "I Had a Strange Sensation" featuring a single melodic line on a staff. The key signature is E♭ major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are as follows:

And la - dy when you looked my way,  
But in-stead I find some one  
And I would live my life a gain,

I had a strange sen sa - tion, and dar - lin'  
who be-lieved in me — when I said  
And re - ar-range it so — that I'd be

Chords indicated above the staff are E♭, E♭maj7, and A♭.

Musical score for "That's When I Knew" featuring lyrics and chords:

**E♭**      **E♭7**      **To Coda**  $\oplus$  **A♭maj7**      **Gm7**      **Cm7**

that's when I knew, \_\_\_\_\_  
I'd al - ways care. \_\_\_\_\_  
yours from now on. \_\_\_\_\_

That It's Sad \_\_\_\_\_  
Oh, It's Sad \_\_\_\_\_ }  
Oh, It's Sad \_\_\_\_\_ } To Be - long — to some - one else — when the

Musical score for "When the Right One Comes Along" featuring a treble clef, a key signature of one flat, and a time signature of common time. The score consists of two staves. The top staff shows a melody line with various note values and rests, corresponding to the lyrics below. The bottom staff shows harmonic progression with chords: Fm7, A♭/B♭, Eb, A♭maj7, Gm7, Cm7, Fm7, and A♭/B♭. The lyrics are: "right one comes a - long. — Yes, It's Sad — To Be - long — to some - one else — when the right one comes a - long. —". The melody line includes eighth and sixteenth notes, along with quarter notes and rests.

1 E♭ A♭/E♭ | 2 E♭ D♭/E♭ A♭maj7 Gm7 Cm7

So, I'll live my life in a dream world for the

Musical score for "Memory" from The Sound of Music. The score consists of two staves. The top staff shows a melody line with various chords: Fm7, Ab/Bb, Eb, Db/Eb, Abmaj7, Gm7, Cm7, and Fm7. The bottom staff contains lyrics: "rest of my days. Just you and me walking hand in hand in a wish-ful mem-o - ry." The lyrics correspond to the chords above them.

D.C. al Coda

Fm7/B♭ D♭ A♭ Fm7/B♭ B♭7

— Oh, I guess — that's all — that it — will ev - er be. —

CODA

The musical score shows a staff with a key signature of one flat (F#) and a common time signature. The melody consists of eighth and sixteenth notes. The chords indicated are A♭maj7, Gm7, Cm7, Fm7, A♭/B♭, and E♭. The lyrics "To Be - long" are followed by a vocal line: "to some - one else \_ when the right one comes a - long. — Yes, It's Sad \_".

Musical score for "Oh, It's Sad" with lyrics and chords:

A♭maj7 Gm7 Cm7 Fm7 A♭/B♭ E♭ Repeat and Fade

To Be - long \_ to some - one else \_ when the right one comes a - long. \_\_ Oh, It's Sad \_\_

## IT'S MAGIC

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Words by SAMMY CAHN  
Music by JULE STYNE

Slowly

**B♭** B♭/D D♭dim7 Cm7 F7 Cm7 F7

You sigh, the song begins, You speak and I hear vi - o - lins, } It's Mag - ic.  
When we walk hand in hand the world be-comes a won - der-land, } It's Mag - ic.

To Coda ♪

**F7** Cm7 F9 B♭maj7 B♭ F+

The stars de-sert the skies and rush to nes - tle in your eyes, } It's Mag - ic. With - out a  
How else can I ex-plain those rain - bows when there is no rain, } It's Mag - ic.

**B♭6** Bdim7 F9

gold - en wand \_\_\_\_\_ or mys - tic charms \_\_\_\_\_ Fan - tas - tic

**Gm7** C7 Gm7 C7**9** Cm7/F F9 D.C. al Coda

things be - gin when I am in your arms.

**CODA**

Mag - ic. Why do I tell my - self \_\_\_\_\_ These things that hap - pen are all real - ly  
true, When in my heart I know the mag - ic is my love for you.

Dm7**5** G7 Cm7 E♭m E♭dim B♭maj7 Gm7

## IT'S BEEN A LONG TIME COMIN'

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Words and Music by JIMMY RADCLIFFE  
and JOEY BROOKS

**A♭** C7 Fm A♭7 D♭ G♭9 A♭ A♭7

For as long hard as I can re-mem-ber, \_\_\_\_\_ it's been strug-gle \_\_\_\_\_ and wor - ry \_\_\_\_\_ ev'ry day. It's Been A  
to put in my hours \_\_\_\_\_ just to make a few dol-lars ev'ry day. It's been a

**D♭** Ddim7 A♭/E♭ F7 1 B♭7

Long long Time Com-in', \_\_\_\_\_ It's Been A Long long Time Com-in'. Ah, but good things \_\_\_\_\_ are gon-na come my  
a long time com-in', \_\_\_\_\_ It's Been A Long long Time Com-in'. Ah, but

way. \_\_\_\_\_ 2 E♭7 A♭

I've worked good things \_\_\_\_\_ are gon-na come my way. \_\_\_\_\_

E♭ 1 B♭7 A♭

Nev-er had a girl who would love me. I spent so man-y lone - ly nights. But then one day, girl, you came a-long \_\_\_\_\_ and

E♭ A♭ C7 Fm A♭7

ev'ry-thing is gon-na be al - right. \_\_\_\_\_ I tried so hard, \_\_\_\_\_ ah girl \_\_\_\_\_ to make you hap-py. \_\_\_\_\_ I'll \_\_\_\_\_ do

Db G $\flat$ 9 Ab Ab7 Db Ddim7  
 an - y - thing \_ to make you wan-na stay. It's been a long, \_ a long time com-in', \_ I said it's been a  
 A $\flat$ /E $\flat$  F7 E $\flat$ 7 Db E $\flat$ 7 Db  
 long, \_ long \_ time com-in'. \_ Ah \_ but good things, \_ I said good things, \_ just once more  
 E $\flat$ 7 D $\flat$  N.C. A $\flat$  D $\flat$ m  
 good things \_ are gon-na come my way. I don't wan - na want  
 Ab D $\flat$ m Ab D $\flat$ m Repeat and Fade  
 bad times. \_ I \_ on - ly wan-na have good times. \_ I don't wan - na want

**JUST ASK YOUR HEART**

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Words and Music by DIANE DeNOTA,  
PETER DaMATO and JOSEPH RICCI

### **Moderately**

C Am F

Just Ask Your Heart who — dreams a - bout you, Just Ask Your Heart who's

G7 C Am

faith - ful and true. — Some - one who cares and — won't make you blue,

F G7 C F G7

Just Ask Your Heart who — loves on - ly you. Then you will find your

C F G7 F G7

true love will be Some - one who cares for you and wants to make you hap - py. —

C Am F

— Then when your heart says { he } loves on - ly you, And when it says { he }

G7 C Am

won't make you blue. — Then ask your heart if — your love is true,

F G7

Just ask this heart loves on - ly you.

1		2
C		C

## IT'S ALL RIGHT WITH ME

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Words and Music by  
 COLE PORTER

Moderately Fast

Cm F9 Cm

It's the wrong time \_\_\_\_\_ and the wrong place, \_\_\_\_\_ tho' your face is charm - ing, it's the  
 wrong wrong song \_\_\_\_\_ in the wrong style, \_\_\_\_\_ tho' your smile is love - ly, it's the

Fm Bb7 Bbm6 C9 I  
 wrong face, \_\_\_\_\_ it's not {her} face \_\_\_\_\_ but such a charm - ing face \_\_\_\_\_ that It's All Right \_\_\_\_\_  
 wrong smile, \_\_\_\_\_ it's not {his} smile \_\_\_\_\_ but such a love - ly smile \_\_\_\_\_ that that It's

F7 G Fm6 G G7 2 F9 Fm7 Bb7 Eb  
 With Me. \_\_\_\_\_ It's the All Right \_\_\_\_\_ With Me. \_\_\_\_\_ You

Bbm6 Eb9 Ebdim7 Abm Fdim7 Eb  
 can't know how hap - py I am that we met, I'm strange - ly at - tract - ed to you, \_\_\_\_\_

Ebmaj7 Eb6 Bbm6 C7b9 F7 Dm7b5  
 There's some - one I'm try - ing so hard to for - get, Don't you want to for -

G7 Cm F9  
 get some - one too? \_\_\_\_\_ It's the wrong game \_\_\_\_\_ with the wrong chips,

Cm Fm Bb7  
 tho' your lips are tempt - ing, they're the wrong lips, They're not {her} his lips,

Bbm6 C9 F9 F7 Bb9  
 but they're such tempt - ing lips \_\_\_\_\_ that if some night \_\_\_\_\_ you're free, \_\_\_\_\_ dear, it's

Ebmaj7 Eb7 Eb7#5 Abmaj7 Ab7 F9 Fm7 Eb  
 all right, \_\_\_\_\_ It's All Right \_\_\_\_\_ With Me. \_\_\_\_\_

# JINGLE JANGLE JINGLE

(I Got Spurs)

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Words by FRANK LOESSER  
Music by JOSEPH J. LILLEY

Moderately

I got spurs sing, that Jin - gle Jan - gle Jin - gle, \_\_\_\_\_ as I go rid - in' mer - ri - ly a -  
 "Oh, ain't you glad you're sin - gle!" \_\_\_\_\_ and that song aint so ver - y far from  
 long. \_\_\_\_\_ And they Oh, Lil - lie Belle, \_\_\_\_\_ Oh, Lil - lie Belle \_\_\_\_\_ though I may have done some  
 fool - in' this is why I nev - er fell: I got spurs sing, that Jin - gle Jan - gle Jin - gle, \_\_\_\_\_ as I  
 "Oh, ain't you glad you're sin - gle!" \_\_\_\_\_ and that  
 go rid - in' mer - ri - ly a - long. \_\_\_\_\_ And they wrong, so I'll jin - gle on a - long.

## JOHNSON RAG

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Brightly

Hep Hep There goes the John - son Rag\_\_ Hoy Hoy there goes the lat - est shag\_\_ Ho Ho It real - ly  
 G#dim7 D7 E♭7 D7 G D+ G D+  
 is - n't a gag\_\_ Hep Hep There goes the John - son Rag\_\_ Jump Jump Don't let your left foot drag\_\_ Jeep  
 G G#dim7 D7 G#dim7 D7 G#dim7 D7  
 Jeep It's like a game of tag\_\_ Juke Juke It's e - ven good for a stag\_\_ Jump jump And do the  
 E♭7 D7 G Dm7 G7 Dm7 G7\$5 C Em7 A7 Em7 A7  
 John - son Rag\_\_ If you're feel - in' in the groove\_\_ It sends you out of the world\_\_ Fun - ny how it makes you move\_\_ I  
 D7 D+ G D+ G  
 don't wan-na coax\_\_ But don't \_\_ be a "Mokes"\_\_ Zig Zig Then add a Zig Zig Sag\_\_ Zoop Zoop Just let your  
 G#dim7 D7 G#dim7 D7 E♭7 D7 G  
 shoul - ders wag\_\_ Zoom Zoom And now it's right in the bag\_\_ Get hep\_\_ and get hap - py with the John - son Rag\_\_

A66

T-140

## JAMAICA FAREWELL

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Words and Music by  
IRVING BURGIE

Light Calypso

1.,4. Down the way where the nights are gay — and the sun shines dai - ly on the moun - tain - top, —  
2.,3. (See additional lyrics)

I took a trip on a sail-ing ship — and when I reached Ja - mai - ca, I made a stop. — But I'm

sad to say I'm on my way. — Won't be back for man - y a day. — My

heart is down, — my head is turn-ing a - round, — I had to leave a lit - tle girl in King - ston town. —

**CODA**

A7 | 1,2 D | 3 D.C. al Coda | CODA | D | Em | A7 | D | Em | A7 | D | To Coda

*Additional Lyrics*

2. Sounds of laughter everywhere  
And the dancing girls swaying to and fro,  
I must declare my heart is there,  
Though I've been from Maine to Mexico.  
(Chorus)
3. 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 year.  
(Chorus)

## JAVA JIVE

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8 Music Square West, Nashville, TN 37203

Words and Music by MILTON DRAKE  
and BEN OAKLAND

Lightly, with an easy beat

F Abdim7 C7 Gm7 C7 F F/Eb

1.,3. I love cof - fee, I love tea, — I love the Ja - va Jive and it loves me. — Cof - fee and tea — and the  
2.,4. I love ja - va, sweet and hot, — whoops! Mis-ter Mo-to, I'm a cof-fee pot. — Shoot me a pot — and I'll

Bb/D Bbm/Db F/C Gm F C7 1,3 F 2,4 F F7 Bb7

jiv - in' and me, — a cup, a cup, a cup, a cup, a cup!  
pour me a shot, — a cup, a cup, a cup, a cup, a cup!

cup! Oh, slip me a slug from that won -

F6 N.C.

- der-ful mug,— and I'll cut a rug,— till I'm snug — in the jug.— { A slice of on-ion and a raw one.—  
Drop me a nick-el in my pot, Joe,—

Gm7b5 C7 N.C. F A♭dim7 C7 Gm7 C7

Draw one.— } Wait-er, wait-er, per-co-la-tor! I love cof - fee, I love tea,— I love the Ja - va Jive and  
tak-in' it slow..

To Coda ⊕

F F/E♭ B♭/D B♭m/D♭ F/C Gm F C7 F6

it loves me.— Cof-fee and tea — and the jiv - in' and me,— a cup, a cup, a cup, a cup, a cup.

F Cdim7 C7 F Cdim7 F F7/E♭ B♭/D D♭7

Bos-ton bean,— soy bean,— li - ma bean,— string bean.— I'm not keen — for a bean — un -

CODA

F/C Cdim7 C7 D.C. al Coda ⊕ B♭/D B♭m/D♭ F/C Gm F C7 F F6

less it is a cheer-y cof-fee bean: jiv - in' and me,— a cup, a cup, a cup, a cup, a cup.

*GEN W-32 / A-31*  
*T-130 / E-130*

## JERSEY BOUNCE

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Words by ROBERT B. WRIGHT  
Music by BOBBY PLATER, TINY BRADSHAW  
and EDWARD JOHNSON

Moderately

C D9 G9

They call it that Jer - sey Bounce — A rhy - thm that real - ly counts — The tem - per - ture al - ways mounts—

C E♭dim7 Dm7 G13 C

Where-ev - er they play the fun - ny rhy - thm they play... It start - ed on Jour - nal Square. And

D9 G9 C A♭9

some-bod-y heard it there. He put it right on the air — And now you hear it ev - 'ry - where..

C C9 B♭9 A♭9

Up - town gave it new licks, Down - town add - ed some tricks, No town —

G7 G7♯5 C

makes it sound the same As where it came from! So if you don't feel so hot Go

D9 G9 C A♭9 C

out to some Jer - sey spot And wheth-er you're hep or not the Jer - sey Bounce'll make you swing..

# JERUSALEM, JERUSALEM

(Yerushala'im Shel Zahav)

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English Lyrics by NORMAN NEWELL  
Original Hebrew Words and Music by NAOMI SHEMER

**Moderately Slow**

The o - live trees that stand in si - lence Up - on the hills of time, To hear the voic - es of the square, Your gold - en sun that lights the glow. We shall be go - ing to the

Fm Cm G7 Cm Fm Cm G7

cit - y As bells of eve - ning chime. The Sho-far sound-ing from the tem - ple To call the world to fu - ture For all men ev - 'ry - where. How man - y songs, how man - y stor - ies, The ston - y hills re - Jor - dan, By way of Jer - i - cho. My sim - ple voice can - not ac - claim thee, Too weak the words I

C Cm Fm Cm G7 Cm

prayer, The shep - herd paus - es in the val - ley And peace is ev - 'ry - where. Je - ru - sa - call. A - round her heart my cit - y car - ries A lone - ly an - cient wall. Je - ru - sha - choose, Je - ru - sa - lem, if I for - get thee, May my right hand cun - ning lose. (Ye - ru - sha -

Fm Cm Fm7 Bb7 Eb Fm7 Bb7 Eb G7

lem, Je - ru - sa - lem, For - ev - er young, yet for - ev - er old, My heart will sing your songs of glo - ry. Je - la - 'im Shel Za - hav)

Cm G7 Cm Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7

ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Oh, cit - y with a heart of gold, My heart will sing your songs of (Ye - ru - sha - la - 'im Shel Za - hav)

Eb G7 Cm G7 Cm 1,2 Cm G7 Cm G7 Cm Cm6

glo - ry, Je - ru - sa - lem. The And lem.

## JEZEBEL

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Words and Music by WAYNE SHANKLIN

**Moderately Bright**

Bb Fm7 Bb Fm7 Bb Cb

If ev - er the dev - il was born with - out a pair of horns, it was you, Jez - e - bel,

Bb C9 F7 Bb Fm7 Bb Fm7 Bb

it was you. If ev - er an an - gel fell, Jez - e - bel, it was you

Cb Bb C9 F7 Bb7 Ebb7 Bbm7 Eb7

Jez - e - bel, it was you. If ev - er a pair of eyes prom - ised par - a -

dise, de - ceiv - ing — me, griev - ing — me, leav - ing — me blue, Jez - e - bel, it was  
 you. If ev - er the dev - il's plan was made to tor - ment man, it was you,  
 — Jez - e - bel, it was you. If — Night and day — ev - 'ry way —  
 — Jez - e - bel, — Jez - e - bel, — Jez - e - bel.

## JIVE TALKIN'

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

It's just your Jive Talk - in', you're tell-in' me lies,.. yeah; Jive Talk - in', you wear a dis - guise. Jive Talk - in', so  
 Jive Talk - in' you're tell-in' me lies,.. yeah; Good lov - in' still gets in my eyes. No - bod - y, be -  
 Jive Talk - in' you're tell-in' me lies,.. yeah; Jive Talk - in', you wear a dis - guise. Jive Talk - in' so

mis - un - der - stood,.. yeah; Jive Talk - in', you're real - ly no good. Oh, my child, — you'll ne - ver know —  
 lieves what you say — it's just your Jive Talk - in', that gets in the way. Oh, my love, — you are so good —  
 mis - un - der - stood,.. yeah Jive Talk - in', you just ain't no good.

just what you mean to me. Oh, my child, — you got so much; you're gon - na take a - way. my  
 treat-ing me so cruel. There you go — with your fan - cy lies, — leav - in' me, look-in' like a

2nd time D.S. al Coda

en - er - gy with all your Love talk - in' is all ver - y fine,.. yeah; Jive Talk - in' just is - n't a crime. And if there's

some - bod - y you'll love till you die,.. then all that Jive Talk - in' just gets in your eye. Do be lu bu loop do be lu bu loop

do do do do doot doot, do be lu bu loop do be lu bu loop do doot.. do. Jive Talk - in'. Repeat and Fade

## JULIE, DO YA LOVE ME

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Words and Music by  
TOM BAHLER

**Slowly** (♩ = ♩)

Be-ing a - lone at night — makes me sad girl,  
so much fun — to - geth - er yeah it brings me down - al - right.  
and I was sure that you — were mine. But

Toss-in', and turn-in' and freez-in' and burn-in' and cry - in' all through the night. } Yeah, —  
leav - in' you ba - by is driv - in' me cra - zy it's got me won - d'ring all the time.

Jul - ie, Jul - ie, Jul - ie, Do Ya Love - Me? — Jul - ie, Jul - ie, Jul - ie, do you care? — Jul - ie, Jul - ie are you think-ing of -

To Coda Eb

me? — Jul - ie, Jul - ie will you still be there? We had Hon - ey you

cried the day I left you ev-en though we knew I could-n't stay. But ba - by re-mem-ber I'll

be back Sep - tem - ber but till then I'll write you ev - 'ry day. — Yeah, —

CODA Eb Bb

## JUNE IS BUSTIN' OUT ALL OVER

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Brightly**

June Is Bust - in' Out All O - ver! — All o - ver the  
June Is Bust - in' Out All O - ver! — The sap - lin's are  
June Is Bust - in' Out All O - ver! — The o - cean is

mead - ow and the hill! — Buds 're bust - in' out - a bush - es And the romp - in' riv - er  
bust - in' out with sap! — Love hes found my broth - er, Jun - ior, And my sis - ter's ev - en  
full of Jacks and Jills. — With her lit - tle tail a - swish - in' Ev - 'ry la - dy fish is

C/B♭ A7 D Dm A7sus A7 D D7 G

push - es Ev - 'ry lit - tle wheel that wheels be - side a mill! June Is  
 loon - ier! And my ma is get - tin' kit - ten - ish with pap! June Is  
 wish - in' That a male would come and grab her by the gills! June Is

G6 Gmaj7 G6 Gmaj9 G6 F♯dim7

Bust - in' Out All O - ver! \_\_\_\_\_ The feel - in' is get - tin' so in - tense, \_\_\_\_\_  
 Bust - in' Out All O - ver! \_\_\_\_\_ To la - dies the men are pay - in' court. \_\_\_\_\_  
 Bust - in' Out All O - ver! \_\_\_\_\_ The sheep are - n't sleep - in' an - y - more! \_\_\_\_\_

Em Em/D♯ Em/D Em/C♯ C C/B C/B♭ A7 D Dm

That the young Vir - gin - ia creep - ers Hev been hug - gin' the be - jeep - ers Out - a all the morn - in'  
 Lots - a ships are kept at an - chor Jest be - cause the cap - tains hank - er Fer a com - fort they ken  
 All the rams that chase the ewe sheep Are de - ter - mined there'll be new sheep And the ewe sheep are - n't

Em7 A7 D Am7 D7 Gmaj9 G6 Gmaj9 G6

glo - ries on the fence! \_\_\_\_\_ Be - cause it's June! \_\_\_\_\_ June, June, June,  
 on - ly get in port! \_\_\_\_\_ Be - cause it's June! \_\_\_\_\_ June, June, June,  
 e - ven keep - in' score! \_\_\_\_\_ On a-count-a it's June! \_\_\_\_\_ June, June, June,

Am7 Bm D7 1,2 Gmaj9 G6 3 Gmaj9 G6

Jest be - cause it's June! \_\_\_\_\_ June! \_\_\_\_\_ June!  
 Jest be - cause it's June! \_\_\_\_\_ June! \_\_\_\_\_ June!  
 Jest be - cause it's June! \_\_\_\_\_ June! \_\_\_\_\_ June!

## JUST A GIGOLO

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Original German Text by JULIUS BRAMMER  
 English Words by IRVING CAESAR  
 Music by LEONELLO CASUCCI

Moderately

G Gmaj7 G6 D7

Just A Gi-go-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,  
 Schö-ner Gi-go-lo, ar-mer Gi-go-lo, den-ke nicht mehr an die Zei-ten, Wo du als Hu-sar, gold-ver-schnürt so-gar,

C/G G F7 E7

Ev - 'ry night some heart be - tray - ing. There will come a day, Youth will pass a-way, Then what will they say a -  
 koon-test durch die Stras - sen rei - ten! U - ni-form pas-sée, Lieb - chen sagt: A-dieu! Schö - ne Welt, du gingst in

Am Cm6 G A7 Am7 D7 1 G 2 G

<sup>3</sup> bout \_ me. When the end comes I know they'll say "Just A Gi-go - lo." As life goes on with - out me.  
 Fran - sen! Wenn das Herz das auch bricht, zeig' ein Ja-chen-des Ge-sicht, man zahit und du musst tan - zen!

## JOHNNY ONE NOTE

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to the Rodgers Family Partnership (Administered by Williamson Music)

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately, with a lift

Musical score for "Johnny One Note" featuring two staves of music with lyrics. The first staff begins with F major, followed by E♭, C7, F, C7, F, C7, F, C7. The lyrics describe a boy named John who has a one-note voice and goes to a gumboil. The second staff continues with F, Gm7, C7, F, E♭, C7, F, C7, F. The lyrics mention he took his one note, yelled wildly, and howled like the North Wind. The third staff begins with C7, D7, Gm7, F, Gm7, C7, F. The lyrics talk about being brave, having a blue face, and being held up by Verdi. The fourth staff begins with A♭, C7, F. The lyrics mention brass, flute, and trombone. The fifth staff begins with C7, F. The lyrics mention he was in a class. The sixth staff begins with 1 C, 2 F. The lyrics mention he stood alone. The seventh staff begins with 1 C, 2 F. The lyrics mention he stood alone.

## JOSEPHINE PLEASE NO LEAN ON THE BELL

Copyright © 1945 by Chappell & Co.  
Copyright RenewedWords and Music by ED G. NELSON,  
HARRY PEASE and DUKE LEONARD

Moderately

Musical score for "Josephine Please No Lean On The Bell" featuring three staves of music with lyrics. The first staff begins with G7, Dm7, G7, Dm7, G7, C, G+, C, Em7. The lyrics mention Josephine Please No Lean On The Bell, when you moosh please no poosh on the bell. The second staff begins with A7, Dm7, G7, C, Em, Am. The lyrics mention I heard mis-sus Ca-ru-so tell-ing mis-sus O'Flynn, some The bell. The third staff begins with D7, G7, F#dim7, G7, Dm7, G7, Dm7. The lyrics mention bod-y keeps ring-ing but no-bod-y comes in. You can squeeze all you please, that's al-land-lord he say-he's gon-na break-a the lease. Hold the hand that's a grand-and de-right, but don't keep us from sleep ev'-ry night, when you eat lish, Tell this guy I quess I no-ca-pish, when you eat Dm, Fm6, C, G+, C, Em7, A7. The lyrics mention kiss-in-the-hall, stay-away-from-the-kiss, the wall, long, Jo-se-phiine-Please-No-Poosh. The fourth staff begins with G7, C, G7, F#dim7, C. The lyrics mention Lean-on-The-Bell. The fifth staff begins with 1 C, 2 C. The lyrics mention Lean-on-The-Bell.

## JUKE BOX SATURDAY NIGHT

Words by AL STILLMAN  
Music by PAUL McGRAVE

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Moderately

Musical score for "Juke Box Saturday Night" featuring two staves of music with lyrics. The first staff starts with F major and includes chords F, F7, B♭, C7, F, and B♭. The second staff starts with F major and includes chords Cm7, F7, Cm7, F7, B♭, F+, B♭, Dm7, G7, Dm7, and G7. The lyrics describe a night at the juke box, mentioning dancing, goodmen, and various nicknames.

Mop-pin' up so - da pop rick - eys — To our heart's de - light Danc - in' to swing - er-oo quick -  
 - ies, — Juke Box Sat-ur-day Night. — Good-man and Ky - ser and Mil - ler —  
 Help to make things bright, Mix-in' hot licks with va-nil - la, — Juke Box Sat-ur-day Night. —  
 They put noth - in' past us, — Me and hon-ey lamb, — Mak-ing one coke last us —  
 Till it's time to scram; — Mon-ey, we real - ly don't need that, — we make out all  
 right, Let-tin' the oth - er guy feed that — Juke Box Sat-ur-day Night. —

1      2

## JUNE IN JANUARY

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN  
and RALPH RAINGER

Slowly musical score for "June in January" with lyrics. The score consists of four staves of music with various chords and rests. The lyrics describe the contrast between the warmth of June and the coldness of January, including references to roses, trees, and love.

It's June In Jan - u - a - ry be - cause I'm in love; it al - ways is  
 Spring in my heart, with you in my arms. — The snow is just white blos - soms  
 that fall from a - bove, and here is the rea - son my dear, your mag - i - cal charms. —  
 The night is cold the trees are bare but I can  
 feel the scent of ros - es in the air. It's June In Jan - u - a - ry  
 be - cause I'm in love, but on - ly be - cause I'm in love with you. —

# JUST A LITTLE LOVIN'

(Will Go A Long Way)

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Words and Music by ZEKE CLEMENTS  
and EDDY ARNOLD

**Moderately**

Ev - er since that time be - gan — love has ruled the world, even A - dam  
Don't be - lieve you real - ly know - how much I love you, If you did you'd  
set the pace - and start - ed it a - whirl. I met you and now I know - that  
come on back - and make my dreams come true. Your eyes, your lips, your lov - ing kiss - es  
you're the one for me, Come on back and you will plain - ly see: \_\_\_\_\_  
seem to lin - ger yet, I'll for - give but you please, don't you for - get: \_\_\_\_\_  
— Just A Lit - tle Lov - in' will go a long way. And you will make me hap - py  
the rest of my days; Put your arms a - round me, then I'll be your slave, \_\_\_\_\_  
'Cause Just A Lit - tle Lov - in' will go a long way. \_\_\_\_\_

# JUST IN TIME

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Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

**Moderately**

Just In Time — I found you Just In Time — Be - fore you came, my time was run - ning  
low. — I was lost, — The los - ing dice were tossed, — My bridg - es all were crossed, —  
no - where to go. — Now you're here — and now I know just where I'm go - ing, no more  
doubt or fear, — I've found my way. — For love came Just In Time. — You found me Just In Time —  
and changed my lone - ly life, that love - ly day. —

## JUST ONE MORE CHANCE

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words by SAM COSLOW  
Music by ARTHUR JOHNSTON

**Relaxed**

F F#dim7 C7 F#dim7 C7

Just One More Chance, — To prove it's you a - lone I care for, Each night I say a lit - tle

Gm7 C9 F D♭7 Gm7 C9 F F#dim7 C7

prayer for Just One More Chance.. Just one more night, — To taste the kiss - es that en -

Gm7 C9 F#dim7 C7 Gm7 C7 F G♭7 F6

chant me, I'd want no oth - ers if you'd grant me Just One More Chance. —

F7 B♭ B♭m F F#dim7

I've learned the mean-ing of re - pen-tance; Now you're the ju - ry at my trial. I know that I should serve my

Gm G7 C7 F F#dim7 C7

sen - tence; Still I'm hop - ing all the while you'll give me Just one more word. — I said that I was glad to

Gm7 C7 F#dim7 C7 Gm7 C7 F6 G♭7 F6

start out; But now I'm back to cry my heart out For Just One More Chance. —

## K-K-K-KATY

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**Moderately**

E♭ C7 F7

"K - K - K - Ka - ty, beau - ti - ful Ka - ty, You're the

B♭7 E♭ Edim7 B♭7 E♭ C7

on - ly g - g - g - girl that I a - dore; When the m - m - m - moon shines, O - ver the

F7 B♭7 E♭

cow - shed, I'll be wait - ing at the k - k - k - kitch - en door." —

## KA-LU-A

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Words by ANNE CALDWELL  
Music by JEROME KERN

**Moderately**

The musical score consists of five staves of music. The first staff starts with a C major chord. The lyrics are: "When it's moon-light in Ka - lu - a, \_\_\_\_\_ Night like this is \_\_\_\_\_ di - vine. \_\_\_\_\_". The second staff begins with a C major chord. The lyrics are: "It was moon-light in Ka - lu - a, \_\_\_\_\_ When your kiss-es \_\_\_\_\_". The third staff starts with a C major chord. The lyrics are: "met mine. \_\_\_\_\_ Al-though the rose and jas - mine bloom as fair, \_\_\_\_\_". The fourth staff starts with a D7 chord. The lyrics are: "And love is call - ing through the scent-ed air, \_\_\_\_\_ ev 'ry - where, \_\_\_\_\_ It is lone - ly in Ka - lu - a, \_\_\_\_\_". The fifth staff is divided into two endings. Ending 1 starts with a G7 chord and ends with a C major chord. The lyrics are: "Be - cause you are \_\_\_\_\_ not there. \_\_\_\_\_". Ending 2 starts with a C major chord and ends with a C major chord. The lyrics are: "there. \_\_\_\_\_".

## KEEP IT A SECRET

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By JESSIE MAE ROBINSON

**Slow Waltz F**

The musical score consists of eight staves of music. The first staff starts with a C7 chord. The lyrics are: "If you see — my dar - ling — with some - bod - y new Keep It A Se - - cret — what". The second staff starts with an F major chord. The lyrics are: "ev - er you do. Why should you tell me and break my poor heart". The third staff starts with a G7 chord. The lyrics are: "then fool - ish pride would just drive us a - part. If you see — my dar - ling — in". The fourth staff starts with a C7 chord. The lyrics are: "some ren - dez - vous paint - ing the town — with a { girl boy he } once knew pay no at -". The fifth staff starts with a Bdim7 chord. The lyrics are: "ten - tion — and just let it be but Keep It — A Se - cret — from me. \_\_\_\_\_". The sixth staff starts with an F major chord.

# **KEEP ON DANCING**

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Words and Music by  
**WILLIE DAVID YOUNG**

**Medium Beat**

G Em C D7 G Em C D7  
Keep On Danc - ing, \_\_\_\_\_ Keep on - a do - in' the jerk \_ right now, Shake it, shake it, \_\_\_\_\_  
G Em C D7 G Em C D7  
ba - by, \_\_\_\_\_ Come on and show me how you work.  
Now you're in mo - tion,  
C D7 G Em C D7 G Em C D7  
Keep on - a doing the lo - co - mo - tion, yeah. \_\_\_\_\_ Well, don't hur - ry me a-way, Shake it, shake it 'til the break of  
day.  
1 D7 2 D7 G Em C D7  
Repeat and Fade  
G Em C D7  
Keep On Danc - Keep On Danc - Danc-ing and - a pranc - ing.

## THE KID

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By CHARLES CHAPLIN



G D7#5  
 swung - the ham - mer just as I could \_\_\_\_\_ And you I the  
 ba by smiled and then she my hard me once \_\_\_\_\_ And And And the  
 face got red \_\_\_\_\_ and and the  
 G D7#5 G D7#5 G  
 should - a heard the wild ap - plause, When "Bong!" went the bell and the  
 felt I was nine feet tall, Oh, five shots crashed out to be a  
 eyes bugged out a my head "Cause when the prize turned to be a  
 C7 G D7 G G7  
 man said, "Well, I guess the Kew pie Doll \_\_\_\_\_ is yours." 1., 2. {I} said,  
 five ducks splashed And the man gave me a Kew pie Doll. 3. {She} said,  
 Kew pie Doll, \_\_\_\_\_ This is what my ba by Doll.  
 C G  
 "Gim - me a dog gie, or a ted - dy bear, Or a  
 high school ban - ner for my wall; 'Cause I got me a real live  
 G D7 G C  
 Kew - pie Doll \_\_\_\_\_ And {she's} the cut - est one \_\_\_\_\_ of all."  
 G (Back to Verse) D7#5 3 G D7 G  
 Kew - Kew - Kew - pie Doll. (Kew - Kew - Kew - pie Doll.)  
 2. Then we all." Cut - est one \_\_\_\_\_ of all.  
 3. Then my

## LA VIE EN ROSE

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Original French Words by EDITH PIAF  
 English Words by MACK DAVID  
 Music by LOUGUY

Slowly with expression

C Cmaj7 C6 C C/E Ebdim7  
 Hold me close and hold me fast, The mag - ic spell you cast, This is La Vie En  
 Dm7 G7 Dm7 G7 Dm7 G7  
 Rose. When you kiss me heav - en sighs, And tho' I close my eyes I see La Vie En  
 C C#dim7 Dm7 G7 C Cmaj7 C6 C C7  
 Rose. When you press me to your heart, I'm in a world a - part, A world where ros - es  
 Fmaj7 F6 Fm6 C Cmaj7 C6 C C7  
 bloom; And when you speak, An - gels sing from a - bove; Ev - 'ry - day words seem to  
 Dm7 G7b9 C Cmaj7 C/E Ebdim7 Dm7 G7 C  
 turn in - to love songs. Give your heart and soul to me, And life will al - ways be La Vie En Rose.

**KO KO MO**  
*(I Love You So)*

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Words and Music by EUNICE LEVY,  
JAKE PORTER and FOREST WILSON

Moderately bright

The musical score for "KO KO MO (I Love You So)" consists of four staves of music. The first staff starts with a key signature of F major (one sharp). The lyrics mention "Talk to me baby" and "heard what you told me". The second staff begins with a B-flat 7 chord. The lyrics continue with "dim-ples on her el-bows" and "There's". The third staff starts with a C7 chord. The lyrics mention "Come a lit-tle clo-ser" and "wor-ry my-y pret-ty". The fourth staff starts with an F chord. The lyrics mention "I love you so-o". The score concludes with three endings: 1.2 (Ko Ko Mo), 3 (I Mo), and 3. There's.

**KISSES SWEETER THAN WINE**

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Folkways Music Publishers, Inc., New York, NY

Words by RONNIE GILBERT, LEE HAYS,  
FRED HELLERMAN and PETE SEEGER  
Music by HUDDIE LEDBETTER

Moderately slow

The musical score for "Kisses Sweeter Than Wine" consists of five staves of music. The first staff starts with a B-flat chord. The lyrics mention "When I was a young man and never been kissed". The second staff starts with an F chord. The lyrics mention "asked me to marry and be his sweet wife". The third staff starts with a G major chord. The lyrics mention "got me a girl". The fourth staff starts with a Dm chord. The lyrics mention "begged and he plead-ed like a nat-ur-al man". The fifth staff starts with a G chord. The lyrics mention "I kissed her and then". The score includes a CHORUS section with lyrics "Oh, Kiss - es Sweet - er Than Wine." and "Additional Lyrics" below it.

3. I worked mighty hard and so did my wife,  
A-workin' hand in hand to make a good life.  
With corn in the fields and wheat in the bins,  
And then, oh, Lord, I was the father of twins.  
*Chorus*

4. Our children numbered just about four,  
And they all had sweethearts knock on the door.  
They all got married, and they didn't wait.  
I was, oh, Lord, the grandfather of eight.  
*Chorus*

5. Now we are old and ready to go.  
We get to thinkin' what happened a long time ago.  
We had lots of kids and trouble and pain,  
But, oh, Lord, we'd do it again.  
*Chorus*

## LADY

Copyright © 1980, 1984 Brockman Music (ASCAP)

Words and Music by  
LIONEL RICHIE

Moderately slow, with feeling

Dm Gm/D C/D Dm Gm/D C/D

La-dy, I'm your knight in shin-ing ar-mor and I love you, You have made me what I am and I am yours.  
 La-dy, for so man-y years I thought I'd nev-er find you, You have come in-to my life and made me whole.

Dm Gm/D C/D Dm

My love, there's so man-y ways I want to say I love you, Let me  
 For ev-er, let me wake to see you each and ev-'ry morn-ing, Let me

Gm/D C/D Dm To Coda  $\oplus$  Gm7

hold you in my arms for ev-er more. You have gone \_\_\_\_\_ and  
 hear you whis-per soft-ly in my ear. In my

Am7 D Bbmaj7 Am7 Dsus D Gm7 Am7 D7

made me such a fool, I'm so lost in your love. And oh, we be-long to-gether,

Bbmaj7 Am7 Dsus D D.C. al Coda

Won't you be - lieve in my song? eyes I see no one else but you,

**CODA**

$\oplus$  Gm7 Am7 D7

Bbmaj7 Am7 Dsus D Gm7 Am7 D7 Bbmaj7 Am7

There's no oth-er love like our love. And yes, oh yes, I'll al-ways want you near me, I've wait-ed for you for so

Dsus D Bb C/Bb F C/E

long. La-dy, your love's the on- ly love I need,

Dm Dm/C Bb C/Bb F C/E Dm Dm/C

And be-side me is where I want you to be. 'Cause

Bb C/Bb F C/E Dm Dm/C Bb Gm7

my love, there's some-thing I want you to know. You're the love of my life,

C11 Dm Gm/D C/D Dm 8va

you're my La-dy.

## THE LADY'S IN LOVE WITH YOU

Copyright © 1939 (Renewed 1966) by Paramount Music Corporation

Words by FRANK LOESSER  
Music by BURTON LANE

Rhythmically

If there's a gleam in her eye each time she straightens your tie, you'll know The La - dy's In Love — With You. If she can dress for a date — with - out that wait - ing you hate — it means The La - dy's In Love — With You. And when your friends ask you o - ver to join their ta - ble — but she picks that far a - way booth for two, well, sir, here's just how it stands, — you've got ro - mance on your hands — be - cause The La - dy's In Love — With You. If there's a You.

## LAMBETH WALK

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Words by DOUGLAS FURBER  
Music by NOEL GAY

Moderate 2-Beat

F/A A♭dim7 Gm7 C7 Am7b5 D7 Gm7 B♭dim7 Am F7 F+ Dm7 Lam - beth you've nev - er seen, The skies ain't blue the grass ain't green. — It has - n't got the May-fair touch, but that don't matter ver - y much. We play the Lam - beth way, not like you but a bit more gay And when we have - a bit of fun - oh, boy. — An - y time - you're Lam - beth way —

D7#5 Gm7 D7 Gm7 C7 C7#5 F B♭/C F

An - y eve - ning an - y day, — you'll find - us all do - in' the Lam - beth Walk. —

F Bb/C F D7#5 Gm7 Dm7 Gm7  
Ev-'ry lit - tle Lam-beth gal \_ with her lit - tle Lam-beth pal, \_ you'll find \_ 'em all

C7 F Dm7 G7 C G7 C  
do-in' the Lam-beth walk. Ev-'ry-thing free \_ and eas - y, do as you darn \_ well pleas - ey,

Am F D7 C G7sus G7 C7 C7#5 F Bb/C F  
Why don't you make \_ your way there? Go there, stay there, Once you get \_ down Lam-beth way, \_

D7 Gm7 D7 Gm7 C7 F G9 C7#5 F  
ev-'ry eve - ning, ev - 'ry day, \_ you'll find your - self do-in' the Lam-beth Walk. Walk.

64R 11-33  
T-140

## THE LADY IS A TRAMP

Words by LORENZ HART  
Music by RICHARD RODGERS

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to the Rodgers Family Partnership (Administered by Williamson Music)  
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Moderately bright

C Cm7 Dm7 G7 C Cm7  
I get too hun - gry for din - ner at eight, \_ I like the thea - tre but in  
I don't like crap games with bar - rons and earls. \_ Won't go to Har - lem but in

Dm7 G7 C Cmaj7 C9 F F#  
nev - er come late. \_ I won't dish - the both - er with the peo - ple I hate. \_  
er - mine and pearls. \_

C C+ F G7 C 1 G7 2 Fmaj7 G7  
That's why The La - dy Is A Tramp. \_ I like the free fresh

Em7 A7 Dm7 G7 C A7 Dm7 G7 C  
wind in my hair, \_ Life with-out care. \_ I'm broke, \_ it's oke, \_ Hate Cal - i -

Cm7 Dm E7 Am Am(maj7) Am7 D7 G7 C  
for - nia, It's cold and it's damp, \_ That's why The La - dy Is A Tramp. \_

## LEAVE A TENDER MOMENT ALONE

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EMI BLACKWOOD MUSIC INC.

Words and Music by  
BILLY JOEL

In an easy 4 (  $\text{D} = \frac{5}{8}$  ) E♭maj7 Dm7 Cm7 Cm7/F

E - ven though I'm in love. Inst. but some - times I get so a - fraid . . .  
love just when I ought to re - lax . . .

B♭ E♭maj7 Dm7 Cm7 Cm7/F

I'll say some-thing so wrong  
I put my foot in my mouth  
(Leave a tender moment) Inst. (Leave it alone) 'Cause just to have some-thing to say  
just to avoid - ing the facts.

B♭ Fm7 G7 Cm Cm/B♭

I know the mo - ment is - n't right  
if the girl gets too close  
I know the mo - ment is - n't right  
to tell the girl a com - ic al line  
if I need some room to es - cape.  
to hold my e - mo-tions in - side

Cm/A♭ Cm/G Fm7 G7 Cm Cm/B♭

to keep the con - ver - sa - tion light  
when the mo - ment a - rose  
to change the at - ti - tude to - night  
I guess I'm just frightened out of my mind  
I'd tell her it's all a mis - take  
I've run out of plac - es to hide

F/A 3 E♭maj7 Dm7 Cm7 Cm7/F

but if that's how I feel  
but that's not how I feel  
and if that's how I feel  
then it's the best feel - ing I've ev - er known  
no, that's not the wom - an I've known  
then it's the best feel - ing I've ev - er known

B♭ E♭maj7 Dm7 Cm7 Cm7/F To Coda ♪

it's un - de - ni - a - bly real  
she's un - de - ni - a - bly real  
It's un - de - ni - a - bly real  
So Leave A Ten - der Mo - ment A - lone..  
Leave A Ten - der Mo - ment A - lone..  
Leave A Ten - der Mo - ment A - lone..

B♭ N.C. 3 Am7(no 5th) D7♭9 E♭ E♭/D

Yes I know I'm in  
But it's not on - ly me  
break-ing down - when the ten - sion gets high

Cm Em7♭5 A7♭9 Dm C♯+

just when I'm 3 in a ser - i - ous mood  
she is sud - den - ly qui - et and shy.

F7sus N.C. D.S. al Coda CODA B♭ E♭maj7 Dm7 Cm7 Cm7/F

(Instrumental) —

Leave A Ten - der Mo - ment A - lone..

B♭ E♭maj7 Dm7 Cm7 Cm7/F B♭ Repeat and Fade

(Leave A Tender Moment Alone)

Leave A Ten - der Mo - ment A - lone.. (Leave a tender moment)

## LEANING ON A LAMP-POST

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Words and Music by  
NOEL GAY

Moderately, with a Lifting Swing

The musical score consists of ten staves of music with lyrics. The chords are indicated above each staff. The lyrics are as follows:

Lean - ing on a lamp, may-be you think I look a tramp, or you may think I'm hang - ing  
 'round to steal a car. But no, I'm not a crook, And if you  
 think that's what I look, I'll tell you why I'm here and what my mo - tives are. I'm  
 Lean-ing On A Lamp-post at the cor-ner of the street, in case a cer-tain lit - tle la - dy comes by Oh  
 me, oh my, I hope the lit - tle la - dy comes by. I don't know if she'll get a - way, She  
 does-n't al - ways get a - way, but an - y - way I know that she'll try. Oh me, oh, my, I  
 hope the lit - tle la - dy comes by. There's no oth - er girl I could wait for, But this one I'd break an - y  
 date for, I won't have to ask what she's late for, She'd nev - er leave me flat, she's not a girl like that, She's  
 ab - so - lute - ly won - der - ful and mar - ve - lous and beau - ti - ful, and an - y - one can un - der-stand why I'm  
 Lean-ing On A Lamp-post at the cor-ner of the street, in case a cer-tain lit - tle la - dy comes by. I'm by.

## (LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL

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Words and Music by  
TONY MACAULAY

Moderately  $\frac{8}{8}$  Ab

Oh — Last Night — I Did- n't Get To Sleep At All — no — no. — I lay —  
Last night — I got to think-ing may - be I — I — I — Should call -  
Last Night — I Did- n't Get To Sleep At All — no — no. — The sleep -

— a - wake and watched un - til the morn - ing light — washed — a - way the dark-ness of the  
you up and just for - get my fool - ish pride — I — heard your number ring - ing I went  
ing pill I took was just a waste of time — I could - n't close my eyes 'cause you were

I Eb7 Bbm7/Eb Eb7 | 2 Eb7 Fm Dbmaj7 Eb7 Ab  
lonely night — Oh — cold in - side — so Last Night — I Did-n't Get To Sleep\_ At All

I know its not my fault I did my best\_ God knows this heart of mine could use a rest\_ but more and more I

find the dreams I left be - hind are some - how too real — to re - place. — Oh —

**CODA**

on my mind — and last night — I did - n't get to sleep did - n't get to sleep, no I

did - n't get to sleep — at all. — did - n't get to sleep — at all. —

G 1(1)-82  
A-42  
T-110

## LADY OF SPAIN

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and Philippine Islands, Controlled by Sam Fox Publishing Co., Inc., New York, NY

Words by ERRELL REAVES  
Music by TOLCHARD EVANS

## Beguine Tempo

Am Dm6 Am Dm6 Am Gm6

Night in Ma - drid, blue and ten - der; Span - ish moon makes sil - ver splen - dor.  
Mu - sic throb - ing plain - tive sob - ing notes of a gui - tar, While ar - dent ca-bal - le - ro ser - e -

Fm6 G7 C G7  
nades. La - dy Of Spain, I a - dore you. Right from the  
La - dy Of Spain, I'm ap - peal - ing, Why should my

G7#5 C 3 Gm6 A7 Dm 3  
night I first saw you, My heart has been yearn - ing for you;  
lips be con - seal - ing All that my eyes are re - veal - ing?

1 D7 Fm6 G7 2 D7 G7 C6  
What else could an - y heart do? La - dy Of Spain, I love you.

## THE LAST TIME I SAW PARIS

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately

G G#dim7 D7 Cm D7  
The Last Time I Saw Par - is Her heart was warm and gay. I heard the laugh - ter of her heart in

Am7 D7 G D7  
ev - 'ry street ca - fe. The Last Time I Saw Par - is, Her trees were dressed for spring, And lov - ers walked be -

Cm D7 Am7 D11 D7b9 G A A7 D A A7 D  
neath those trees, And birds found songs to sing. I dodged the same old tax - i - cabs that I had dodged for years; The

F#m7 B7 E Am7 D11 D7 G  
cho - rus of their squeak-y horns was mu - sic to my ears. The Last Time I Saw Par - is, Her heart was warm and

D7 Am7 D11 D7b9 Bm7b5 E7 3 Am7 D7b9 G6  
gay. No mat - ter how they change her I'll re - mem - ber her \_\_\_\_\_ that way. \_\_\_\_\_

# **LAST NIGHT ON THE BACK PORCH**

**(I Loved Her Best Of All)**

Copyright © 1923 Skidmore Music Co., Inc., New York  
Copyright Renewed

By LEW BROWN  
and CARL SCHRAUBSTADER

Moderately C7 F7 B<sub>b</sub> C7 F7 B<sub>b</sub> Gm

There's a girl I'm wild a - bout. — Ev 'ry time I take her out — I hug her

D+ Gm C7 F7 C7 F7 B<sub>b</sub>

I squeeze her I tease her so — and we al - ways can be found — where there's

C7 F7 B<sub>b</sub> F C7 F C7 F7

no one else a - round. — Do we cud-dle? Do we pet? — You ain't heard noth-in' yet: — I

B<sub>b</sub> Bdim7 F7

love her in the morn - ing and I love her at night. { The love first her, time yes that I

F7#5 B<sub>b</sub> B<sub>b</sub>7 B<sub>b</sub>7#5 C9

love her when the stars are shin-ing bright. } I love her in the spring-time and I love her in the  
met her it was true love at first sight. }

Cm7**5** F7 C7 F7 B<sub>b</sub> F7#5 B<sub>b</sub>

fall, but Last Night { On The Back Porch in the par - lor } I loved her best of all. I all.

## **LAY DOWN SALLY**

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Words and Music by ERIC CLAPTON,  
MARCY LEVY and GEORGE TERRY

**Bright Beat**

A7

The musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a melody line with various note values (eighth and sixteenth notes) and rests. The bottom staff continues the melody. Chords indicated above the staff include A7, D, and A7 again. The lyrics are written below the notes, corresponding to the chords.

There is noth - ing that - is wrong - in want-ing you - to stay - here - with me.  
 sun ain't near - ly on - the rise, - and we still got - the moon and stars - a - bove.  
 long to see - the morn - ing light - col - our - ing your face so dream - i - ly.

I know you've got - some - where.  
 Un - der -neath the vel -  
 So don't you go - and say -

— to go, — but won't you make - your - self - at home - and stay with me? -  
 - vet skies, - love is all - that mat - ters. Won't you stay with me? -  
 — good-bye; - you can lay - your wor - ries down - and stay with me. -

And don't you ev - er leave. - )  
 And don't you ev - er leave. - }  
 And don't you ev - er leave. - }

Sheet music for "Lay Down, Sally" in G major. The lyrics are:

Lay Down, Sally, and rest you in my arms.. Don't you think you want some-one to talk to?  
 — to? Lay Down, Sally; no need to leave so soon. I've been trying all —  
 — night long just to talk to you. The talk to you. — I  
 To Coda 1,2 A | 3 A D.S. al Coda CODA A  
 talk to you. —

## LAYLA

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Words and Music by  
ERIC CLAPTON and JIM GORDON

Moderately

Musical notation for the first section of "Layla". Chords: Dm, Am, Dm, E♭, F, F7.

What will you do when you get lone - ly  
 Tried to give you con - so - la - tion,  
 Let's make the best of the situ - a - tion

with no-bod-y wait - ing by your side?  
 your old man won't let you down.  
 be-fore I fin - al - ly go in - sane.

Musical notation for the second section of "Layla". Chords: B♭, B♭/C, F, B♭, Gm7, C, F, B♭.

You've been run-ning  
 Like a fool  
 Please — don't say

and hid-ing much too long.  
 I fell in love with you, —  
 we'll nev - er find a way —

You know it's just — your fool - ish pride.  
 turned the whole world up - side down.  
 and tell me all — my love's in vain. Lay —

Musical notation for the third section of "Layla". Chords: E♭m, C♭, D♭, E♭m, C♭, D♭, E♭m, C♭.

la, —

you got me on — my knees, Lay - la, —

I'm beg-ging dar-ling, please, Lay - la, —

Musical notation for the fourth section of "Layla". Chords: D♭, E♭m, C♭, 1,2 D♭, 3 D♭, E♭m.

Dar - ling won't you ease my wor - ried mind.

Lay -

Musical notation for the fifth section of "Layla". Chords: E♭m, C♭, D♭, E♭m, C♭, D♭, E♭m.

la, —

you got me on — my knees, Lay - la, —

I'm beg-ging dar-ling, please, Lay -

Repeat and Fade  
E♭m

# **LEAVE ME ALONE**

**(Ruby Red Dress)**

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Words and Music by  
**LINDA LAURIE**

**Moderately with a beat**

G7 F7 G7 F7 G7 F7

Big ole Ru - by Red - Dress wan-ders 'round the town \_\_ Talk - in' to her - self - now.  
 Big ole Ru - by Red - Dress ev - 'ry - bod - y laughs \_\_ Say she's got no fu - ture,

G7 F7 G7 F7 G7 F7

some - times, set - tin' down.. Don't you get too close\_ now, Ru - by runs a - way.\_  
 and never made - no — past. Some - thing hurt that Ru - by, some-thing she can't bear..

G7 F7 G7

Poor ole Ru - by Red \_\_ Dress, born on a sor - ry day. I can hear her say,  
 Ya look at her real close \_\_ now ya see a lit - tle tear When she says, "Now,"

$\frac{2}{4}$  C Cmaj7 C6 Cmaj7

"Leave Me A - lone, \_\_ won't you Leave Me A - lone?\_ Please Leave Me A - lone, \_\_ now Leave Me A - lone. \_\_

C Cmaj7 G7

Leave Me A - lone, \_\_ please Leave Me A - lone, \_\_ yes, leave me.

C Cmaj7 C6 Cmaj7

Leave Me A - lone, \_\_ won't you Leave Me A - lone?\_ Please Leave Me A - lone, \_\_ now Leave Me A - lone. \_\_

C Cmaj7 G7 2nd time D.S. and Fade

Leave Me A - lone, \_\_ just Leave Me A - lone, \_\_ oh, leave me."

# **LEAVING ON A JET PLANE**

Copyright © 1967, 1976 Cherry Lane Music Publishing Company, Inc.

Words and Music by  
JOHN DENVER

A musical score for a solo voice and piano. The vocal line consists of a single melodic line on a staff with a key signature of one sharp (F#) and a tempo marking of 'Moderately'. The lyrics are: 'All my bags are packed, I'm ready to go, I'm standing here out-side your door, I hate to wake you man - y times - I've let you down, so man - y times - I've played a-round; - I tell you now - Now the time has come to leave you one more time let me kiss you then close your eyes.' The piano accompaniment features a harmonic progression with chords G, C, G, C, G.

G C G C G C  
 kiss me and smile for me, — tell me that you'll wait for me, — hold me like you'll nev - er let me  
 D G C G C G  
 go. — 'Cause I'm Leav - in' On A Jet \_ Plane, don't know when I'll be back \_ a - gain, — oh,  
 C 1, 2 D 3 D  
 babe, I hate to go. — There's so go. — I'm  
 G C G C G C  
 Leav - in' On A Jet \_ Plane, don't know when I'll be back \_ a - gain, — oh, babe, —  
 3 D G  
 I hate to go. —

## **LET ME ENTERTAIN YOU**

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Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Moderately

C G9 C F F#dim7 C C#dim7

Ex - tra! Ex - tra! Hey! look at the head - line. His - tor - i - cal news — is be - ing made. —

Dm7 G7 C G9 C D7

— Ex - tra! Ex - tra! They're draw - ing a red — line A - round the big - gest scoop of the de -

G7 C7 F A fab - u - lous thrill! — The

cade! — A bar - rel of charm, —

D7 G7 C Cdim7 G7

big - gest lit - tle head - line in vaud - e - ville! — So Let Me En - ter-tain You,

Dm7 G7 C G7 Dm7 G7#5

Let me make you smile. Let me do a few tricks, some old and then some new tricks I'm ver - y ver - sa -

C C7 F Fm C Cdim7 Dm7 D7 G7 C

tile. And if you're real good, I'll make you feel good, I want your spir - its to climb. Just Let Me En - ter -

A7 Dm G7 C E7 A7 Dm C#dim7 Dm G7 C

tain You And we'll have a real good time, yes sir. — We'll have a real good time.

# **LET ME GO LOVER!**

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Words and Music by  
**JENNY LOU CARSON**

# LET ME SING AND I'M HAPPY

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Words and Music by  
IRVING BERLIN

### **Moderately**

C C<sup>#</sup>dim Dm G9<sup>#5</sup> C/E E<sup>b</sup>dim Dm7 G7  
 Let me sing — a fun - ny song — with cra - zy words — that roll a - long. — And

C C7 F C A7 D9 G7  
 if my song — can start you laugh - ing, I'm hap - py, — hap - py. —

C C<sup>#</sup>dim Dm G9<sup>#5</sup> C/E E<sup>b</sup>dim Dm7 G7  
 Let me sing — a sad re - frain, — of bro - ken hearts — that loved in vain. — And

C E7<sup>#5</sup> Am Am7 D7 F/G G7 C B7<sup>b</sup>9 Em B7 Em  
 if my song — can start you cry - ing, I'm hap - py. Let me croon — a

B7 Em Am Em B7 Em B7 Em  
 low down blues — to lift you out — of your seat. If my song — can

B7 Em Am Em C<sup>#</sup>dim Dm7 G7 C C<sup>#</sup>dim  
reach your shoes — and start you tap - ping your feet, I'm hap - py. Let me sing — of

Dm G9<sup>#</sup>5 C/E Eb<sup>dim</sup> Dm7 G7 C E7<sup>#</sup>5  
Dix - ie's charms, — the Swan - ee shore — and moth - er's arms. — And if my song — can

Am Am7 1 D7 F/G G7 C C<sup>#</sup>dim Dm7 G7<sup>#</sup>5(b9) 2 D7 F/G G7 C Db7 C6/9  
make you home - sick, I'm hap - py. hap - py.

## LET THE GOOD TIMES ROLL

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Words and Music by LEONARD LEE

Medium Bounce

F  
1.,3. Come on, ba - by, Let The Good Times Roll, — Come on, ba - by, let me thrill your soul; —  
2. Come on, ba - by, gon - na have a ball, — put your trou-bles up a - gainst the wall; —

B<sup>b</sup> F G7 C7 F  
Come on, — ba - by, Let The Good Times Roll, — roll on and on. — Come on, ba - by, let me thrill your soul; —  
Come on, ba - by, let us Let's go, ba - by, on a

B<sup>b</sup>  
hold you paint the cra - zy tight, — tell me ev - 'ry-thing is right to - night; — Come on, ba - by, Let The Good Times Roll, — roll on and on. — on. — Come on, ba - by, let me thrill your soul; —  
paint the cra - zy tight, — tell me ev - 'ry-thing is right to - night; — Come on, ba - by, let me thrill your soul; —

F C7 1 F 2,3 F B<sup>b</sup>  
Good Times Roll, — roll on and on. — on. — Come on, ba - by, let me thrill your soul; —  
Good Times Roll, — roll on and on. — on. — Come on, ba - by, let me thrill your soul; —

F C7 F B<sup>b</sup> F  
good — in when my arms, Sug - ar ba - by,  
good — in when my arms, Sug - ar ba - by,

G7 C7 F  
you're my good luck charm. — Come on, ba - by, Let The Good Times Roll, —

B<sup>b</sup> F  
Come on, ba - by, let me thrill your soul; — Come on, ba - by, Let The Good Times Roll, —

F7 To Coda F D.C. al Coda CODA  
roll — on and on. —

## LET THERE BE LOVE

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Lyric by IAN GRANT  
Music by LIONEL RAND

Moderately

Chords and lyrics:

- Staff 1: Ebmaj9, Gm7, Bbm6, C7b9, Abm6  
Let there be you \_\_\_\_\_ and let there be me. \_\_\_\_\_ Let there be oy - sters \_\_\_\_\_
- Staff 2: Bb7b9, Ebmaj9, Eb6, Ebdim, Fm7, Bb7b9  
un - der the sea. \_\_\_\_\_ Let there be wind, \_\_\_\_\_ an oc - cas - ion - al
- Staff 3: Ebmaj9, Eb6, Ebdim, Fm7, Bb7b9, Eb6, Fm7, Bb7b9  
rain \_\_\_\_\_ chi - le con car - ne \_\_\_\_\_ and spark - ling cham - pagne. \_\_\_\_\_ Let there be
- Staff 4: Ebmaj9, Gm7, Bbm6, C7b9, Abm6, Bb7b9  
birds \_\_\_\_\_ to sing in the trees. \_\_\_\_\_ Some-one to bless me \_\_\_\_\_ when - ev - er I
- Staff 5: Ebmaj9, Edim, Fm7, Bb7b9, Ebmaj9, Gm7, Bbm6, C9, C7  
sneeze. \_\_\_\_\_ Let there be cuck - oos, \_\_\_\_\_ a lark and a dove. \_\_\_\_\_ But first of all,
- Staff 6: Fm7, Bb7b9, Eb, Ebdim  
please \_\_\_\_\_ Let There Be Love.
- Staff 7: Fm7, Bb7, Eb, Abm6, Eb6  
1 Fm7, Bb7, Eb, Abm6, Eb6  
2 Let there be Love. \_\_\_\_\_

## LET'S FACE THE MUSIC AND DANCE

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Words and Music by  
IRVING BERLIN

Chords and lyrics:

- Staff 1: Cm, Ab/C, Cm, Cm6, Cm#7, Cm7, Ab/C, Cm  
There may be trou - ble a - head. \_\_\_\_\_ But while there's moon - light and
- Staff 2: Dm7b5, G7, C, C9, F, Fm6, C  
mu - sic and love and ro - mance, \_\_\_\_\_ Let's Face The Mu - sic And Dance. \_\_\_\_\_
- Staff 3: Ab9/Eb, Dm7b5, G+, Cm, Ab/C, Cm, Cm6, Cm7  
Be - fore the fid - dlers have fled, \_\_\_\_\_
- Staff 4: G7, Ab7, D7/A, D7, Dm7, Dm7/G, G7  
be - fore they ask us to pay the bill, \_\_\_\_\_ and while we still \_\_\_\_\_

C C9 F Fm6 C/E Cdim/E♭ Dm7 C

— have the chance, — Let's Face The Mu - sic And Dance.

Ab E♭7 Ab E♭7 Ab

Soon we'll be with - out the moon, hum - ming a diff - 'rent tune, and

G7 F/A B♭m G7/B Cm Ab/C Cm Cm6 Cm♯7 Cm7

then there may be tear - drops to shed.

Cm Ab/C Cm Dm7♭5 G7 C C9

So while there's moon - light and mu - sic and love and ro - mance,

F Fm6 C/E D7 D7/A Ab7♭5 C/G Am7/G

Let's Face The Mu - sic And Dance, — dance. Let's Face The

Dm7 Dm7/G C6 1 E♭m6 Dm7♭5 G7♯5 2 G7♯5♭9 C6

Mu - sic And Dance.

A1  
T-12

## LET'S FALL IN LOVE

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Words by TED KOEHLER  
Music by HAROLD ARLEN

Moderately bright

C Dm7 G7 C Em7♭5 A7♭9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we, fall in love? Our hearts are made of it. Let's take a chance—

Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7♭5 A7♭9

— why be a - fraid — of it? Let's close our eyes, and make our own — Par - a -

Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7

dise. Lit - tle we know — of it, still we can try — to make a go — of it. — We

*AM7* D7 D7♭9 Cmaj9 C Em7 A7♭9 Dm7 G7

might have been meant for each oth - er. To be or not to be. Let our hearts dis - cov - er.

C Dm7 G7 C Em7♭5 A7♭9 Dm7 G7 G7/F Em7 Am7

Let's Fall In Love, why should-n't we — fall in love? Now is the time — for it while we are

1 Dm7 G7 C F C G7 2 Dm7 G7 C G7sus C

young. Let's Fall In Love. young. Let's Fall In Love.

## LET'S HAVE ANOTHER CUP O' COFFEE

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Words and Music by  
IRVING BERLIN

Moderately

Just a-round the cor-ner, there's a rain-bow in the sky. So Let's Have An-oth-er Cup O' Cof-fee and let's have an-oth-er piece o' pie!

Cof-fee and let's have an-oth-er piece o' pie! Trou-ble's just a bub-ble, and the clouds will soon roll by.

So Let's Have An-oth-er Cup O' Cof-fee and let's have an-oth-er piece o' pie. Let a smile be your um-brélla, for it's just an A-pril show'r. Even John D. Rock-e-fel-ler is look-ing for the sil-ver lin-ing. Mis-ter Her-bert Hoov-er says that now's the time to buy.

So Let's Have An-oth-er Cup O' Cof-fee and let's have an-oth-er piece o' pie!

1 C Ebdim7 G7 | 2 C

## LET'S HEAR IT FOR THE BOY

Copyright © 1984 by Ensign Music Corporation

Words by DEAN PITCHFORD  
Music by TOM SNOW

Moderately bright

1. My ba-by, he don't talk sweet;— he ain't got much to say. But he loves me, loves me, loves me; I  
(See additional lyrics)

know that he loves me an-ny-way. And may-be he don't dress fine, but I don't real-ly mind.

'Cause ev'-ry time he pulls me near I just wan-na cheer; Let's Hear It For The Boy., let's give the boy a hand..

Let's hear it for my ba-by, you know you got ta un-der-stand.

To Coda  $\oplus$

Oh, may-be he's no Ro-me-o, but he's my lov-in' one-man show. Oh, wo, wo, wo, Let's Hear It For The Boy..

1 D F F/C C G/A G F G C F G 2. My D S. al Coda G

CODA A7sus D G/B C G/A D G/B C G/A Repeat ad lib. and Fade

wo, Let's Hear It For The Boy... (Bkgd.) Let's Hear It For The Boy... Let's hear it for my man... Let's hear it for my ba - by. Let's Hear It For The Boy..

## Additional Lyrics

2. My baby may not be rich;  
He's watchin' ev'ry dime.  
But he loves me, loves me, loves me.  
We always have a real good time.  
And maybe he sings off key,  
But that's all right by me, yeah.  
But what he does, he does so well.  
Makes me wanna yell.  
(To Chorus:)

## LIECHTENSTEINER POLKA

B-218  
T-110  
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Words and Music by EDMUND KOETSCHER  
and RUDI LINDT

Brightly

F Ja, das ist die Liech-ten - stei - ner Pol - ka mein Schatz! Pol - ka mein Schatz!

F6 F Pol - ka mein Schatz! Da bleibt doch kein Liech-ten - stei - ner auf sei - nem Platz!

C7 F Auf sei - nem Platz mein Schatz! Man kann beim Schie-ben, Schie-ben sich in bei - de Au - gen

F Dm7 G9 C7 C7#5 F seh'n. Man muu sich lie - ben, lie - ben, lie - ben, und die Lie - be, die ist schön! Oh ja, so ei - ne

C7 F Fine Liech-ten - stei - ner Pol - ka die hat's; die macht Ra - batz, mein Schatz! Der

C6 Ebdim7 G7 al - te Herr von Liech-ten - stein, Ja! Ja! Ja! Der konn - te-nicht al - lei - ne sein, Nein! Nein!

C Cm6 G G#dim7 D7 G6 Nein! Er - schick - te sei - ne Bo - ten aus, Ja! Ja! Ja! Schaut mir nach Mu - si - kan - ten aus und

D7 G G7 Gdim7 G7 C C7 D.C. al Fine

schickt sie mir in's Haus! Die Mu - sik leg - te los, da wub - ten Klein und Groß:

## LET'S TAKE AN OLD-FASHIONED WALK

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Words and Music by  
IRVING BERLIN

Bright Waltz tempo

Sheet music for "Let's Take an Old-Fashioned Walk" featuring lyrics and chords for multiple staves. The music is in Bright Waltz tempo.

**Chords:**

- C, Cmaj7, C6, Cmaj7, C
- Cmaj7, Dm, G7, C/E, F6
- C/G, G7, C, F, C/E, Dm7
- C, F, C/E, B7b9, Em, Em(maj7)
- Em7, A9, I, G/D
- Em7, Am7, D7, G7
- C, Cmaj7, C6, Cmaj7, C
- Cmaj7, Dm, G7, C/E, F
- C/G, G7, C, F, Dm7, G7, C

**Lyrics:**

Let's Let's Take take An a Old stroll - fash - ioned Walk. I'm Down just a  
burst lane where talk. What and a tale heart could that's be con - told if may we re -  
went lax for an old - fash - ioned walk.  
walk. I know for a coup - le who  
seem to be miles a - part, there's  
noth - ing like walk - ing and hav - ing a "heart" to heart.  
I know a girl who de - clined. Could - n't  
make up her mind. She was wrapped up and sold com - ing  
home from an old - fash - ioned walk.

## LIES

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Words by GEORGE E. SPRINGER  
Music by HARRY BARRIS

Moderately

Sheet music for "LIES" featuring lyrics and chords for one staff. The music is moderately paced.

**Chords:**

- D7, G7, C7
- F9, Bb, Bbm, F, D7, G7

**Lyrics:**

Lies that made me hap - py Lies that made me  
blue. you lied to me the day that you prom - ised you'd

D $\flat$ 7 C7 D7 G7  
 be true. Lies that broke my heart, dear,  
 I believed them, too. But the mean-est lie that you told to  
 me was "I love you." \_\_\_\_\_ you." \_\_\_\_\_

## LIFT EV'RY VOICE AND SING

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Words by JAMES WELDON JOHNSON  
Music by J. ROSAMOND JOHNSON

Moderately B♭ D Gm B♭ D7 Gm Cm D E♭ Cm

Lift ev - 'ry voice and sing, Till earth and hea - ven ring, Ring with the har - mo - nies of  
 Ston - y the road we trod, Bit - ter the chast - 'ning rod, Felt in the days when hope un -  
 God of our wea - ry years, God of our si - lent tears, Thou who hast brought us thus far

Bb Bbdim7 F7 Bb D7 G E♭ D E♭ Edim7

Lib - er - ty; Let our re - joic - ing rise High as the list - 'ning skies, Let it re -  
 born \_\_\_\_ had died; Yet with a stead - y beat, Have not our wear - y feet Come to the  
 on \_\_\_\_ the way; Thou who hast by Thy might, Led us in - to the light, Keep us for -

A musical score for a solo voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score includes lyrics for the first verse, starting with "sound loud as the roll - ing sea." The piano part features chords in B-flat major, F major, B-flat major, and G major.

A musical score for a solo voice and piano. The vocal line consists of lyrics in a single staff. The piano accompaniment features a harmonic progression with labels above the notes: Bb, Gb, Bb, Bdim7, and F7. The lyrics describe a journey of faith, mentioning singing, hope, and facing challenges.

B<sub>b</sub> D7 G Cm D7 E<sub>b</sub> Edim7 B<sub>b</sub> F7 B<sub>b</sub>  
 ris - ing sun of our new day be - gun, Let us march on till vic - to - ry \_\_\_\_\_ is won.  
 gloom - y past, Till now we stand at last Where the white gleam of our bright star \_\_\_\_\_ is cast.  
 neath Thy hand, May we for - ev - er stand, True to our God, True to our na - tive land.

## LIKE SOMEONE IN LOVE

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

**Easy Swing**

Cmaj7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 Cmaj7

Late - ly I find my - self out gaz - ing at stars, hear - ing gui - tars Like Some - one In Love. Some-times the things I do a - stound me, most - ly when - ev - er you're a round me. Late - ly I seem to walk as though I had wings, bump in - to things Like Some - one In Love. Each time I look at you I'm limp as a glove and feel - ing Like Some - one In Love. Love.

A-38 T-74

## ILLI MARLENE

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German Lyric by HANS LEIP  
English Lyric by TOMMIE CONNOR  
Music by NORBERT SCHULTZE

**Slowly**

C Dm7 G7 C C7

Un - der - neath the lan - tern by the bar - rack gate, Dar - ling I re-mem - ber the way you used to wait; 'Twas Time would come for roll - call, Dar - ling I'd ca - ress you and press you to my heart; And there that you whis - pered ten - der - ly, That you lov'd me, You'd al - ways be there 'neath that far off lan - tern light, I'd hold you tight, We'd kiss "Good-night," My Lil - li of the lamp - light, My own Lil - li Mar - lene. Or - ders came for sail - ing Rest - ing in a bill - et some - where o - ver there, All con - fined to bar - racks was more than I could bear; I knew you were wait - ing just be - hind the line, E - ven tho' we're part - ed your lips are close to mine; You wait where that lan - tern in the street, I heard your feet, But could not meet, My Lil - li of the lamp - light, My soft - ly gleams, Your sweet face seems, To haunt my dreams, My own Lil - li Mar - lene.

## LITTLE ARROWS

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1755 Broadway, New York, NY 10019

Words and Music by ALBERT HAMMOND  
and MIKE HAZLEWOOD

**Bright Bounce**

F

There's a boy, — a lit - tle boy, — shoot - in' ar - rows in the blue, and he's And

aim - ing them at some - one, but the ques - tion is at who? Is it me —  
some folks put on ar - mor, but the ar - rows go straight thru. So you see —

or is it you? It's hard to tell face un - til you're hit. But that you  
there's no es - cape. So why not face un - til you're hit. But that you

know love it when they hit — you, 'cause they hurt a lit - tle bit. Here they

those Lit - tle Ar - rows when they hurt a lit - tle bit.

**S**

G7

come pour - ing out of the blue. Lit - tle Ar - rows for me and for

you. You're fall - ing in love a-gain, fall - ing in love a-gain. Lit - tle

**SS**

F

B♭

C7

Ar - rows in your cloth - ing, Lit - tle Ar - rows in your hair. When you're in love you'll

find those Lit - tle Ar - rows ev - 'ry - where. Lit - tle Ar - rows that will hit you once and

B♭

C7

To Coda ⊕

hit you once a - gain. Lit - tle Ar - rows that hit ev - 'ry - bod - y ev - 'ry now and

**Rubato**

C7 // a tempo

D.S. (3rd ending)

D.S.S. al Coda CODA

then. Oh, oh, oh, the pain! Some folks run, then. Here they then. Lit - tle then.

## LIPSTICK ON YOUR COLLAR

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Words by EDNA LEWIS  
Music by GEORGE GOEHRING

Moderately, with a rocking beat

The musical score consists of four staves of music. The first staff starts in B♭ major and includes chords Gm, Cm7, F7, B♭, and Gm. The lyrics mention leaving, records, and a record being made. The second staff continues in B♭ major with chords Cm7, F7, B♭, B♭7, and Eb. It discusses a soda pop baby, Mary Jane, and a mess. The third staff begins in C7 major with chords F7 and B♭. It talks about coming back, a man, and seeing what was seen. The fourth staff begins in Eb major with chords B♭ and Eb. It speaks of a tale told, a bottom dollar, and being untrue. The fifth staff begins in B♭ major with chords D7, Gm, Dm, Eb, and B♭. It mentions a bottom dollar, you and I, and being through. The sixth staff continues in B♭ major with chords F7, B♭, B♭, F7, and B♭. It concludes with a tale told, you, and you.

## A LITTLE BIRD TOLD ME

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Words and Music by  
HARVEY O. BROOKS

Medium Jump

The musical score consists of ten staves of music. The first staff starts in F major with chords Fmaj7, Gm9, F6, Gm9, F6, Am7, Gm7, C7, and Fmaj7. It tells of a little bird telling the singer they love him. The second staff continues in F major with chords G9, C7b9, F6, Gm7, F6, N.C., Fmaj7, Gm9, F6, and Gm9. It asks about what the singer does. The third staff begins in F major with chords F6, Am7, Gm7, C7, F, D7, Gm7, and F. It describes a goldfish pond and a wishing well. The fourth staff continues in F major with chords C7, F6, Fmaj7, Gm9, F6, Gm9, F6, Am7, Gm7, and C7. It mentions everything going to turn out swell. The fifth staff begins in F major with chords Fmaj7, G9, C7b9, F6, Gm7, F, Gm7, Fmaj7, G9, and C7b9. It speaks of a little bird telling the singer they'd be happy. The sixth staff continues in F major with chords F6, Gm7, F6, G9, C7b9, F6, Gm9, C7b9, F6, Gb7, and F6. It asks if the singer believes it's true. The seventh staff begins in F major with chords F6, Gm7, F6, G9, C7b9, F6, Gm9, C7b9, F6, Gb7, and F6. It asks if the singer knows it's true. The eighth staff continues in F major with chords F6, Gm7, F6, G9, C7b9, F6, Gm9, C7b9, F6, Gb7, and F6. It concludes with a spoken line: "Love that little bird."

## LITTLE CURLY HAIR IN A HIGH CHAIR

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Words and Music by NAT SIMON  
and CHARLES TOBIAS

Moderately

The musical score consists of four staves of music. The first staff starts with F major, followed by chords Fmaj7, F6, F#dim7, C9, Gm, and Gm(maj7). The lyrics mention 'Lit - tle Cur - ly Hair In A High Chair,' 'What's your or - der for to - day?' and 'Lit - tle Cur - ly Hair In A'. The second staff continues with Gm7, C9, C7, C7#5, F, C7b9, F, Fmaj7, and F6. It includes lyrics like 'High Chair,' 'I'll do an - y - thing you say.' and 'When you're near the room seems to bright - en \_\_\_\_\_. The'. The third staff begins with F#dim7, C9, Gm, Gm(maj7), Gm7, C9, and C7b9. It features lyrics such as 'sun comes stream-ing through your eyes,' 'You're the rea - son they still keep writ - in', and 'All those ten-der lul - la - bies.' The fourth staff concludes with A/C#, Cdim7, Bm7, E7, E6, E+, E7, A/C#, E/B, A, C/E, Ebdim7, Dm7, G7, Gm7, C7b5, F, Fmaj, F6, and F#dim7. The lyrics end with 'There you go! Try - in' to make your toes, touch you ba - by nose. Heav - en's close to your chair and my chair, When you smile the way you do. Lit - tle Cur - ly Hair In A High Chair, \_\_\_ My day be-gins and ends with you. you.'

## LITTLE DARLIN'

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Words and Music by  
MAURICE WILLIAMS

The musical score consists of six staves of music. The first staff starts with Brightly, Bb6, Gm, and Cm7. It includes lyrics like 'Lit - tle Dar-lin', my Lit - tle Dar-lin', oh, where'. The second staff continues with F7, Bb6, Gm, and includes lyrics 'are \_\_ you? My \_\_ love, I was wrong'. The third staff begins with Cm7, F7, and Bb6. It features lyrics such as 'to try to love \_\_ two, know-ing well'. The fourth staff starts with Gm, Cm7, and F7. It includes lyrics like 'that my love was \_\_ just for \_\_ you, on - ly\_\_ you. Lit - tle you.' The fifth staff concludes with Bb, Cm7, F7, Bb, Eb9, Bb, and F7.

*Additional Lyrics  
(May be spoken over repeat of Chorus)*

My dear, I need your love to call my own  
And never do wrong; and to hold in mine your little hand.  
I'll know too soon that I'll love again.  
Please come back to me.

## LITTLE GREEN APPLES

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Words and Music by  
BOBBY RUSSELL

Rather Slowly

Am Am7 D7 G Gmaj7 G6

And I wake up in the morn-ing with my hair down in my eyes and she says "Hi." — And I

Am Am7 D7 G Gmaj7 G6

stum-ble to the break-fast ta-ble while the kids are go - ing off to school. "Good - bye." — And she

G7 C Cm

reach - es out an' takes my hand; squeez - es it, says "How you feel - in', Hon?"  
she drops what she's do - in' and hur - ries down to meet me and I'm always late.  
And I But —

Am7 D7 Am7 D7 G Gmaj7 G6 CHORUS

look a - cross at smil - ing lips that warm my heart and see my morn - ing sun.  
she sits wait - ing pa - tient - ly and smiles when she first sees me 'cause she's made that way. }  
And if that's not

Am7 D7 Am7 D7 Am7 D7 Am7 D7 G

lov - in' me, then all I've got to say:  
God did - n't make Little Green Ap - ples and  
God did - n't make Little Green Ap - ples and

Am

it don't rain in In - dian - ap - lis in the sum - mer time.  
it don't snow in Min - ne - ap - lis when the win - ter comes.  
There's no such thing as Doc - tor Suess,  
There's no such thing as make be - lieve,

G

Dis - ney - land and Moth - er Goose is no nurs - ry rhyme. — } God did - n't make Little Green Ap - ples and it don't rain in In - dian - ap - lis in the  
pup - py dogs and au - tumn leaves and — B. B. guns. — }

Am

sum - mer time. — And when my - self is feel - in' low I think a - bout her face a - glow to

G Am7 D7 Am G Am7 D7 G Gmaj7

ease my mind. Some-times I call her up at home know-ing she's bus - y, —

G6 Am Am7 D7 G Gmaj7 G6

And ask if she could get a - way and meet me — and grab a bite to eat. — And

D.S. and Fade on Chorus

## LITTLE GIRL BLUE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 Bbmaj7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl you're through.  
 Sit there and count the rain - drops fall - ing on you. It's time you knew,

F Dm7 D7b9 Db7 Am7 Ab7 Gm7 C7 F Gm7 C7

Sit there and count your lit - tle fin - gers; un - luck - y Lit - tle Girl Blue.  
 all you can count on is the rain - drops that fall on Lit - tle Girl Blue.

C7 Gm7 C7 Fmaj7 Em7

No use, old girl, you may as well sur - ren - der; your hope is get - ting slien - der. Why

A7 Am7 D7b9 Gm7 C7b9 F Dm7 Gm9 C9 F

won't some - bod - y send a ten - der blue boy to cheer a Lit - tle Girl Blue?

## LITTLE MAN YOU'VE HAD A BUSY DAY

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Words by MAURICE SIGLER and AL HOFFMAN  
Music by MABEL WAYNE

Moderately

Eb Cm Gm Ab Eb Ab G7 C7

Lit - tle man you're cry - ing, I know why you're blue, Some - one took your kid - dy car a - way;

F7 F#dim7 Eb Cm Fm Bb7 Eb Cm Cb Bb+

Bet - ter go to sleep now, Lit - tle Man You've Had A Bus - y Day.

Eb Cm Gm Ab Eb Ab G7 C7

John - ny won your mar - bles, tell you what we'll do, Dad - 'll get you new ones right a - way.

F7 F#dim7 Eb Cm Fm Bb7 Eb Abm Eb Eb7

Bet - ter go to sleep now, Lit - tle Man You've Had A Bus - y Day.

Ab D7 Eb C7 Fm Bb7 Eb Eb7

You've been play - ing sol - dier, the bat - tle has been won, the en - e - my is out of sight.

Fm7 G7 Cm C7 F7 Bb7

Come a - long there, sol - dier put a - way your gun, the war is o - ver for to - night.

Eb Cm Gm Ab Eb Ab G7 C7

Time to stop your schem-ing, time your day was through, can't you hear the bu - gle soft - ly say:

F7 F#dim7 Eb Cm Fm Bb7 1 Eb Fm7 Bb7 2 Eb

"Time you should be dream-ing" Lit - tle Man You've Had A Bus - y Day.

## THE LITTLE SHOEMAKER

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English Lyrics by GEOFFREY PARSONS and JOHN TURNER  
 Music by RUDI REVIL

Lively

The musical score consists of eight staves of music. The first staff starts with G major. The second staff begins with G major, followed by D7, G/B, Bbdim7, and D7. The third staff starts with G major, followed by D7, G/B, and Bbdim7. The fourth staff starts with D7, followed by G major. The fifth staff starts with G7, followed by D7, and G major. The sixth staff starts with G major, followed by D7, and G major. The seventh staff starts with G major, followed by Am7, and D7. The eighth staff starts with D7, followed by G major, and G major. The lyrics describe a shoemaker's shop, a dancing girl, and a little sister.

In the Shoe - mak - er's shop this re - frain would nev - er stop, as he tapped a - way dream  
 tapped and he stitched for his fin - gers were be - witched, as he sewed a -  
 — work - ing all the day. At his bench there was he just as bus - y as a  
 — in - to ev - 'ry seam. Mak - ing shoes, oh, so neat just like bus mag - ic on a her  
 bee, Lit - tle time to lose with the boots and shoes. But his heart went  
 feet, And he hoped she'd know that he loved her so But she danced, danced,  
 pop danced in - side the lit - tle shop when a love - ly girl set him all a whirl.  
 as tho' she were en - tranced, like a spin - ning top all a-round the shop.  
 She had come to choose some pret ty danc - ing shoes, and he heard her say  
 On her dain - ty feet she whirled in - to the street, and he heard her say  
 in a charm - ing way, "Shoes to set my feet a - danc - ing, danc - ing,  
 as she danced a - way, "Shoes to set my feet a - danc - ing, danc - ing,  
 danc - ing, danc - ing all the day Shoes to set my feet a - danc - ing,  
 danc - ing, danc - ing all my cares a - way." Then he way."  
 Then he way."

## LITTLE SISTER

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Words and Music by DOC POMUS  
 and MORT SHUMAN

Moderately

The musical score consists of two staves of music. The first staff starts with F major. The second staff starts with F major, followed by N.C. (No Chorus). The lyrics describe a young girl's playful behavior and her mother's reaction.

Well, I dat - ed your big sis - ter, And I took her to a show. I  
 time I see your sis - ter, Well, she's got some - bod - y new. She's  
 used to pull your pig-tails, And pinch your turned - up nose. But  
 went for some can - dy; a - long came Jim Dan - dy And they snuck right out the door. —  
 mean and she's e - vil like that old Boll Weev - il; Guess I'll try my luck with you. —  
 you been a - grow - in' and, baby, it's been show - in' From your head down to your toes. —

F Lit - tle Sis - ter, don't you, Lit - tle Sis - ter, don't you  
 Bb Lit - tle Sis - ter, don't you kiss me once or twice Then say it's ver - y nice and then you  
 F C7 D $\flat$ 7 run. Lit - tle Sis - ter, don't you do what your big sis - ter  
 1,2 F C7 3 F B $\flat$ 7 F done. Ev - 'ry Well, I done.

## LITTLE WHITE LIES

Copyright © 1930 (Renewed) by Donaldson Publishing Co.

Words and Music by  
WALTER DONALDSON

**Easy Swing**

G The moon was all a - glow, C and heav - en was in your eyes,  
 G G $\sharp$ dim7 D7 The night \_ that you told me, those Lit - tle White Lies. The stars all seem'd to  
 C C/G G know that you did - n't mean all those sighs, The night \_ that you told me,  
 G B F $\sharp$ 7 B those Lit - tle White Lies. I try, but there's no for - get - ting, when eve - ning ap -  
 R $\sharp$ 7 A7 D A7 D A7/E $\flat$  pears. I sigh, but there's no re - gret - ting, in spite \_ of my  
 D7 G C C/G G tears. { The Who dev - il was - in your heart, but who heav - en was in doubt your eyes, eyes?  
 G G $\sharp$ dim7 D7 1 G Am7/D D7 2 G  
 The night \_ that you told me, those Lit - tle White Lies. The Lies.

## LIVIN' ON A PRAYER

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Words and Music by JON BON JOVI,  
 RICHIE SAMBORA and DESMOND CHILD

B-84  
T 132

Moderate Rock

Em

Em(add9) Em

(Spoken:) Once upon a time, not so long ago... Tom-my used to work on the docks, — un-ion's been on strike. He's what he

down on his luck, it's tough, — so tough. — Gi-na works the din-er all day —  
 used to make it talk. So tough, — it's tough. — Gi-na dreams of run-ning a-way; —

Em(add9) Em

C

D

E

work-ing for her man. She brings home her pay, for love, — for love. —  
 when she cries in the night, Tom-my whis-pers: ba-by, it's O.K. some-day. —

She says we've got to hold on — to what we've got. It does-n't make a dif-f'rence if we make it or not. We've

We've got to got each oth-er and that's a lot for — love. — We'll give it a shot. Wo, — we're

half-way there. — Wo, — Liv-in' On A Prayer. — Take my hand, — we'll make it, I swear. —

G

C

D7sus

Em

C

D

Wo, —

Liv-in' On A Prayer. —

Liv-in' On — A Prayer. —

Em

C

D

G

C

D

Em

C

D

G

C

Em

C

Em D

Oh, — we've got to hold on, — ready or not, you

C

D

Gm Eb

Fsus F

Bb

Eb

F7sus

live for the fight when it's all that you've got.

Wo, — we're half-way there. — Wo, — Liv-

Gm

Eb

F

Bb

Eb

F7sus

Repeat and Fade

in' On A Prayer. — Take my hand — and we'll make it, I swear. — Wo, — Liv-in' On A Prayer. —

# LONELY TEARDROPS

Copyright © 1957 (Renewed) by Regent Music Corp.,  
Lena Music and Jobete Music Co., Inc.

Words and Music by BERRY GORDY, JR.,  
GWENDOLYN GORDY and TYRAN CARLO

Moderately

The musical score for "LONELY TEARDROPS" consists of five staves of music. The first four staves are in E♭ major and the fifth staff is in D.C. al Coda. The lyrics are as follows:

Lone - ly Tear-drops, My pil - low's nev - er dry. - Lone - ly Tear-drops, Come  
 home \_\_\_\_ come \_\_\_\_ home. N.C. Just say \_ you will, Say \_ you will,  
 Say \_\_\_\_ you \_\_\_\_ will. Hey, \_\_\_\_ hey. To Coda 1 My heart is cry - in', cry - in'.  
 Just give me an - oth - er chance for our \_\_\_\_ ro - mance. Come on and  
 tell \_\_\_\_ me that one day you'll re - turn, 'cause ev - 'ry day that you've  
 been gone a - way, you'll know how my heart does noth - ing but burn. Cry - in'  
**CODA**  
 hey. Say it right now, ba - by. Come on, come on.

# LONG AGO

(And Far Away)

Copyright © 1944 PolyGram International Publishing, Inc.  
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Words by IRA GERSHWIN  
Music by JEROME KERN

Moderately slow

The musical score for "LONG AGO" consists of six staves of music. The lyrics are as follows:

F6 Dm7 Gm7 C7 Fmaj7 Gm7 C9 F6 Gm7 C7  
 Long Chills run up And Far down A - way, my spine. I dreamed a dream one day, and now that I  
 dream is here be - side me. Long the skies were o - ver - cast, but now the clouds have  
 dreamed was not de - nied me. 1 A♭6 Fm7 B♭m7 E♭9 A♭maj7 G7  
 passed: you're here at last! Just one look and then I knew  
 that all I longed for, long a - go was you.

## LOOK IN MY EYES PRETTY WOMAN

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1755 Broadway, New York, NY 10019

Words and Music by DENNIS LAMBERT  
and BRIAN POTTER

Bright Rock beat

Time is on my side \_\_\_\_\_ Am  
You're my guid - ing star \_\_\_\_\_ tho' you're my world faith, keeps my get - tin' cold -  
er, 'Cause I've got you, girl \_\_\_\_\_ F to ease my trou - bled mind. \_\_\_\_\_  
When I just can't find \_\_\_\_\_ G a rea - son to be lieve. \_\_\_\_\_

I'm a dif - f'rent man \_\_\_\_\_ Am when your head is on my shoul - der, I can  
Touch my hand with love \_\_\_\_\_ and you light my dark - est hour, \_\_\_\_\_

Em F Dm7 G7 Dm7/A G7/B  
find feel the an - swers in me that I nev - er tho't I'd find. } 'Cause when you  
the warm - re - turn - ing and my pain a - bout to leave. }

C F  
Look In My Eyes\_\_\_\_ Pret - ty Wom - an, the world is a peace - ful place.\_\_\_\_

G  
All I can see when there's you and there's me is love up -

C E♭ F G C C G  
on your face. Stand by me, ba - by, and we'll find the way be - fore our

F G  
day is done, Look In My Eyes\_\_\_\_ Pret - ty Wom - an, and we'll o - ver -

F C/E Dm7 C Am F7 1 G7 2 D.S. and Fade  
come. \_\_\_\_\_

## LOOK TO THE RAINBOW

Copyright © 1946, 1947 by Chappell & Co.  
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Words by E.Y. HARBURG  
Music by BURTON LANE

Very slowly E♭

On the day I was born, said my fa - ther, said he, I've an el - e - gant leg - a - cy  
sump - tu - ous gift to be - queath to a child, Oh the lure of that song kept her

A♭ B♭ B♭7  
wait - in' for ye. 'Tis a rhyme for your lips - and a song for your heart, - To sing it when -  
feet run-nin' wild. For you nev - er grow old - and you nev - er stand still, - With whip - poor-wills

A**b**                    E**b**                    Cm                    Fm7                    B**b7**    E**bmaj7**    E**b6**

ev - er      the world      falls a - part. }      Look,      look,      Look      To The      Rain - bow,  
 sing - in'      be - yond      the next      hill.      Look,      look,      Look      To The

Fm7      B**b7**      E**b**      A**b**      B**b7**      E**b**      Cm      Fm7      B**b7**  
 Fol - low it      o - ver the      hill      and stream.      Look,      look,      Look      To The

E**b**      A**b**      B**b7**      E**b**      A**b**      E**b**  
 Rain - bow,      Fol - low the      fel - low      who      fol-lows      a      dream.      Fol - low the      fel - low,

Fm7      B**b7**      E**b**      A**b**      E**bmaj7**      B**b7**      1      2  
 Fol - low the      fel - low,      Fol - low the      fel - low      who      fol-lows      a      dream.      'Twas a dream.

## LOOP DE LOOP

Copyright © 1962 by Morris Music, Inc.  
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Words and Music by  
 TEDDY VANN

Moderately, with a beat

F                    C7                    F

Here we go Loop - De-Loop, —      here we go loop - de-li, —      here we go Loop - De-Loop, —

To Coda ⊕

C7      F      Dm      C7      F

on ————— a Sat - ur - day night.      We're hav - ing a par - ty.

C7      F7      B**b7**      F      C7      F

Ev - 'ry-bod - y's hav - in' a great - time. —      All the gang's here and a - danc - in'. Yeah! — I'm a - loop-in' with a ba - by of mine. —

C7      F

Here we go Loop - De-Loop, —      here we go loop - de-li, —      here we go Loop - De-Loop, —

C7      F      Dm      C7      F

on ————— a Sat - ur - day night.      Dar - ling are you read - y

D.C. al Coda  
 One, two, three!

C7      F7      B**b7**      F      C7      F

to loop-a-loop loop - with me?      Start right there. —      Wait just a min -ute un - til I count to three. —

**CODA**      Play 3 times

⊕      F      C7      F

night,      a Sat - ur - day      night. —

## THE LONGEST WALK

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Words by EDDIE POLA  
Music by FRED SPIELMAN

Moderately fast, with an easy swing (  $\text{D} = \text{E} = \text{F}$  )

The musical score consists of ten staves of music with lyrics. The first staff starts with Gdim7/Ab and continues with Ab, Gm7b5, C7, and ends with a repeat of the first section. The second staff starts with Gb6 and continues with F7, Bbm7, and E♭7. The third staff starts with Bbm7 and continues with Eb7, Bbm7, Eb7, Ab, and G7. The fourth staff starts with Bbm7 and continues with Eb7, Gdim7/Ab, Ab, and Gm7b5. The fifth staff starts with C7 and continues with Gb6, F7, Bbm7, and ends with a repeat of the fourth section. The sixth staff starts with G7 and continues with Ab, Fm7, and Bbm7. The seventh staff starts with Long - est Walk - and continues with will be the short - est walk: - and ends with back to your. The eighth staff starts with arms - once - more. - and continues with I took The. The ninth staff starts with arms - once - more. - and continues with back to your. The tenth staff starts with arms - once - more. - and ends with a final chord.

**Chords:**

- Staff 1: Gdim7/Ab, Ab, Gm7b5, C7
- Staff 2: Gb6, F7, Bbm7, E♭7
- Staff 3: Bbm7, Eb7, Bbm7, Eb7, Ab, G7
- Staff 4: Bbm7, Eb7, Gdim7/Ab, Ab, Gm7b5
- Staff 5: C7, Gb6, F7, Bbm7
- Staff 6: G7, Ab, Fm7, Bbm7
- Staff 7: Long - est Walk - , will be the short - est walk: - , back to your
- Staff 8: arms - once - more. - , I took The
- Staff 9: arms - once - more. - , back to your
- Staff 10: arms - once - more. -

**Section Labels:**

- To Coda  $\oplus$
- CODA  $\oplus$
- D.S. al Coda

# LONG BEFORE I KNEW YOU

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Words by BETTY COMDEN and ADOLPH GREEN  
 Music by JULE STYNE

Moderately slow

Handwritten lyrics for the song, with some words crossed out and new ones written above them.

Long Be-fore I Knew You, — Long be-fore I met you, — I was sure I'd find you — some-day some -  
 how. — I pic-tured some-one who'd walk and talk and smile as you do, And make me feel as  
 you do right now. — All that was long be-fore I held you, — Long be-fore I kissed you, —  
 Long be-fore I touched you — and felt this glow. — But now you real - ly are here and  
 now at last I know That Long Be-fore I Knew You — I loved you so. —

# LOOK FOR THE SILVER LINING

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 and Stephen Ballantine Publishing  
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Words by BUDDY DeSYLVA  
 Music by JEROME KERN

Handwritten lyrics for the song, with some words crossed out and new ones written above them.

Smoothly Cmaj7 D/G7b9 G7b9 C6 Am7 D/G7 Cmaj7 F Cmaj7 Am7 Dm7  
 Look For — The Sil - ver Lin - ing — when-e'r a cloud ap - pears in the blue. — Re-mem-ber some - where -  
 the sun is shin - ing, — and so the right thing — to do is make it shine for you. A heart full —  
 of joy and glad - ness — will al-ways ban - ish sad-ness and strife. — So al-ways Look For — The Sil - ver  
 Lin - ing, — and try to find the sun - ny side of life.

## LOST IN THE STARS

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 Hampshire House Publishing Corp., New York, NY and Chappell & Co.

Words by MAXWELL ANDERSON  
 Music by KURT WEILL

Moderately

The sheet music consists of ten staves of music with lyrics. The chords are indicated above the notes. The lyrics describe a divine creation scene, a fallen star's journey, a man's concern for it, and the star's continued existence despite challenges.

**Chords:** G, Gdim7, D7, G, E7, Am, Cm, G, C, G, Gdim7, D7, G, Gdim7, D7, G, Gdim7, D7, G, E7, Am, Cm, G, C, D7, G, E7, Am, Cm, G, C, G, A7, D7, G, Cm7, Eb7, Bb, Gm7, Ebm, Gm, Ebm, F7, F7#5, E7, Eb7, D7, G, Gdim7, D7, G, E7, Am, Cm, G, Cm6, G, Cm6, D7, Am7, G, G, Em7, Eb7, G, Gdim7, D7, D, Am7, G, G, Em7, Eb7, G, Gdim7, D7, G, E7, G, 3, Eb7, G6.

**Lyrics:**

- Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, And they ran through His fin-gers like
- grains of sand, And one lit - tle star fell a - lone. Then the Lord God hunt - ed through the
- wide night air For the lit - tle dark star on the wind down - there And he stat - ed and prom - ised he'd
- take spec - ial care So it would - n't get lost a - gain. Now a man don't mind if the stars grow dim And the
- clouds blow o - ver and dark - en him, So long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes
- on. But I've been walk-ing through the night and the day Till my eyes get wear-y and my head turns - gray, And -
- some-times it seems may-be God's gone a-way, For - get - ting the prom - ise that we heard him say And we're lost out
- here in the stars, Lit - tle stars, big stars, blow - ing through the night, And we're lost out here in the stars,
- Lit - tle stars, big stars, blow - ing through the night, And we're lost out here in the stars. \_\_\_\_\_

## LOUISE

Copyright © 1929 (Renewed 1956) by Famous Music Corporation

Words by LEO ROBIN  
Music by RICHARD A. WHITING

Moderately

Moderately

F F+ Dm7 G7

Ev - 'ry lit - tle breeze seems to whis - per "Lou - ise." — Birds in the trees seem to twit - ter "Lou - ise." —  
Ev - 'ry lit - tle beat that I feel in my heart, — Seems to re - peat what I felt at the start,

F/A Abdim7 Gm7 C7 | 1 Gm7 C7 Gm7 C7 | 2 Gm7 C7 C7#5 F

Each lit - tle rose — tells me it knows — I love you, love you. | dore you, Lou - ise.  
each lit - tle sigh — tells me that I — a -

Am E7 Am D7 G7

Just to see and hear you bring joy I nev - er knew. But to be so near you thrills me through and

Gm7 C7 F F+ Dm7

through. An - y - one can see why I want - ed your kiss, — It had to be — but the

G7 F/A Abdim7 Gm7 C7 Gm7 C7 F

won - der is this; — can it be true, — some-one like you — could love me, Lou - ise.

## LOVE (CAN MAKE YOU HAPPY)

Copyright © 1968 by Dandelion Music Co.,  
Rendezvous and Tobac Music Co.Words and Music by  
JACK SIGLER, JR.

Moderately

Moderately

G Am Bm C G Am

Wake up in the morn - ing, with the sun - shine in your eyes, — And the smell of flow - ers bloom - ing in the  
If you think you've found some - one you'll love for - ev - er more, — Then it's worth the price you'll have to

Bm D7 G Am Bm C

air. Your mind is filled with the thoughts of a cer - tain some - one that you — love. And your  
pay. To have to hold's im - por - tant then for - ev - er is the — praise. That —

G Am G D7 G C D7

life is filled with joy when she is there. } Love Can Make — You Hap - py

means a love you find is goin' to stay. }

G C D7 G C D7 G C D7

if you find — some - one who cares — to give a life - time to you And who has — a lot to share. —

G 1 D7 2 D7 G Am G Am

— Love, — love Love, — love

G C D7 G C D7 G

Love Can Make — You Hap - py Love Can Make — You Hap - py Love. —

## LOVE CHANGES EVERYTHING

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Music by ANDREW LLOYD WEBBER  
Lyrics by DON BLACK and CHARLES HART

**Drammatico**

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). Chords are indicated above the staff. The lyrics are written below the notes. The score includes vocal parts and harmonic parts.

**Chorus:**

Love, Love Chang-es Ev-'ry-thing: hands and fac-es, earth and sky. Love, Love Chang-es Ev-'ry-thing: how you Love, Love Chang-es Ev-'ry-thing: days are long-er, words mean more. Love, Love Chang-es Ev-'ry-thing: pain is

**Vocal Part:**

live and how you die. than be-fore. Love can make the sum-mer fly or a night seem like a life-time. Yes deep - er Yes

**Harmonic Part:**

love, love, Love Chang-es Ev-'ry-thing, now I trem - ble at your name. } Nothing in the world will ev - er be the Love Chang-es Ev-'ry-thing, brings you glo - ry, brings you shame. }

**1st Measure:**

1 A D/A A same. 2 A A/G D/F# Bm7 A/E

**2nd Measure:**

Bb F Bb F Bb E $\flat$  Bb E $\flat$ /B $\flat$  Bb F Off in - to the world we go, plan-ning fu - tures, shap-ing years. Love bursts in and

**3rd Measure:**

Bb F Bb E $\flat$  Bb F F7 Bb E $\flat$  sud - denly all our wis - dom dis - ap-pears. Love makes fools of ev - ry-one: all the rules we make are

**4th Measure:**

Bb/F F F7 Bb F Bb F Bb E $\flat$  bro - ken. Yes love, love chang-es ev - ry-one. Live or per - ish in its flame. Love will nev-er, nev-er let you

**5th Measure:**

E $\flat$ /F F7 Bb Bb/A $\flat$  E $\flat$ /G E $\flat$ /F F7 Bb F7/B $\flat$  Bb be the same. Love will nev-er, nev-er let you be the same.

## THE LOVE INSIDE

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Words and Music by  
BARRY GIBB

**Slowly**

A D A D A Bm E

So the word is good - bye — makes no diff'rence how the tears are cried. It's o - ver. And my

A D A Bm7

heart lives a - lone — I can make be-lieve you need me when it's o - ver. And we can't take it home I'm just an emp-ty shell

E7 A

the fire — that was burn-ing. When all a-round was turn-ing and we were cruis-ing for the ride.  
with noth-ing for to - mor-row. I'm here to face the sor - row the dream we sailed was far and wide.

F#m7 D Bm7

Got-ta give a lit - tle of The Love In - side. Not to take it all — and watch me fall.  
Got-ta give a lit - tle of The Love In - side. Not to take a - part — this break-ing heart.

To Coda ⊕ E+ A D

I got me lov - in' you I had you lov - in' me — and we both played a - long — love is ea - sy on the young. Life was to -

A D A Bm E A D A D.S. al Coda

geth-er. As the world fades a - way — in-to yes-ter-day I'm los - ing you for-ev - er.

**CODA**

⊕ E+ A F#m7 Bm7 G

So the

C F C F C Dm G

word is good - bye — makes no diff'rence how the tears are cried. It's o - ver. And my

C F C Dm7

heart lives a - lone — I can make be-lieve you need me when it's o - ver. and we can't take it home — the

fire — that was burn-ing when all a-round was turn-ing. The dream we sailed was far and wide.

A F#m7 D Bm7 C

Repeat and Fade

D/E

Got-ta give a lit - tle of The Love In - side. Got-ta give a lit - tle of The Love In - side.

LOVE IN BLOOM

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

**Words and Music by LEO ROBIN  
and RALPH RAINGER**

**Slowly**

G B7 Em C Am D7  
 Can it be {the trees that fill the breeze with rare and mag - ic per - fume?} Oh no it is - n't the  
 the spring that seems to bring the stars right in - to my room?

1 D7#5 G Am7 D7 | 2 G Bm F#7 Bm  
 trees, it's Love In Bloom! spring, it's Love In Bloom. My heart was a des-ert, you plant-ed a

F#7 Bm F#7 Bm D7 G  
 seed, and this is the flow - er This hour\_ of sweet ful - fil - ment! Is it all a dream the

B7 Em C Bbdim7 G/B Bbdim7 D7 G  
 joy su-preme, that came to us in the gloom? You know it is - n't a dream, it's Love In Bloom.

# **LOVE IS A SIMPLE THING**

Copyright © 1952 by Chappell & Co  
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Words by JUNE CARROLL  
Music by ARTHUR SIEGEL

**Moderate rocking tempo**

C Am7 Dm7 G7 C Am7  
 Love Is A Sim - ple Thing, love is a sil - ver ring, shi - ny as a rib - bon bow,  
 Love Is A Sim - ple Thing, love is a mag - ic ring, much more fun than mis - tle toe,

Dm7 G7 C/E Ebdim7 Dm7 G7  
 soft as a qui - et snow. Love is a nur - ser - y rhyme,  
 gay as a pup - pet show. Love is the thun - der and rain,

C/E Ebdim7 Dm7 G7 C Am7  
 old swift as the tick - ing of time. plane. Love is so man - y things,  
 swift as a soar - ing plane. Love is a sum - mer moon,

Dm7 G7 C Am7 Dm7 G7  
 bright gay as an an - gel's wings, gen - tle as the morn - ing light, long as a win - ter night.  
 gay as a big bal - loon, wild as a storm at sea, young as a ca - li - o pe.

C/E Ebdim7 Em7**5** A7**9** Dm7 G7**9**  
 Love makes is an old heart sing and it's it fills ev - 'ry emp - ty space;  
 Love is a touch of spring; it's sweet as a first em-brace.

C Em7**5** A7 Dm7 G7**9** | C Dm7 G7 | 2 C  
 love is a warm - ing place, Love Is A Sim - ple Thing.  
 Love is a spe - cial face, Love Is A Sim - ple Thing.

## LOVE IS HERE TO STAY

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Music and Lyrics by  
GEORGE and IRA GERSHWIN

Moderately

F A B D  
G9 Gm7 C7 F Gm7 C7 G7 Gm7 C7

It's ver - y clear Our Love Is Here To Stay; Not for a year But ev - er and a

E♭9 D9 G7 C7 D7 Gm7 C7 Fmaj7 B♭ Gm6 A7

day. The ra - di - o and the tel - e-phone and the mov - ies that we know May just be

Dm G7 Gm7 C7 G9 Gm7 C7 F

pass - ing fan - cies, And in time may go. But, oh my dear, Our Love Is Here To Stay;

Gm7 C7 G7 Gm7 C7 E♭9 D9 G7 C7 D7

To - geth - er we're go - ing a long long way. In time the Rock-ies may crum - ble, Gib -

Gm7 C7 E♭9 D7 B♭ Bdim7 F Gm7 C9 F6

ral - tar may tum - ble, They're on - ly made of clay, But our Love Is Here To Stay. \_\_\_\_\_

S A C  
C. R. (1 - 3)

## LOVE IS JUST AROUND THE CORNER

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by LEO ROBIN  
and LEWIS E. GENSLER

Easy Swing

G7 C7 F G7 C7 F

Love Is Just A-round The Cor - ner, An - y coz - y lit - tle cor - ner,  
I'm a sen - ti-men - tal mourn - er, And I could - n't be for - lorn - er

G7 C7 F Cm D7 G7 C7 F

Love Is Just A-round The Cor - ner When Just I'm a - round you.  
When you keep me on a cor - ner wait - ing for you.

2 F A7 Dm A7 Dm

you. Ve - nus de Mi - lo was not - ed for her charms. But

G7 C#dim7 G7 C#dim7 G7 C7

strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

G7 C7 F G7 C7 F

Let's go cud - dle in a cor - ner, An - y coz - y lit - tle cor - ner,

G7 C7 F Cm D7 G7 C7 F

Love Is Just A-round The Cor - ner And I'm a - round you.

## LOVE IS THE SWEETEST THING

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to Range Road Music Inc. and Quartet Music Inc.

Words and Music by  
RAY NOBLE

**Flowing**

D Bm7 E7 A7 D Bm7 E7 A7  
Love Is \_\_\_\_\_, The Sweet - est Thing. What else on earth could ev - er bring  
Love is \_\_\_\_\_, the strang - est thing. No song on of birds could ev - er bring  
such shall in our hearts more sweet - ly sing, than love's old sto - ry.  
such shall in our hearts more sweet - ly sing, than love's old sto - ry.  
Bm F#m Em A11 A7 Dmaj7 D6 Em F#7  
What - ev - er heart may de - sire, what-ev - er fate may send, this is the tale that  
Bm E7 Em A7 D Bm7 E7 A7 D Bm7  
nev - er will tire, this is the song with-out end. Love is \_\_\_\_\_ the great - est thing, the old - est,  
E7 A7 D Dmaj7 D7 G Em7 A7 D E7 A7 D  
yet the lat - est thing, I on - ly hope that fate \_ may bring love's sto - ry to you.

## LOVE LETTERS

Copyright © 1945 (Renewed 1972) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

**Gracefully**

G Em Am  
Love Let - ters straight from your heart \_\_\_\_\_ Keep us so  
F#dim7 G Em F#7 Bm E7  
near \_\_\_\_\_ while a - part, \_\_\_\_\_ I'm not a - lone \_\_\_\_\_ in the night \_\_\_\_\_.  
Am E7 Am Cm D7 G Em  
When I can have \_\_\_\_\_ all the love you write. I mem - o - rize ev - 'ry line \_\_\_\_\_.  
Am F#dim G G9 C Cm  
I kiss the name \_\_\_\_\_ that you sign, \_\_\_\_\_ And dar - ling, then I read a -  
G F# Am7 D7b9 G  
gain right from the start Love Let - ters straight from your heart. \_\_\_\_\_

# LOVE LETTERS IN THE SAND

Copyright © 1932 by Bourne Co.  
Copyright Renewed

Words by NICK KENNY and CHARLES KENNY  
Music by J. FRED COOTS

*B-78  
F-90*

Moderately

On a day like today — We passed the time away writing Love Letters.

In the Sand, How you laughed when I cried each time I saw the tide take out Love Letters in the Sand. You made a vow that you would always be true. But somehow that vow meant nothing to you.

Now my poor heart just aches With ev'ry wave it breaks over Love Letters in the Sand.

On a Sand.

# LOVE, LOOK AWAY

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately, with expression

Love Look A-way!

Love Look A-way from me.

Fly when you pass my door,

Fly and get lost at sea.

Call it a day.

Love, let us say we're through.

No good are you for me,

No good am I for you.

Want-ing you so,

I try too much.

Af-ter you go,

I cry too much.

Love, Look A-way.

Lone-ly though I may be,

Leave me and set me free,

Look a-way, look a-way, look a-way from me.

## LOVE... THY WILL BE DONE

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Words and Music by MARTIKA  
 and PRINCE

Moderate Rock

D5 G/D Em/D A7sus/D A7/D

Love... Thy Will Be Done.  
I can no long - er hide,

D G/D Em/D Dsus

can I re - sist  
the guid - ing light

D5 G/D Em/D A7sus/D A7/D

Love...  
thy will be mine,  
Since I have found you my life has just be - gun.

D G/D A7sus/D A/D

all of your cre - a - tions as one per-fect com-plex,  
be more, more sat - is - fied,

no one less beau-ti - ful or more spe - cial than the next.  
We are all even when there's no peace out - side my win-dow, there's peace in - side.. And

D G/D A7sus/D (Dmaj7) 1 Em/D A7sus/D D G/D

blessed and so wise to ac - cept  
that's why I no long - er run,  
thy will, love be done.  
Love... Thy Will Be Done.

Em/D A7/D D 2 D5 G/D

—  
Love... Thy Will Be Done.

Em7/D F#m7/D D5 G/D

no long - er hide,  
I can no long - er run,  
no - o - o.

A7sus/D A7 D G/D Em/D

will, love, be done.  
Oh,  
no long-er can I re - sist (no)

A7sus/D Dsus D G/D

the guid - ing light, (guid - ing light)  
the

Em/D Em7/D Em9/D

when there's no peace out-side my win-dow, there is peace in-side and that's why I can no long-er run.  
Love Thy Will Be Done.

A musical score for 'Thy Will Be Done' in G major. The score consists of four staves of music with lyrics. Chords are indicated above the staff. The lyrics are as follows:

Thy will be done, love. Oh! Love... Thy Will Be Done... I can  
no long - er hide, I can no long - er run, no - o - o. Love... Thy Will Be Done..  
Thy will, love, be done. Love... will, love, be done.  
Thy will, love, be done. Thy will, love, be done.  
D Em/D A7/D D Em/D A7/D  
D Em/D D Em/D D

## LOVE ME OR LEAVE ME

Copyright © 1928 (Renewed) by Donaldson Publishing Co. and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

**Medium Swing**

Fm G7 C7 Fm G7 C7

Love Me Or Leave Me, and let me be lone - ly; You won't be - lieve me, and I love you on - ly; I'd  
might find the night-time, the right time for kiss-ing; But night-time is my time for just rem - i - nis-cing, Re -

A♭ B♭7 E♭7 1 A♭ D♭7 C7

rath - er be lone - ly, than hap - py with some - bod - y else. You  
gret - ting, in - stead of for - get - ting with some - bod - y else. -

2 A♭ G7 G♭7 F7

There'll be no - one un - less that some - one is

B♭m F7♭9 B♭m E♭7 A♭ Bdim7

you, I in - tend \_\_ to be in - de - pen - dent - ly blue. -

B♭m C7 Fm G7 C7 Fm

I want your love, but I don't want to bor - row, To have it to - day, and to

G7 C7 A♭ B♭7 E♭7 A♭

give back to - mor-row; For my love is your love, there's no love for no - bod - y else! -

## LOVE ME TENDER

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Words and Music by ELVIS PRESLEY  
and VERA MATSON

**Slowly**

Love Me Ten - der, love me sweet; nev - er let me go. You have made my life com - plete,  
 Love Me Ten - der, love me long; take me to your heart. For it's there that I be - long,  
 Love Me Ten - der, love me dear; tell me you are mine. I'll be yours through all the years,

and I love you so. } Love Me Ten - der, love me true; all my dreams ful - fill.

and we'll nev - er part. } 'til the end of time.

For, my dar - lin', I love you, and I al - ways will. and I al - ways will.

## LOVE WALKED IN

Copyright © 1938 by Gershwin Publishing Corporation  
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Music and Lyrics by  
GEORGE and IRA GERSHWIN

**Moderately**

Love walked right in and drove the shad - ows a - way; Love walked right in and brought my sun-ni - est

day. One ma - gic mo - ment and my heart seemed to know \_\_\_\_\_ That love said "Hel -

lo," Though not a word was spo - ken. One look and I for - got the gloom of the

past; One look and I had found my fu - ture at last. One

look and I had found a world com - plete - ly new, when Love Walked In with you. \_\_\_\_\_

## LOVE TAKES TIME

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Words and Music by MARIAH CAREY  
 and BEN MARGULIES

**Slowly**

B F#/A# G#m D#m/F# C#m7 B/D#  
 I had it all — but I let it slip — a way. — Could-n't see I treat - ed you  
 Los - ing my mind — from this hol - low in — my heart.. — Sud-den-ly I'm so — in -

F#sus F# B F#/A# G#m D#m/F#  
 wrong. Now I wan-der a - round — feel-ing down — and cold —  
 - complete, — yeah. — Lord, I'm need - ing you now. — Tell me how — to stop the — rain.

C#m7 B/D# F#sus F# G#m E F#  
 try - ing to be - lieve — that — you're gone. — Love Takes Time to heal.  
 Tears are fall - ing down — end-less - ly.

D#m7 G#m7 F# E F# D#7/G G#m F#  
 — when you're hurt-ing so — much. Could-n't see that I — was blind — to let you — go. — I can't es-cape the

To Coda ♪  
 E F# D#7/G G#m C#m7  
 pain — in - side — 'cause Love — Takes — Time. — I don't want to be here.

F#7sus 1 B F#/A# C#m7 B/D# E(add9)  
 I don't want to be — here — a - lone. — Oo.

2 B C#m7b5 B/D# D#7sus 3 D#7 G#m  
 You might say — that it's o - ver.

D#7sus 3 D#7 G#m D#7sus D#7  
 You might say — that you don't — care. — Oh. — You might say — you don't

G#m 3 C#m7 Emaj7/F# D.S. al Coda  
 miss me, — you don't need — me. But I know that you do and I feel that you do in - side.

**CODA**  
 ♪ C#m7 F#7sus  
 I don't want to be there. I don't want to be — there — a - lone..

B F#/A# C#m7 B/D# E(add9) B(add9)

## ULLABY OF THE LEAVES

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Words by JOE YOUNG  
Music by BERNICE PETKERE

Moderately

The sheet music consists of eight staves of musical notation. The first staff starts with a Cm chord. The lyrics are: "Cra - dle me where south - ern skies can watch me with a mil - lion eyes, Oh, sing me to sleep, Lul - la - by Of The Leaves." The second staff begins with a Dm7 chord. The lyrics are: "Lul - la - by Of The Leaves. Cov - er me with hea - ven's blue and let me dream a dream or two, Oh, sing me to sleep, Lul - la - by Of The Leaves." The third staff starts with an Fm7 chord. The lyrics are: "dream or two, Oh, sing me to sleep, Lul - la - by Of The Leaves." The fourth staff starts with an Fm7 chord. The lyrics are: "breez-ing a - long, a - long with the breeze, I'm hear-ing a song, a song thru the trees, ooh ooh ooh ooh ooh ooh." The fifth staff starts with a C6 chord. The lyrics are: "The pine mel - o - dy car - ess - ing the shore, Fa - mil - iar to me, I've heard it be - fore, ooh." The sixth staff starts with a C chord. The lyrics are: "ooh ooh ooh, That's south - land, don't I feel it in my soul, and don't I know I've reached my goal, Oh, sing me to sleep, Lul - la - by Of The Leaves." The seventh staff starts with an Fm7 chord. The lyrics are: "reached my goal, Oh, sing me to sleep, Lul - la - by Of The Leaves."

## LOVER, COME BACK TO ME

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WARNER BROS. INC. and BAMBALINA MUSIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

The sheet music consists of two staves of musical notation. The first staff starts with a G chord. The lyrics are: "The sky was blue, You came at last, and high a - bove love had its day, the moon was new, that day is past, and so was love, you've gone a - way. This ea - ger heart of mine was sing - ing: This aching heart of mine is sing - ing:"

The second staff starts with a G chord. The lyrics are: "Lover, where can you be?" — "Me!" When I re-mem-ber ev 'ry lit - tle thing you used to do, I'm so

F#7**9** B7 Em Am Em A7 D7 G  
lone - ly, Ev.'ry road I walk a-long I've walked a-long with you. No won-der I am lone - ly. The sky is blue,

B7 Em G#dim7 Am G Am/D D7 G C Cm6 G  
The night is cold, the moon is new. But love is old. And while I'm wait-ing here, this heart of mine is sing-ing: "Lov-er, Come Back To Me!"—

## LOVER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

D G#m7 C#7 Gm7 C7 F#m7 B7  
Lov - er, \_\_\_\_ when I'm near you \_\_\_\_ and I hear you \_\_\_\_ speak my name \_\_\_\_

Fm7 Bb7 Em7 A7 D D7 G A7  
soft - ly \_\_\_\_ in my ear you \_\_\_\_ breathe a flame. \_\_\_\_

D G#m7 C#7 Gm7 C7 F#m7 B7  
Lov - er, \_\_\_\_ when we're danc - ing, \_\_\_\_ keep on glanc - ing \_\_\_\_ in my eyes \_\_\_\_  
Lov - er, \_\_\_\_ it's im - mor - al, \_\_\_\_ but why quar - rel \_\_\_\_ with our bliss \_\_\_\_

Fm7 Bb7 Em7 A7 D  
till when love's \_\_\_\_ own lips en - tranc - ing \_\_\_\_ mu - sic to dies. \_\_\_\_  
two \_\_\_\_ of cor - al \_\_\_\_ want to kiss? \_\_\_\_

F# G#m7 C#7 F# G#m7 C#7  
All I say "The Dev - il is in you. \_\_\_\_ You and ev - 'ry plan I de - sign. \_\_\_\_  
of my fu - ture is in you", \_\_\_\_ to re - sist you I die - try; \_\_\_\_

A Bm7 E7 Em7 A7  
Prom - ise you'll al - ways con - tin - ue \_\_\_\_ to be mine. \_\_\_\_  
but if you did - n't con - tin - ue \_\_\_\_ I would die! \_\_\_\_

D G#m7 C#7 Gm7 C7 F#m7 B7  
Lov - er, please be ten - der. \_\_\_\_ When you're ten - der, \_\_\_\_ fears de - part. \_\_\_\_

Fm7 Bb7 Em7 A7 D6 Bm  
Lov - er, \_\_\_\_ I sur - ren - der \_\_\_\_ to my heart. \_\_\_\_

Em7 A7 D6 Bm Em7 A7 D  
heart. \_\_\_\_

## LOVE YOUR SPELL IS EVERYWHERE

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Words and Music by ELSIE JANIE  
and EDMUND GOULDING

**Slow Beguine Tempo**

Dm Gm7 Gm6 A7  
Love, your mag - ic spell is ev - 'ry - where, Love, I knew you well and

Dm9 Dm D7 Gm9 Gm  
found you fair. Then you left me and I laughed at fate,

Gm6 G#dim7 A7 Dm Dm9  
Now I ask is it too late? \_\_\_\_\_ Love, your mel - o - dy is

Gm7 Gm6 A7 Dm9 Dm  
in the air, Yet, I call you and you are not there.

D7 Gm9 Gm Dm  
Come, here is my heart, my soul to mate \_\_\_\_\_ make me for - get the voice that

A7 | 1 Dm Em7 A7 | 2 Dm Gm Dm  
whis - pers, "Wait." \_\_\_\_\_ "Wait."

## LOVELY TO LOOK AT

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Words by DOROTHY FIELDS and JIMMY McHUGH  
Music by JEROME KERN

**Moderately slow**

F Fdim C11 C7 C11 C7  
Love-ly To Look At, de - light-ful to know and hea-ven to kiss. \_\_\_\_\_ A com - bi - na-tion like this \_\_\_\_\_ is quite my

F6 F#dim Gm7 C9 F Dm6 E7  
most im-pos-si-ble scheme come true. Im-ag-i-ne find-ing a dream like you! You're Love-ly To Look At. It's thrill-ing to hold you ter-ri-ble tight. \_\_\_\_\_

C7 F6 A#dim F6  
For we're to-gether, the moon is new, and oh, it's Love-ly To Look At you to - night! \_\_\_\_\_

## LOVELY HULA HANDS

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Words and Music by  
R. ALEX ANDERSON

**Hula Tempo**

F6 F/A Abdim7 Gm7 C7 Gm7 C7 Bdim7

Love - ly Hu - la Hands grace - ful as the birds in mo - tion. Glid - ing like the gulls o'er the

C7 F C7 F F#dim C7 F6 F/A Abdim7

o - cean, Love - ly Hu - la Hands, Kou-li - ma na - ni - e. Love - ly Hu - la Hands tell - ing of the rain in the

Gm7 C7 Gm7 C7 Bdim7 C7 F C7 F

val - ley and the swirl-ing wind on the pa - li. Love - ly Hu - la Hands Kou-li - ma na - ni - e.

F7 Bb F7 Bb D7

I can feel the soft ca - ress - es of your love - ly hands, — your Love - ly Hu - la Hands. Ev - 'ry lit - tle move ex -

Gm C7 F6 F/A Abdim7

press - es so I'll un - der-stand all the ten - der mean - ing of your hu - la hands. Fin - ger tips that say, "A -

Gm7 C7 Gm7 C7 Bdim7 C7 F C7 F

lo - ha" say to me a-gain, "I love you!" Love - ly Hu - la Hands, Kou-li - ma na - ni - e.

## A LOVELY WAY TO SPEND AN EVENING

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Words by HAROLD ADAMSON  
Music by JIMMY McHUGH

**Slowly**

Bb maj7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

This is A Love - ly Way — To Spend An Eve - ning. Can't think of an - y - thing — I'd rath-er

F F7 Bb maj7 Gm7 C7 Fmaj7 Dm7

do. — This is A Love - ly Way — To Spend An Eve - ning. — Can't think of

To Coda  $\oplus$

Gm7 C7 F Bb m F6 Bb Am7 Dm7 Gm7 C7

an - y - one — as love - ly as you. — A cas - u - al stroll thru a gar - den, a kiss by a la - zy la -  
save all my nights — and spend them with you. —

F Em7 b5 A7 Dm7 G7 C7 N.C. D.S. al Coda

goon, catch-ing a breath of moon-light, hum-ming our fav - 'rite tune. This is A

**CODA**  $\oplus$  F

## LIFE IS JUST A BOWL OF CHERRIES

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Words and Music by LEW BROWN  
and RAY HENDERSON

**Moderately**

E♭, E♭maj7 E♭6 Edim7 B♭7 Fm7 B♭9

Life Is Just A Bowl Of Cher - ries. — Don't make it se - ri-ous, — Life's too mys-te - ri-ous. — You work, you save, you

E♭ B♭m6 C7 Fm7 B♭9 F9 B♭7 E♭ E♭maj7 E♭6

wor - ry so, But you can't take your dough when you go, go, go, So keep re-pea-t - ing, "It's the ber - ries." The

B♭m6 C7 | Fm 2 Adim7 3 Gm 2 C7 5 Fm7 B♭9

strong- est oak must fall. — The sweet things in life, — To you were just loaned — so how can you lose — what

F9 4 B♭9 E♭ 2 B♭m C7 F7 Fm7 B♭7♯5 E♭

you've nev - er owned. — Life Is Just A Bowl Of Cher - ries, So live and laugh at it all.

## NICE WORK IF YOU CAN GET IT

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Music and Lyrics by  
GEORGE and IRA GERSHWIN

**Medium Swing**

B7 E7 A7 D7 G7 C7 A7 A7♭9 G/D

Hold - ing hands at mid - night 'neath a star - ry sky. Nice Work \_ If You Can

Am G/B C6 G/B B♭dim7 Am7 G B7 E7 A7 D7

Get It, and you can get it if you try. — Stroll - ing with the one girl,

G7 C7 3 A7 A7♭9 G/D Am7 G/B C6 G/B B♭dim7 Am7

sigh - ing sigh af - ter sigh, Nice Work \_ If You Can Get It, and you can get it if you try. —

G Em C9 Em7 A7

— Just im - ag - ine some - one wait - ing at the cot - tage door,

Dm Dm/F A7/E A7 Am7 D7♯5 D7♯5/C B7 E7

where two hearts be - come one. — Who could ask for an - y-thing more? Lov - ing one who

A7 D7 G7 C7 3 A7 A7♭9 G/D Am7 G/B

loves you, and then tak - ing that vow, Nice Work \_ If You Can Get It, and if you

F7 E7 Am7 Am7/D D7♯5 G E♭7 D7 G6

get it, won't you tell me how? —

## MAGGIE MAY

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Words and Music by ROD STEWART  
& MARTIN QUITTENTON

Medium Rock beat

A G D A G

1. Wake up, Mag - gie, I think I got some-thing to say to you. — It's late Sep - tem - ber and I real - ly should be back.  
2.- 4. See additional lyrics

D G D G A

— at school. — I know I keep you a - mused, — but I feel I'm be - ing used. — Oh,  
Em F#m Em Asus/E Em A

Mag-gie, I could-n't have tried — an - y more. — You led me a-way from home just to  
Em A Em A D

save you from being a - lone. You stole my heart, — and that's — what real - ly hurts. —

1-3 4 D Em7 G D Repeat and Fade

2. The

*Additional Lyrics*

2. The morning sun, when it's in your face,  
Really shows your age.  
But that don't worry me none.  
In my eyes, you're everything.  
I laughed at all of your jokes.  
My love you didn't need to coax.  
Oh, Maggie, I couldn't have tried any more.  
You led me away from home  
Just to save you from being alone.  
You stole my soul, and that's a pain I can do without.

3. All I needed was a friend  
To lend a guiding hand.  
But you turned into a lover, and, mother, what a lover!  
You wore me out.  
All you did was wreck my bed,  
And, in the morning, kick me in the head.  
Oh, Maggie, I couldn't have tried any more.  
You led me away from home  
'Cause you didn't want to be alone.  
You stole my heart. I couldn't leave you if I tried.

4. I suppose I could collect my books  
And get on back to school.  
Or steal my daddy's cue  
And make a living out of playing pool.  
Or find myself a rock 'n' roll band  
That needs a helping hand.  
Oh, Maggie, I wish I'd never seen your face.  
You made a first-class fool out of me.  
But I'm as blind as a fool can be.  
You stole my heart, but I love you anyway.

## MAGIC MOMENTS

Copyright © 1957 (Renewed 1985) by Famous Music Corporation  
and Casa David

Lyric by HAL DAVID  
Music by BURT BACHARACH

Moderately

E♭ Cm 3 Fm7 3 B♭7 E♭ 3 Cm 3

I'll nev - er for - get the mo - ment we kissed the night of the hay - ride, the way that we hugged to try to keep  
The pen - ny ar - cade, the games that we played, the fun and the priz - es, the Hal - lo - ween Hop when ev - 'ry-one

Fm7 B♭7 E♭ Gm A♭ B♭9 E♭

warm while tak - ing a sleigh - ride; } Mag - ic Mo - ments, mem - 'ries we've been shar - ing. Mag - ic

came in fun-ny dis - guis - es; } Gm A♭ B♭9 E♭7 B♭m7 E♭7 A♭ D♭9

Mo - ments, when two hearts are car - ing. Time can't e - rase the mem - 'ry of these

E♭ Gm 1 A♭ B♭7b9 E♭ 2 A♭ B♭7b9 E♭

Mag - ic Mo - ments filled with love. filled with love.

## MAGIC CARPET RIDE

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A Division of MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by RUSHTON MOREVE  
and JOHN KAY

Moderately

(Spoken: patter style)  
I like to dream, Right between my sound machine.  
On a cloud of sound, I  
drift in the night, Any place it goes is right, Goes far flies near, To the stars away from here; Well,  
You don't know what we can find, <sup>3</sup> Oh, why don't you come with me lit-tle girl, On a mag - ic car - pet ride,  
You don't know what, we can see, <sup>3</sup> Why don't you tell your dreams to me,  
Fan - ta - sy will set you free, Close your eyes girl, Look in - side girl, Let the sound take you a -  
Am7sus D9sus D C G D C G D C G D C G D C G  
way. (Spoken: patter style) Last night I owned Aladdin's Lamp and so I wished that I could stay.  
D.S. and Fade

Before the thing could answer someone came and took the lamp away. I looked around a lousy candle is all I found. Well

B-22  
T-85

## (YOU'VE GOT) THE MAGIC TOUCH

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Words and Music by  
BUCK RAM

Moderately

E♭sus E♭ G♭dim7 B♭7  
You've Got The Mag - ic Touch, <sup>3</sup> it makes me glow so much; <sup>3</sup> it casts a spell, <sup>3</sup> it rings a  
bell, The Mag - ic Touch. <sup>3</sup> Oh, when I feel your charm, <sup>3</sup> it's like a four - a - alarm.  
You make me thrill so much; You've Got The Mag - ic Touch. Here I go reel - ing, <sup>3</sup> oh,  
oh, I'm feel - ing <sup>3</sup> the glow, but where can I go from you?  
B♭9 E♭sus E♭ G♭dim7 B♭7  
— I did - n't know too much, <sup>3</sup> and then I felt your touch. <sup>3</sup> And now I  
learn <sup>1</sup> E♭ A♭ B♭7 <sup>2</sup> E♭  
I can re - turn The Mag - ic Touch. You've Got The Touch.

## MAKE BELIEVE

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately Slow

Moderately Slow

A7 D  
We could Make Be - lieve \_\_\_\_\_ I love you, \_\_\_\_\_ on - ly Make Be - lieve \_\_\_\_\_  
 — that you love me. \_\_\_\_\_ Oth - ers find peace of mind in pre - tend - ing. Could - n't  
 D E7 A9 A7 D#dim A7  
you, could - n't I? Could - n't we \_\_\_\_\_ Make Be - lieve our lips \_\_\_\_\_ are blend - ing \_\_\_\_\_  
 D E7 G6  
in a phan - tom kiss \_\_\_\_\_ or two or three? \_\_\_\_\_ Might as well Make Be -  
 G#dim D D#dim A7 D Gm6 D  
lieve I love you, \_\_\_\_\_ for to tell the truth \_\_\_\_\_ I do. \_\_\_\_\_

## MAKE SOMEONE HAPPY

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Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Moderately

E♭ E♭+ E♭6 E♭ E♭+ E♭6 B♭m7  
Make \_\_\_\_\_ Some-one Hap - py, Make just one \_\_\_\_\_ some-one hap - py, Make just one \_\_\_\_\_ heart the heart you  
 sing to. One \_\_\_\_\_ smile that cheers you, One face that lights when it nears you. One man you're  
 ev - 'ry - thing to. Fame, \_\_\_\_\_ if you win it, Comes and goes \_\_\_\_\_ in a min - ute.  
 B♭m7 E♭7 Ab Ab+ Ab6 A♭m6 B♭7b9 E♭  
 Where's the real \_\_\_\_\_ stuff in life to cling to? Love \_\_\_\_\_ is the an - swer, Some-one to  
 love is the an - swer. Once you've found him, Build your world a - round him, Make \_\_\_\_\_  
 B♭7 E♭ Gm7 C7 Fm7 B♭7 E♭  
 \_\_\_\_\_ Some-one Hap - py, Make just one \_\_\_\_\_ some-one hap - py And you \_\_\_\_\_ will be hap - py too. \_\_\_\_\_

A-82 / 2) 84  
T-120 / T 80

## **MAKIN' WHOOPEE!**

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Lyrics by GUS KAHN  
Music by WALTER DONALDSON

# MAKING OUR DREAMS COME TRUE

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**Words by NORMAN GIMBEL  
Music by CHARLES FOX**

**Bright four**

F A7 Dm A7 Dm B<sub>b</sub> C/B<sub>b</sub> B<sub>b</sub>

Give us an - y chance, — we'll take \_ it.  
Noth-ing's gon - na turn \_\_ us back \_ now,  
Read us an - y rule, — we'll break \_ it.  
straight a - head and on \_\_ the track \_ now. }

F/C Dm C/E C B<sub>b</sub> C

We're gon - na make \_\_ our dreams \_ come true,  
do - in' it our \_\_ way.

Dm7 G Cmaj7 C B<sub>b</sub> maj7

There is noth - ing we \_\_ won't try; — nev - er heard the word \_ im - pos - si - ble. This time there's

Gm6/B<sub>b</sub> F C B<sub>b</sub> C F A7 Dm A7

no stop-ping us. — We're gon - na do \_\_ it. On your mark, get set, \_\_ and go \_\_ now.

Dm B<sub>b</sub> C/B<sub>b</sub> B<sub>b</sub> F/C Dm C/E

Got a dream and we just know. now, we're gon - na make \_\_ that dream \_ come true.

C7 B<sub>b</sub>/C C7 F Dm B<sub>b</sub> C7 Repeat and Fade  
Gm7 C7

And we'll do it our way, — yes our way. — Make all our dreams come true. And do it

# A MAN WITHOUT LOVE (Quando M'Innamoro)

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MCA INC., 1755 Broadway, New York, NY 10019 for the  
U.S.A. and Canada

English Words by BARRY MASON  
Original Words and Music by  
D. PACE, M. PANZERI and R. LIVRAGHI

### **Moderately**

D A7  
I can re-mem - ber when we walked to - geth - er,  
Shar - ing a love I thought \_\_ would last for -

D A7  
ev - er. Moon-light to show the way \_\_\_\_ so we can fol - low. Wait - ing in - side her

D Eb Bb7  
eyes \_\_\_\_ was my to - mor - row. Then some-thing changed her mind, Her kiss - es told me.

Bb7 Eb  
I had no lov - ing arms \_\_\_\_ to hold me. Ev - 'ry day I wake up, then I start to break up,

Eb Bb7  
Lone - ly is A Man With-out Love. \_\_\_\_ { Know-ing that it's cloud - y a - bove. \_\_\_\_ } Ev - 'ry day I start out, then I cry my heart out.

Bb7 1 Eb 2 Eb D  
Lone - ly is A Man With-out Love. \_\_\_\_ —

D A7  
I can-not face this world that's fall - en down on me. So, if you see my girl \_\_\_\_ please send her

D A7  
home to me. Tell her a - bout my heart \_\_\_\_ that's slow - ly dy - ing.

D  
Say I can't stop my - self \_\_\_\_ from cry - ing. Ev - 'ry day I wake up, then I start to break up,

A7  
lone - ly is A Man With-out Love. \_\_\_\_ Ev - 'ry day I start out, then I cry my heart out.

D Bb7 Eb  
Lone - ly is A Man With-out Love. \_\_\_\_ Ev - 'ry day I wake up, then I start to break up,

Bb7  
{ know-ing that it's cloud - y a - bove. \_\_\_\_ } lone - ly is A Man With-out Love. \_\_\_\_ Ev - 'ry day I start out, then I cry my heart out,

1 Eb 2 Bb7 (opt.) Eb  
Lone - ly is A Man With-out Love. \_\_\_\_ Lone - ly is A Man \_\_\_\_ With - out Love. \_\_\_\_

## (THROW) MAMA FROM THE TRAIN (A KISS, A KISS)

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Words and Music by  
IRVING GORDON

Moderately Bb      Bdim7      F7

How I miss that sweet lady with her old coun - try touch, miss her quaint bro - ken  
tears at the sta - tion I just could - n't con - seal as I left for that a  
lieve that she's gone, now it's a lone - ly old town yet I know her  
Eng - lish called Penn - syl - va - nia Dutch. I can still hus - see her there at the  
cit - y of ne - on lights and steel. Thru the hus - tle and I bus - tle and to  
heavy - en - ly love keeps look - ing down. 'Cause when - ev - er I hap - pen to

Eb      Edim7      Bb      Bdim7      Cm7      F9      Bb      F9#5

sta - tion that day call - ing out to her ba - by as the train pulled a - way.  
cares of each day I would just close my eyes \_\_\_\_\_ and I'd still hear her say.  
be pass - ing thru I could swear she was there \_\_\_\_\_ with the warmth I once I knew. And I

Bb      Bb#5      Eb      Cm7

Throw Ma - ma From The Train a kiss, a kiss, wave Ma - ma From The  
Throw Ma - ma From The Train a kiss, a kiss, Dry Ma - ma all your  
Throw Ma - ma From The Train a kiss, a kiss, wave Ma - ma From The

F7      F7#5      Bb      F7      Gm      Cm6

Train, a good - bye \_\_\_\_\_ Throw Ma - ma From The Train a kiss, a  
tears, won't you try \_\_\_\_\_ Throw Ma - ma From The Train a kiss,  
Train, a good - bye \_\_\_\_\_ I Throw Ma - ma From The Train a kiss,

Cm7      Ddim7      Cm7      F7      1,2 Bb      Ddim7 Cm7      F7      3 Bb      Ab      Bb

kiss, and don't cry my ba - by don't cry. \_\_\_\_\_ There were  
kiss, and eat Ma - ma up all her up pie. \_\_\_\_\_ Can't be -  
kiss, and she throws one back from up high. \_\_\_\_\_

## MANAGUA, NICARAGUA

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and Regent Music Corp., New York, NY

Words by ALBERT GAMSE  
Music by IRVING FIELDS

Moderately

F      C9      F

Ma - na-gua, Ni - ca - ra - gua is a beau-ti - ful town. You buy a "ha - ci - en - da" for a few "Pe-sos" down. You

C9      Gm7      C7      F

give it to the la - dy you are try-in' to win. But her pa - pa does n't let you come in. Ma - na-gua, Ni - ca - ra - gua is a

C9      F

heav-en - ly place. You ask a señ - o - ri - ta for a "leet-tle" em-brace. She ans-wers you, "Car-am - ba! Scram-ba,

C9      Gm7      C7      F      F7      Bb

Bam - ba - ri - to." In Ma - na-gua, Ni - ca - ra - gua that's "No." I have been to man - y tro - pic ports.

Cm7 F7 F+ B♭ F7 Cm D7 Gm D A7

I might in-clude e - ven Brook - lyn. If you're ev - er feel-ing out of sorts, I'd like to re - com-mend a

D C7 F C9 F

look in Ma - na-gua, Ni - ca - ra-gua; what a won-der-ful spot! There's cof-fee and ba - na-nas and a temp 'ra-ture hot. So

F C9 F#dim7 Gm7 C7 1 F 2 F

take a trip and on a ship go sail-ing a-way, a-cross the "a-gua" to Ma-na-gua, Ni - ca - ra-gua. O - le! Ma - ra-gua. O - le!

## MANGOS

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and Redd Evans Music Company  
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Words and Music by  
DEE LIBBEY and SID WAYNE

**Calypso**

Gm7 C7 F Gm7 C9

Man - gos, pa - pay - a, chest - nuts from the fire, — In my house of straw I have

Fmaj7 E F Gm7 C7 F

so much more. Pie from the pig - eon I fix in the "Kidg - eon," Each

Gm7 C9 F G♭ F N.C. Em7 A7 A9

bite is just right for your ap - pe - tite. — Now, if you like the way I cook, — and if you

Am7 D7 Dm7 G7 G9 N.C. C7

like the way I look, — then step in - side my shad - y nook, — and you'll find Man-gos and pa - pay-as, an - y -

Gm7 C7 F

thing your heart de - sir - es! { Man - gos, pa - pay - a, chest - nuts from the fire, — } the

Come with me, lov - er, and you will dis - cov - er

Gm7 C9 Fmaj7 E F Gm7

food is so "gude" you will wan - na stay. — 2. (So) Eat up and

C7 F Gm7

drink up and may - be you think up the day when we

C7b9 1 F 2 F C7 F

say, "Preach - er man, O. K." — man, O. K! (Spoken:) O. K!" —

## MAMA LOOK A BOO BOO

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 MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by  
 LORD MELODY

Moderately

**F** Dm7 Gm7 C7 F Dm7 Gm7 C7

1. I won - der why no - bod - y don' like me,  
 could - n't e - ven di - gest me sup - per,  
 So I take - a turn - on the moth - er,  
 wife and I had a big dis - tur - bance,

Or is it a fact that I'm ug - ly; I  
 Due to the chil - dren's be - hav - ior;  
 "These chil - dren ain't got no be - hav - ior; I  
 Owing to the con - stant an - noy - ance; In

**F** Dm7 Gm7 C7 F Dm7 Gm7 C7

won - der why no - bod - y don't like me,  
 "John," "Yes Pa," "Come here a mo - ment,  
 can't rest - in peace - in me own place,  
 or - der to live peace - ful and hap - py,

Or is it a fact that I'm ug - ly.  
 Bring the belt, yuh too dis - o-be - dient."  
 Tell me what is wrong with me fat face."  
 She send the chil - dren in the coun - try.

**F** Dm7 Gm7 C7 F Dm7 Gm7 C7

I leave me whole house - and go,  
 "Dad - dy, it's Jean who start off first,"  
 "They play - ing with you," my wife de - clare,  
 Coming home a day af - ter work - ing ver - y hard,

Me chil - dren don' want me no mo.  
 "No, dad - dy, it's John who say de worst."  
 "You should be proud of them, - my dear."  
 A woman see me and she faint 'way in the yard.

**F** Dm7 Gm7 C7 F Dm7 Gm7 C7

They joke about my face and ev - 'ry- thing,  
 I drag my belt from off me waist,  
 "These chil - dren were taught too bloom - in' slack,  
 The neigh - bor run and pick she up,

And when I talk they start to sing:  
 And run those kids right out de place.  
 And that ain't no kind of joke to crack."  
 She recover but the wom - an would - n't stop.

**F** Gm7 C7

1,2,3. "Ma - ma Look A Boo - Boo," They shout, - They moth - er told them, "Shut up yuh Oh  
 4. Neigh - bor, I see a boo - boo, Oh Lord, Walking in the back yard, Oh

**F** C7

mouth, That is your dad - dy." "Oh no, My dad - dy can't be ug - ly  
 Lord, I went to as - sist her. She bawled, "Oh Lord, The boo - boo still in - side the

**F** Dm7 Gm7 Bdim F Dm7 Gm7 C

so." } Shut - yuh mouth, go a - way, { (Last time) Ma - ma } Look A Boo - boo dey, -  
 yard." } go a - way, { (Last time) Neigh - bor } Look A Boo - boo dey, -

**F** Dm7 Gm7 Bdim F Dm7 Gm7 C

Shut - yuh mouth, go a - way, { (Last time) Ma - ma } Look A Boo - boo dey, - 2. I Boo - boo dey, -  
 3. (-) 4. So me

# A MAN AND A WOMAN

(Un Homme Et Une Femme)

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1755 Broadway, New York, NY 10019 for USA and Canada

Original Words by PIERRE BAROUH  
English Words by JERRY KELLER  
Music by FRANCIS LAI

Moderately

Dmaj7

When hearts are pass - ing in the night, In Of the lone - ly morn - ing night Then When they lips must are

C#7 Cmaj7

hold each oth - er tight, Oh so ver - y tight And Where take a chance that in the light In to - wait - ing to be kissed, Long - ing to be kissed, Is the rea - son to re - sist And de -

F#m7 B7 Emaj7 1 N.C. 2 N.C.

mor - row's light They'll stay to - geth - er So much in love. And in the Tho yes - ter - ny a kiss That holds a prom - ise Of hap - pi - ness.

Dm7 G7b9 Cmaj7 Dm7 G7 C6 F#m7 B7

day still sur-rounds you With a warm and pre - cious mem - o - ry. May - be for to -

Emaj7 Em7 A7 Dmaj7 N.C.

mor - row we can build a new dream for you and me. This glow we

Dmaj7 C#7

feel is some-thing rare, Some-thing real - ly rare So come and say you want to share want to pass - ing in the night, In the rush - ing night A man, a wom - an in the night, In the

Cmaj7

real - ly share the beau - ty wait - ing for us there, Call-ing for us there that on - ly lone - ly night Must take a chance that in the light, In to mor - row's light they'll be to -

F#m7 B7 1 Emaj7 N.C. 2 Emaj7 F#m B7

lov - ing can give the heart. What life is love, to - geth - er so much in geth - er so much in

Emaj7 F#m7 Emaj7

love So tell me you're not a afraid to take the chance, Real - ly take a chance mu - sic of a glance Of a fleet-ing glance

Ebmaj7 Dmaj7

Let to your heart be - gin to dance, Let it sing and dance, to the take a chance.

## MAÑANA

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Words and Music by PEGGY LEE  
and DAVE BARBOUR

Samba B♭ F7

1. The fau - cet she is drip - ping and the fence she's fall - ing down. My pock - et needs some moth - er's al - ways work - ing; she's work - ing ver - y hard. But ev - 'ry time she once I had some mon - ey but I gave it to my friend. He said he'd pay me broth - er took his suit - case and he went a - way to school. My fa - ther said he win - dow she is bro - ken and the rain is com - ing in. If some - one does - n't

B♭ G7

mon - ey so I can't go in to town. My broth - er is - n't work - ing and my looks for me I'm sleep - ing in the yard. My moth - er thinks I'm la - zy and dou - ble, it was on - ly for a lend. But he said a lit - tle lat - er that the on - ly learn'd to be a sil - ly fool. My fa - ther said that I should learn to fix it I'll be soak - ing to my skin. But if we wait a day or two to the

Cm F7 B♭ F7

sis - ter does - n't care. The car she needs a mo - tor so I can't go an - y - where. may - be she is right. I'll go to work Ma - ña - na, but I got - ta sleep to - night. horse she was so slow. Why he gave the horse my mon - ey is something I don't know. Ma - make a chi - li pot. But then I burn'd the house down the chi - li was too hot. rain may go a - way. And we don't need a win - dow on such a sun - ny day.

B♭ G7 Cm

ña - na, Ma - ña - na, Ma

F7 B♭ 1-4 F7 5 B♭

ña - na is soon e - enough for me.

2. My  
3. Oh,  
4. My  
5. The

## MANDY

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and Theodore R. Jackson as Trustees of God Bless America Fund

Words and Music by  
IRVING BERLIN

Moderately

F C A7 D7

Man - dy, there's a min - is-ter hand - y. And it sure would be dan - dy,

G9 G7#5 C C7b5 C7 C7#5 F

if we'd let him make a fee. So don't you lin - ger, here's the ring for your

C A7 D7 G9 G7#5

fin - ger. Is - n't it a hum - din - ger? Come a - long and let the

C Cdim G7 C Am D9 G7 1 C C7b5 C7 C7#5 2 C

wed - ding chimes bring hap - py times, for Man - dy and me. me.

## MANDY

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Words and Music by SCOTT ENGLISH  
 and RICHARD KERR

Moderately

B<sub>b</sub>

I re - mem - ber all my life \_\_\_\_ rain - ing down as cold as ice. \_\_\_\_  
 Morn-ing's just an - oth - er day; \_\_\_\_ hap - py peo - ple pass my way. \_\_\_\_  
 Stand - ing on the edge of time; \_\_\_\_ I've walked a - way when love was mine.

Cm

<sup>1</sup> E<sub>b</sub>/B<sub>b</sub>

A<sub>b</sub>

Cm7/F

Shad-ows of a man, a face through a win-dow, cry - in' in the night, the night goes in - to  
 Look-ing in their eyes, I  
 Caught up in a world of  
 Yes - ter-day's a dream, I

2,3,4

Cm/B<sub>b</sub>

A<sub>b</sub>

F7sus

B<sub>b</sub>

see a mem - 'ry I nev - er re - a-lized how hap - py you made - me. } Oh, Man - dy well, you came -  
 up - hill climb - ing, the tears are in my mind and noth-in' is rhym - ing, } Oh, Man - dy well, you came -  
 face the morn - ing, cry - ing on a breeze the pain is call - ing. }

Gm

E<sub>b</sub>

F

F7sus

B<sub>b</sub>

— and you gave \_ with-out tak - ing. But I sent you a - way. Oh, Man - dy well, you kissed -

Gm

E<sub>b</sub>

F

F7sus

To Coda B<sub>b</sub>

— me and stopped \_ me from shak - ing, — and I need you to - day. Oh, Man - dy!

Gm

E<sub>b</sub>

F7sus

2 Gm

I'm Man - dy.

Dm

E<sub>b</sub>

Cm7

F7sus

F7 D.S. al Coda

CODA

C

Am

F

G

G7sus

C

Man - dy \_ well, you came \_ and you gave \_ with-out tak - ing, but I sent \_ you a - way.. Oh Man - dy, well you kissed -

Repeat and Fade

Am

F

G

G7sus

C

Am

F

G

F/G

— me and stopped \_ me from shak - ing, and I \_\_ need you.

## MARIA

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Lively

The musical score consists of six staves of music for voice and piano. The lyrics are written below each staff. The chords indicated are C, G7, C, Cmaj7, F, D7, Fm, G7, C, G7, C, Bm7b5, E7, Cm, G7, Cm, G7, C, Cdim, Dm7, G7, C. The vocal line includes several melodic flourishes and grace notes.

How do you solve a prob - lem like Ma - ri - a?  
 How do you catch a cloud and pin it down?  
 How do you find a word that means Ma - ri - a?  
 A fib-ber - ti - gib-bet! A will-o' - the wisp! A clown!  
 Man - y a thing you know you'd like to tell her;  
 Man - y a thing she ought to un - der- stand.  
 But  
 how do you make her stay and lis - ten to all you say?  
 How do you keep a wave up-on the sand? Oh,  
 how do you solve a prob - lem like Ma - ri - a?  
 How do you hold a moon-beam in your hand?

## MARIE

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Words and Music by  
 IRVING BERLIN

Moderate Swing Tempo



The musical score consists of eight staves of music for voice and piano. The lyrics are written below each staff. The chords indicated are Bb6, F#9, F6, Db9, C9, Gm7, C7, F, C7, F, F7#5, F7, Bb, F#9, F, D#9, C9, Gm7, C7, F, C9, F#9, F, F, Eb, E, F. The vocal line follows a melodic line with various phrasing and harmonic changes.

Ma - rie, \_\_\_\_\_ the dawn is break - ing. Ma - rie, \_\_\_\_\_ you'll soon be  
 wak - ing, to find \_\_\_\_\_ your heart is ach - ing. And  
 tears will fall as you re - call the moon \_\_\_\_\_  
 in all its splen - dor, the kiss \_\_\_\_\_ so ver - y ten -  
 er. The words \_\_\_\_\_ will you sur - ren -  
 der, to me \_\_\_\_\_ Ma - rie. \_\_\_\_\_

## MY FUNNY VALENTINE

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Slowly**

Chords: Cm, G7/B, Cm7/Bb, Am7b5, Abmaj7, Fm9, Dm7b5, G7b9, Cm, G7/B, Cm7/Bb, F/A, Abmaj7, Fm9, Fm7, Abm, Bb7b9, Ebmaj7, Fm7, Gm7, Fm7, Fav - 'rite work, of art. Is your fig - ure less than Greek; is your Ebb, Fm7, Gm7, Fm7, Ebmaj7, G7#5, G7, Cm7, Bbm7, A7b9, Abmaj7, Dm7b5, G7b9, mouth a lit - tle weak when you o - pen it to speak, are you smart? But Cm, G7/B, Cm7/Bb, F/A, Abmaj7, Dm7b5, G7b9, don't change a hair for me, not if you care for me, stay, lit - tle val - en - time, Cm7, B9, Bbm9, A7b5#9, Abmaj7, Fm7, Bb7, Eb, stay! Each day is Val - en - tine's day.

## THE MARCH OF THE SIAMESE CHILDREN

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Moderately**

Chords: F, Dm9, Dm, E7, Am, Am7b5, Am7, C7, C7b5, C7, N.C., F, Dm9, Dm, E7, Am, Am7b5, Am, C, F, Fine, Am9, B7, Em7, A7, Dmaj9, D6, 1 Em7, Am, Asus, E7, 2 C, C7, N.C., D.S. al Fine

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By LALO SCHIFRIN

**Bright Jazz Waltz**

**MARCHETA**  
(A Love Song Of Old Mexico)

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by  
VICTOR L. SCHERTZINGER

**Moderately**

## THE MARVELOUS TOY

Copyright © 1961 (Renewed 1989) Cherry Lane Music Publishing Company, Inc.

Words and Music by  
TOM PAXTON

### **Moderately**

D A7 D A7 G D

1. When I was just a wee lit - tle lad, full of health and joy, my fa - ther home-ward came one night and  
 2.-4. (See additional lyrics)

E7 A D A7 D G

gave to me a toy. A won - der to be - hold it was, with man - y col - ors bright, and the mo - ment I laid

D E7 A D A7 D7

eyes on it, it be - came my heart's de - light. It went "zip" when it moved, and "bop" when it stopped, and "whirr" when it stood

G D A7 1-4 D 5 D

still. I nev - er knew just what it was and I guess I nev - er will. The will.

#### *Additional Lyrics*

2. The first time that I picked it up, I had a big surprise,  
For right on its bottom were two big buttons that looked like big green eyes.  
I first pushed one and then the other, and then I twisted its lid,  
And when I set it down again, here is what it did: (*To Chorus*)
  3. It first marched left and then marched right and then marched under a chair,  
And when I looked where it had gone, it wasn't even there!  
I started to sob and my daddy laughed, for he knew that I would find  
When I turned around my marvelous toy, chugging from behind. (*To Chorus*)
  4. Well, the years have gone by too quickly, it seems, and I have my own little boy.  
And yesterday I gave to him my marvelous little toy.  
His eyes nearly popped right out of his head, and he gave a squeal of glee.  
Neither one of us knows just what it is, but he loves it, just like me.

### *Final Chorus:*

**I still goes "zip" when it moves, and "bop" when it stops,  
And "whirr" when it stands still.  
I never knew just what it was,  
And I guess I never will.**

## MARY'S LITTLE BOY CHILD

Copyright © 1956 by Schumann Music  
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Words and Music by  
JESTER HAIRSTON

## **Slowly and Simply**

Bb Cm F7 Bb Bb7

Long time a - go in Beth - le - hem, so the Ho - ly Bi - ble say,  
shep - herds watched their flocks by night they saw a bright, new, shin-ing star,  
Ma-ry's boy — child,  
choir — from

Eb C7 Bb F7 Bb § Eb F7 Bb

Je - sus Christ, — was born on Christ - mas day.) Hark now hear the an - gels sing,  
Heav-en sing, — The mu - sic came from a - far.)

Gm Cm7 F7 Bb Bb9 Eb C7 Bb F7

New King's born to - day, And man will live for - ev - er - more be - cause of Christ - mas

1 Bb F7 | 2, 3 Bb Fine

day. While day. Now, Jo - seph and his wife, Ma - ry, — came to

F7 Bb Bb7 Eb C7 Bb F7 Bb D.S. al Fine

Beth-le - hem — that night. They found no place — to bear her child, — Not a sin-gle room was in sight.

## MASQUERADE

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Lyrics by PAUL FRANCIS WEBSTER  
 Music by JOHN JACOB LOEB

**Moderately**

Twi - light soon will fade, I'll meet you at the Mas - quer - ade.  
 Lov - er dressed in jade, hold me tight at the the Mas - quer - ade.

While our hearts are swing - ing to vi - o - lions sing - ing till dawn.  
 If the mu - sic halts, dear, then my heart will waltz, dear, right on.

Twelve o - clock is chim - ing on the clock up a - bove;

Now if you'll un - mask your heart I'll love you, love you.

Mid - night shad - ows fade, no one's left at the Mas - quer - ade.

Ev - 'ry thing is through, dear, but my love for you, dear, lives on.

### MASSACHUSETTS (The Lights Went Out)

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Words and Music by BARRY GIBB,  
 MAURICE GIBB and ROBIN GIBB

**Moderately**

Feel I'm go - ing back \_ to Mas - sa - chu - setts; some - thing's tell - ing me \_ I must go home.\_  
 Tried to hitch a ride \_ to San Fran - cis - co; got - ta do the things \_ I wan - na do.\_  
 Talk a - bout the life \_ in Mas - sa - chu - setts; speak a - bout the peo - ple I have seen.\_

And the lights all went out in Mas - sa - chu - setts the day I left her stand - ing on her  
 And the lights all went out in Mas - sa - chu - setts they brought me back to see my way with  
 And the lights all went out in Mas - sa - chu - setts and Mas - sa - chu - setts is one place I have

own. you. seen.

I will re - mem - ber Mas - sa - chu - setts.

Repeat and Fade

## THE MASTERPIECE

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250 West 57th Street, New York, NY 10019

By J.J. MOURET and PAUL PARNES

Moderately

The musical score consists of six staves of music. The first four staves are in common time with a treble clef. The fifth staff begins with a 7/8 time signature and a treble clef, followed by a 2/4 time signature with a bass clef. The sixth staff is in common time with a bass clef. Various chords are labeled above the notes, including C, G7, C, F, C, G, C, G7, C, F, C, G, Am, F, To Coda II, G7, To Coda I, Dm, F, Bb, Eb, G7, D.S. al Coda I, CODA I, C, Bb, F, Eb, A, Dm, Am, D7, G7sus, G7#5 G7, D.S. al Coda II, CODA II, G7, C.

A-31  
T-90

## MAY YOU ALWAYS

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Words and Music by LARRY MARKES  
and DICK CHARLES

Moderately

The musical score consists of three staves of music. The first two staves are in common time with a treble clef. The third staff is in common time with a bass clef. Chords labeled include G, B7, B7b9, Em, G7, C, C#dim7, G/D, Em7, A7, D7, G, Em7, Am7, D7, E7, A, F#m7, Bm7, E7, A, Em7, Adim7, A9, D+, D.C. al Coda, CODA, G, Dm/FE7#5, A7, Am7, D7b9, G. The lyrics are:

May You Al-ways walk in sun-shine, slum-ber warm when night winds blow.  
 May good for-tune find your door-way, may the blue-bird sing your song.  
 May You Al-ways be a dream-er, may your wild-est dream come true.

for a smile be-comes you so. stay too long. May your heart-aches be for-got-ten, may no tears be spilled. May  
 may no wor-ry old ac-quain-tance be re-mem-bered and your cup of kind-ness filled and one to love, as much as I love you.

## ME AND MY SHADOW

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Words by BILLY ROSE  
Music by AL JOLSON and DAVE DREYER

Moderately

Me And My Sha - dow stroll - ing down the av - en - ue, Me And My Sha - dow not a soul to tell our trou - bles to. And when it's twelve o' - clock we climb the stair, — we nev - er knock for no - bod - y's there, Just Me And My Sha - dow All a - lone and feel - ing blue.

Chords: Eb, Abm, Fm7, Bb7, Eb, D7, Cm, Ebm, F7, Bb7, Eb7, Abmaj7, Db7, C7, F9, Bb7, Bb+, Eb, Abm, Fm7, Bb, Bb7, Eb.

## ME AND YOU AND A DOG NAMED BOO

Copyright © 1971 by Famous Music Corporation

Words and Music by LOBO

Moderately

I re - mem - ber to this day the bright - red Geor - ga clay, — I can still re - call the wheat - fields of Saint Paul — and the nev - er forget that day We mo - tored state - ly in - to big L. A. — The Csus C F

how it stuck - to the tires af - ter the sum - mer rain. Will - morn - in' we got caught rob - bin' from an old hen. — Old Mac - lights of the cit - y put set - lin' down in my brain. — Though it's

F9 Bb Csus C F

pow - er made that old car go, — a wom - an's mind told me that it's so — Don - ald, he made us work, — but then he paid us for what it was worth. — An - on - ly been a month or so — that old car's bug - gin' us to go. — You

Eb Bb C

oh, how I wish we were back on the road a - gain. — oth - er tank of gas and back on the road a - gain. — got - ta get a - way and get back on the road a - gain. —

Me And You And A Dog Named Boo trav - el - in' and liv - in' off the land. Me And You And A Dog -

Fsus F Eb Bb F Fsus F 1,2 Fsus F 3 D.S. and Fade Fsus F

Named Boo how I love be - in' a free man. — (3. I'll)

## MEAN TO ME

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Fred Ahlert Music Corp., San Francisco, CA  
and Pencil Mark Music, Inc., Scarsdale, NY

Words and Music by FRED E. AHLERT  
and ROY TURK

Medium Swing

F Dm7 Gm7 C7 F Dm7 B♭ E♭9 Fmaj7 D7

Gm7 C9 F6 Dm7 G7 Gm7 C7 F Dm7 Gm7 C7

F Dm7 B♭ E♭9 Fmaj7 D7 Gm7 C7 F6 Cm7 F7♭9

B♭ Gm7 Cm7 F7♭9 B♭ E♭9 D9♭5 D7♭9 Gm7 E♭9 D9♭5 D9

G7 Gm7 C7♯5 F Dm7 Gm7 C7 F Dm7 B♭ E♭9

Fmaj7 Dm7 Gm7 C9 1 F Dm7 G7 Gm7 C7♯5 2 F B♭9 F6

## MELE KALIKIMAKA

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Words and Music by  
ALEX ANDERSON

Brightly

F B♭/F F F/A

A♭dim7 C7 C+ F F7

B♭ D7 G7

C7 F B♭/F F Am7♭5 D7♯5 D7

G7 C7 1 F A♭dim7 Gm7 C7 2 F

## **MELODY OF LOVE**

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## **Moderate Waltz**

F E♭7 D7 G7 C7 Gm7/D  
 Ebm6 C7/E C7 C9♯5 F/A Ab9 Gm7 C7 F  
 E♭7 D7 G7 C7 Gm7 C7  
 1 F Gm7 Abdim F/A | 2 F B♭m F

MEMORIES

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**Slowly**

F G7 C7 F B<sub>b</sub>  
 Mem - o - ries, Mem - o - ries, Dreams of love so true, \_\_\_\_\_ O'er the  
 F C G7 C7 F  
 sea of mem - o - ry I'm drift - ing back to you. \_\_\_\_\_ Child - hood  
 G7 C7 F B<sub>b</sub>  
 days, wild - wood days, A - mong the birds and bees, \_\_\_\_\_ You left me a -  
 Bdim7 F D7 G7 C7 F  
 lone But still, you're my own in my beau - ti - ful Mem - o - ries. \_\_\_\_\_

# **MEMORIES OF YOU**

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Lyrics by ANDY RAZAF  
Music by EUBIE BLAKE

### **Moderately slow**

Eb Edim7 Fm7 F#dim7 Eb Cm7 F7 Eb Cm7 Gm7 G9  
 Wak - ing skies at sun - rise ev - 'ry sun - set, too seems to be bring - ing me  
 F7 Bb9 Eb Fm7 Bb9 Eb Edim7 Fm7 F#dim7 Eb Cm7 F7  
 Mem - o - ries Of You. Here and there, ev - 'ry - where scenes that we once knew  
 Eb Cm7 Gm7 C9 F7 Bb9 Eb G7 Cm Fm Cm  
 and they all just re - call Mem - o - ries Of You. How I wish I could for - get those hap - py yes - ter -  
 F9 Eb F9 Bb7 Eb Edim7 Fm7 F#dim7  
 years that have left a ro - sa - ry of tears. \_\_\_\_\_ Your face beams in my dreams  
 1 2  
 Eb Cm7 F7 Eb Cm7 Gm7 C9 F7 Bb9 Eb Fm7 Bb7 Eb6  
 spite of all I do. Ev - 'ry - thing seems to bring Mem - o - ries Of You. You.

## MEMORY

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Music by ANDREW LLOYD WEBBER  
Lyrics by TREVOR NUNN and T.S. ELIOT

**Freely**

C Am F Em

Mid - night. Not a sound from the pave - ment. Has the moon lost her mem - 'ry? She is smil-ing a - lone. In the

Dm7 2 Am7 G7 C

lamp - light the with-ered leaves col-lect at my feet And the wind be-gins to moan. Mem - 'ry. All a-lone in the

Am F Em Dm7 2

moon - light. I can smile at the old days, I was beau - ti-ful then. I re - mem - ber the time I knew what

Am7 G7 C Em Em/F Dm/F Em Em/F Dm/F

hap-pi-ness was, Let the mem - 'ry live a - gain. Ev - 'ry street lamp seems to beat a

Em C D G Em Am7 Dmaj7 G Em A7

fa - tal - is - tic warn - ing. Some one mut-ters and a street lamp gut-ters and soon it will be

D 2 C Am F

morn - ing. Day - light. I must wait for the sun - rise. I must think of a new life. And I must-n't give

Em Dm7 2 Am G7 C

in. When the dawn comes to-night will be a Mem-o - ry too And a new day will be - gin.

Cm Cm/D♭ B♭m/D♭ Cm Cm/D♭ B♭m/D♭ Cm A♭ B♭7 E♭

Burnt out ends of smok - y days the stale cold smell of morn - ing The

Cm7 Fm7 B♭7 E♭maj7 Cm 2 F7 B♭ B♭7

street lamp dies a-noth-er night is o - ver, a-noth-er day is dawn - ing.

E♭ Cm A♭ Gm7

Touch me. It's so eas - y to leave me All a-lone with the mem - 'ry Of my days in the sun. If you

Fm7 Fm2 Cm B♭7#9 E♭

touch me you'll un-der-stand what hap - pi-ness is. Look a new day has be - gun.

## MEMORIES

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Words and Music by BILLY STRANGE  
and SCOTT DAVIS

**Slowly, with expression**

Bb maj7 Ebsus Eb Bb maj7 Eb maj7 Bb maj7 Ebsus Eb  
Mem-o-ries, pressed be-tween the pag-es of my mind. Mem-o-ries, sweet-en-ed thru the ag-es just like  
Bb maj7 Ab6 Db Dmaj7 Db11  
wine. Qui-et thoughts come float-ing down and set-tle soft-ly to the ground like gold of au-tumn leaves a-round my  
Gbmaj7 Gb6 Gbmaj7 Ebm7 Cm7 F7 Bbmaj7 Ebmaj7 Bbmaj7  
feet. I touch them and they burst a-part with sweet Mem - o - ries. Sweet Mem - o - ries,  
Eb maj7 Bb Bb6 Eb dim7  
of hold-ing hands and red bou-quets and twi-light trimmed in pur-ple haze and laugh-ing eyes and sim-ple ways and  
Eb6 Eb dim7 Bb Ebsus Bbmaj7 Ebsus Eb Bbmaj7 Eb maj7  
qui-et nights and gen-tle days with you. Mem-o-ries, pressed be-tween the pag-es of my mind.  
Bbmaj7 Ebsus Eb Bbmaj7 Ebsus Bbmaj7 Eb Repeat and Fade  
Mem-o-ries, sweet-en-ed thru the ag-es just like wine. Mem - o - ries. Mem - o -

## MIDNIGHT BLUE

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Words and Music by DON GOODMAN  
and JOHN WESLEY RYLES

**Moderately**

C  
What - ev - er it is, — it - ll keep — till the morn - ing. Have-n't we both \_ got bet - ter things - to some - thing I — could  
all of the times — you told — me you need me, need-ing me now — is some - thing I — could  
do? — Mid-night Blue. — E - ven though sim - ple things - be-come rough,  
use. — Mid-night Blue. — Would-n't you give - your hand — to a friend?  
Am G7sus C  
have - n't we had — e - enough? — } And I think we can make — it one more time.  
May - be it's not — the end. — }  
Em Am Gsus G C Gsus 1 G 2 G  
if we try, — One more time for all - the old times. — For —  
C  
Think we can make — it, — think we can make — it. — Would-n't you give — your heart -  
F Am G7sus C  
to a friend? Think of me as — your friend. — And I think we can make —  
C  
Repeat and Fade  
it. — And I think we can make — it. — And I think we can make —

## MIDNIGHT IN MOSCOW

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Based on a song by  
VASSILI SOLOVIEV-SEDOY and M. MATUSOVSKY  
New Music Arrangement by Kenny Ball

Moderately

## MIDNIGHT SUN

Copyright © 1947 (Renewed) by Regent Music Corp. and Crystal Music Publishing, Inc.

Words and Music by LIONEL HAMPTON,  
SONNY BURKE and JOHNNY MERCER

Moderately

Your lips were like a red and ru - by chal-ice, warm - er than the sum - mer night, \_\_\_\_\_ The  
clouds were like an al - a-bas - ter pal - ace ris - ing to a snow - y height. \_\_\_\_\_ Each  
star its own au-ro - ra bo - re - a-lis, sud - den-ly you held me tight, \_\_\_\_\_ I could see the  
Mid-night Sun. \_\_\_\_\_ I can't ex-plain the sil - ver rain that found me, or was that a  
moon - lit veil? \_\_\_\_\_ The mu - sic of the u - ni-verse a-round me, or was that a  
night - in - gale? \_\_\_\_\_ And then your arms mir-ac - u-lous - ly found me, sud - den-ly the  
sky turned pale, \_\_\_\_\_ I could see the Mid-night Sun. \_\_\_\_\_ Was there such a night, it's a  
thrill I still don't quite be - lieve, \_\_\_\_\_ But af - ter you were gone, there was still some star - dust on my sleeve..  
The flame of it may dwin - dle to an em - ber, and the stars for - get to shine, \_\_\_\_\_  
And we may see the mead - ow in De - cem - ber, i - cy white and crys - tal - line. \_\_\_\_\_  
But, oh, my dar - ling al - ways I'll re - mem - ber, when your lips were close to mine, \_\_\_\_\_  
And { I } saw the Mid-night Sun. \_\_\_\_\_ Your Mid-night Sun. \_\_\_\_\_

## MIDNIGHT TRAIN TO GEORGIA

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Words and Music by  
JIM WEATHERLY

Moderately

1. L. A. proved too much for the man,  
2. (See additional lyrics) so he's leav-in' the life  
he's come to know.  
He said he's go - in' back to find  
ooh, what's left of his world, the world he left be-hind. not so long a - go.  
He's leav-in' on that Mid-night Train To Geor-gia, and he's  
go - in' back to a sim - pler place and time. And I'll be with him  
on that Mid-night Train To Geor-gia; I'd rath-er live in his world than live with-out him in  
mine. Go, gon-na board, gon-na board, gon-na board the mid-night train. Got - ta

1 2

F Am/E Gm/D Bb/C Gm/D Bb/C F Am/E Gm/D Bb/C Repeat and Fade

## Additional Lyrics

2. He kept dreamin' that someday he'd be a star.  
But he sure found out the hard way that dreams  
don't always come true.  
So he pawned all his hopes and he even sold his old car;  
bought a one-way ticket to the life he once knew.

Oh, yes he did!  
He said he would be leavin' on that Midnight Train To Georgia,  
And he's goin' back to a simpler place and time.  
And I'll be with him on that Midnight Train To Georgia;  
I'd rather live in his world than live without him in mine.

## MIMI

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Words by LORENZ HART  
Music by RICHARD RODGERS

Cheerfully

Mi - mi, you fun - ny lit - tle good for noth - ing Mi - mi, am I the guy? —  
Mi - mi, you sun - ny lit - tle hon - ey of a Mi - mi, I'm aim - ing  
high! Mi - mi, you've got me sad and dream - y, you could free \_ me, if you'd see \_ me,  
Mi - mi, you know I'd like to have a lit - tle son of a Mi - mi bye and bye. —

G Am7 D7 G D7  
G Am7 D7 G  
G7 C Cdim7 Em7 Edim7  
G Am7 D7 G C G Am7 G

## MISSION: IMPOSSIBLE THEME

Copyright © 1966, 1967 by Bruin Music Company

By LALO SCHIFRIN

Moderately, with drive

Musical score for 'MISSION: IMPOSSIBLE THEME' by Lalo Schifrin. The score consists of four staves of music in G major, 2/4 time. The vocal line starts with eighth-note patterns and moves to a more melodic line with sustained notes and grace notes. The piano accompaniment provides harmonic support with chords like Bbm, Cm, Gm, Fm, F#m, Gm, Cm, Dsus, Eb sus, Fsus, Dsus, Bb/Ab, Eb/Db, and Eb/Db.

## MISSISSIPPI MUD

Copyright © 1927 Shapiro, Bernstein & Co., Inc., New York  
Copyright RenewedBy JAMES CAVANAUGH  
and HARRY BARRIS

Moderately slow

Musical score for 'MISSISSIPPI MUD' by James Cavanaugh and Harry Barris. The score consists of ten staves of music in common time. The vocal line includes lyrics such as 'When the sun goes down the tide goes out. The people gather 'round and they all begin to shout', 'Hey! Hey!', 'Un - cle Dud \_ it's a treat to beat your feet on the Mis - sis - sip - pi Mud. It's a treat to beat your feet on the Mis - sis - sip - pi Mud.', 'What a dance \_ do they do! \_\_ Lord - y, how I'm tell - in' you \_\_ they don't need no band they keep time by clap-pin' their hand. Just as hap - py as a cow chew-in' on a cud when the peo - ple beat their feet on the Mis - sis - sip - pi Mud.', 'Lord - y, how they play it! Good - ness, how they sway it. Un - cle Joe, when they Joy! that mu - sic thrills me. Boy! it near - ly kills me. What a show when they Jim go how they pound the mire - with vi - gor and vim. beat it up eith - er fast \_\_ or slow. When the' and accompaniment chords like A♭7, C7, B7, B♭7, A7, D7, G7, G7♯5, C, Cdim, Cdim7, A♭7, C7, B7, B♭7, A7, Dm, A7, Dm, A7, Dm, A7, Dm, F, F♯dim7, C, A7, D7, G7, G7♯5, C, Am, E7, Am, F7, Am, E7, Am, F7, D7, G7, C, E♭7, D7, G7, D.S. al Fine.

**MISS YOU**

Copyright © 1929 by Chappell & Co.  
Copyright Renewed

Words by CHARLES TOBIAS and HARRY TOBIAS  
Music by HENRY H. TOBIAS

### **Moderately**

EL/PL B

D7

G

I Miss You, \_\_\_\_\_ since you went a-way, dear. \_\_\_\_\_ Miss You \_\_\_\_\_ more than I can

say, dear. \_\_\_\_\_ Day - time, night - time, noth - ing I do \_\_\_\_\_ can make me for - get \_\_\_\_\_

**E<sub>b</sub>/B<sub>b</sub>**      **B<sub>b</sub>**      **D7**

that I still love you. Kiss you. — in my dreams I kiss you.

C7 E7 Cm7 E7

**whis - p'ring, —**    "Dar-ling how I Miss You." —    Tell me, — do you ev - er miss me —

**as**            **I**            **Miss**            **You.**            **I**            **You.** \_\_\_\_\_

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Copyright Renewed

## MISTER AND MISSISSIPPI

Words and Music by  
**IRVING GORDON**

### **Moderately**

The musical score consists of five staves of music. The first four staves are for a male voice (E♭, Cm, A♭, Adim7) and the fifth staff is for a female voice (B♭7). The lyrics are as follows:

**Male (E♭):**

- I can't re - call my moth - er I don't re - mem - ber dad
- cra - dle was the riv - er My school a riv - er boat
- Bet - ty May, I love you I love you, Bet - ty May } My
- Female: {* Dar - ling, how I love you What more is there to say }
- love a ti - ty vil - lage A qui - et coun - try town }

Mis - ter And Mis - sis - - sip - pi      Was all I ev - er had      Oh!  
 teach - er   was a gam - bler      The slick - est one a - float      My  
 love you   like a bare - foot boy      Loves a sum - mer day      The  
 house, a   lit - tle gar - den      With kid - dies run - ning 'round      I'd

*Female:* { I'd You'd }

teach - er was a gam - bler The slick - est one a - float  
 way a wan - d'ring gyp - sy Loves the chang - ing scenes  
 be a faith - ful hus - band I'd be a trust - ing friend

He  
Just  
Un

Mis - ter And Mis - sis - sip - pi Made me feel at home:  
taught me not to gam - ble On a pet ti - coat:  
like the rest - less riv - er Loves old New Or - leans:  
til I heard that steam - boat Com in' 'round the bend:

Oh!

Musical notation for the lyrics 'Mis - ter And Mis - sis - sip - pi' and 'Made me feel at home.' The notation consists of a single staff with six measures. The first measure contains four eighth notes. The second measure has one eighth note followed by a half note. The third measure has two eighth notes. The fourth measure has one eighth note followed by a half note. The fifth measure has two eighth notes. The sixth measure has one eighth note followed by a half note. The lyrics are written below the staff.

## MISTER MEADOWLARK

Copyright © 1940 (Renewed) by Donaldson Publishing Co.,  
Morley Music and Twentieth Century Fox Music

Words by JOHNNY MERCER  
Music by WALTER DONALDSON

**With a lilt**

The musical score consists of eight staves of music. The first staff starts with E♭ major 7. The lyrics are: "Mis - ter Mead - ow Lark, We've got an aw - ful lot of ser - e - nad - in' to do," followed by a Gm chord. The second staff starts with E♭ major 7. The lyrics are: "Mis - ter Mead - ow Lark, I'm just a cit - y slick - er and I'm count - ing on you," followed by a C7 chord. The third staff starts with Fm. The lyrics are: "She's got a coun - try guy who whis - tles, My whis - tle is thin," followed by a G7 chord. The fourth staff starts with F9. The lyrics are: "So when I be - gin, That's where you come in." The fifth staff starts with E♭ major 7. The lyrics are: "Mis - ter Mead - ow Lark, If you should cop a gan - der when I'm kiss - in' my chick," followed by a Fm chord. The sixth staff starts with E♭ major 7. The lyrics are: "Need - less to re - mark, I hope you'll have the de - cency to ex - it, But quick," followed by a Gm chord. The seventh staff starts with Fm. The lyrics are: "If miss - us M. thinks you're out step - pin' I'll make it all right," followed by a G7 chord. The eighth staff ends with a C7 b9 chord. The lyrics are: "Mis - ter Mead - ow Lark, Meet me in the dark to - night." The score includes two endings: ending 1 ends with an E♭ chord, and ending 2 ends with an A♭ chord.

*B-115**T-100*

## MISTER TOUCHDOWN, U.S.A.

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Words and Music by BILL KATZ,  
GENE PILLER and RUTH ROBERTS

**With Motion**

The musical score consists of nine staves of music. The first staff starts with F. The lyrics are: "They al - ways call him Mis - ter Touch - down, \_\_\_ They al - ways call him Mis - ter Team. \_\_\_" The second staff starts with Gm7. The lyrics are: "He can run \_\_\_ and kick and throw. \_\_\_ Give him the ball \_\_\_ and just look at him go. \_\_\_ Hip, hip, hoo -" The third staff starts with C7. The lyrics are: "ray for Mis - ter Touch - down, \_\_\_ He's gon - na beat 'em to - day. \_\_\_ So give a great big cheer for the" The fourth staff starts with Dm. The lyrics are: "he - ro of the year, Mis - ter Touch-down, \_\_\_ U. S. A. \_\_\_ We al - ways Touch-down, \_\_\_ U. S. A. \_\_\_" The score includes two endings: ending 1 ends with a G7 chord, and ending 2 ends with a F chord.

## MONA LISA

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Words and Music by JAY LIVINGSTON  
and RAY EVANS

**Slowly**

Mo-na Li-sa, Mo-na Li-sa men have named you; You're so like the la-dy with the mys-tic smile. Is it

Fm Bb7 Eb

on-ly 'cause you're lone-ly — they have blamed you for that Mo-na Li-sa strange-ness — in your smile? Do you

smile to tempt a lov-er, — Mo-na Li-sa, — or is this your way to hide a bro-ken heart? Man-y

Ab/Eb Ab

dreams have been brought to your door-step. They just lie there, and they die there. Are you

Abm Eb Bb7 Eb Eb7

warm, are you real, Mo-na Li-sa, or just a cold and lone-ly love-ly work of art? Mo-na art?

1 Eb 2 Eb

## A MONTH OF SUNDAYS

Copyright © 1949 by Chappell & Co.  
Copyright RenewedWords by JOHNNY MERCER  
Music by ROBERT EMMETT DOLAN

**Moderately**

I'm glad I wait-ed A Month Of Sun-days to find some -

G G#dim7 Am7 Bbdim7 G

bod-y like you. I've seen more day-breaks turn in - to lone-ly nights, Those

Em A7 Am7 D7 G G#dim7

signs of Broad-way should have that man-y lights. Have you tried wait-ing A

Am7 Bbdim7 G Em7 Dm7 G7 Cmaj7

Month Of Sun-days for just one dream to come true? I'll have to

Cm G Bbdim Am7 B7 Em A9

own up, That if you had-n't shown up, There'd on-ly be one thing to do, I'd

G G+ Am7 D7b9 1 G Am7 D7 2 G

wait for a mil-lion months of Sun-days for you. I'm you.

## MOOD INDIGO

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and Indigo Mood Music c/o The Songwriters Guild of America in the U.S.A.

Words and Music by DUKE ELLINGTON,  
IRVING MILLS and ALBANY BIGARD

**Slow swing**



You ain't been blue, — No, no, no. You ain't been blue, —  
 'Til you've had that Mood In-di-go. That feel - ing goes \_ steal-in' down to my shoes, while  
 I sit and sigh: — "Go 'long, blues." Al-ways get that Mood In - di - go,  
 since my ba - by said good - bye. In the eve - nin' when lights are low,  
 I'm so lone-some I could cry, 'cause there's no - bod - y who cares a - bout me, —  
 I'm just a soul who's blu - er than blue — can be. When I get that Mood In - di - go,  
 I could lay me down and die. die.

CODA

D.C. al Coda

"Go 'long, blues."

## MOON LOVE

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and Famous Music Corporation

Adapted from Tchaikovsky's  
Symphony No. 5, Second Movement  
Words and Music by MACK DAVID,  
MACK DAVIS and ANDRE KOSTELANETZ

**Flowing**



Will this be Moon moon Love — noth - ing but Moon Love? — Will you be gone when the  
 dawn comes steal - ing through? — Are these just moon fades a - way will my dreams come true? — Much as I  
 love you — don't let me love you — if I must pay for your kiss with lone - ly tears.  
 Say it's not Moon Love tell me it's true love. — Say you'll be mine when the moon dis - ap - pears.

## MOON RIVER

Copyright © 1961 (Renewed 1989) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HENRY MANCINI

**Slowly**

Moon River, wider than a mile, I'm cross - in' you in style some day. Old dream - mak - er, you heart - break - er, wher - ev - er you're go - in', I'm go - in' your way.

Two drift - ers, off to see the world. There's such a lot of world to see. We're af - ter the same rain - bow's end. wait - in' 'round the bend, my Huck - le - ber - ry friend, Moon Riv - er and me.

**C/E** **Am** **Dm7** **G9** **C** **A<sup>1</sup>b7** **A<sup>2</sup>b7** **D<sup>1</sup>b7** **C**

## MOONGLOW

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Copyright Renewed, Assigned to Mills Music Inc.  
and Scarsdale Music Corporation, New YorkWords and Music by WILL HUDSON,  
EDDIE DeLANGE and IRVING MILLS

**Smoothly**

It must have been Moon - glow, way up in the blue, it must have been

Moon - glow that led me straight to you; I still hear you say - ing. "Dear one, hold me

fast." And I start in pray - ing oh Lord, please let this last. We

seemed to float right thru the air, heav - en - ly songs seemed to come from

ev - 'ry - where: And now when there's Moon - glow way up in the

blue, I al - ways re - mem - ber that Moon - glow gave me you.

## MOONLIGHT AND ROSES

(Bring Mem'ries Of You)

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Words and Music by BEN BLACK,  
EDWIN H. LEMARE and NEIL MORET

Moderately, with expression

F Bb/F F C/F F F/A A<sub>b</sub>dim7 C7  
 Moon - light And Ros - es \_\_\_\_\_ bring won - der - ful mem - 'ries of you.  
 — C7 — C7 — C7 —  
 My heart re - pos - es \_\_\_\_\_ in beau - ti - ful  
 — C7 — C7 — C7 —  
 thoughts so true. June - light dis - clos - es \_\_\_\_\_ love's  
 — C7 — C7 — C7 —  
 old - en dreams spark - ling a - new. Bb6 Bbm F E<sub>b</sub>7  
 Moon - light And Ros - es \_\_\_\_\_  
 — D7 G7 C7 1 F C7 C+ 2 F —  
 Bring mem - 'ries \_\_\_\_\_ of you. you.

## MOONLIGHT BECOMES YOU

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Slowly with expression

F A<sub>m</sub>7 A<sub>b</sub>m7 Gm7 C7 F/A A<sub>b</sub>dim7 Gm7 C7<sub>b</sub>9 Cm6 D7 Gm7 C7  
 Moon-light Be - comes You, it goes with your hair. You cer - tain - ly know the right thing to  
 — A7 D7 D<sub>b</sub>9 B<sub>e</sub> C9 F A<sub>m</sub>7 A<sub>b</sub>m7 Gm7 C7 F/A A<sub>b</sub>dim7 Gm7 C7<sub>b</sub>9 Cm6 D7 —  
 wear. Moon-light Be - comes You, I'm thrilled at the sight, and I could get so ro -  
 — Gm7 C7 C7<sub>b</sub>9 F E<sub>b</sub>6 F6 F7<sup>#</sup>5 B<sub>b</sub> B<sub>b</sub><sup>+3</sup> E<sub>b</sub> F7 B<sub>b</sub> —  
 man - tic to - night. You're all dressed up to go dream-ing, now don't tell me I'm wrong, And  
 — Em7<sub>b</sub>5 A7<sub>b</sub>9 Dm G7 Gm7 C7 F A<sub>m</sub>7 A<sub>b</sub>m7 Gm7 C9 F/A A<sub>b</sub>dim7 —  
 what a night to go dream-ing, mind if I tag a - long? If I say I love you, I want you to  
 — Gm7 C7<sub>b</sub>9 Cm6 D7 Gm7 C9 A7 D7<sub>b</sub>9 G7 Gm7 G<sub>b</sub>7 F6 —  
 know it's not just be-cause there's moon-light, al - though Moon-light Be-comes You so.

# MOONLIGHT COCKTAIL

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By LUCKY ROBERTS and KIM GANNON

**Slowly**

G D7/A G/B B7 Em A7 E7/B A7/C# A7

Cou-pl - a jig-gers of moon-light and add a star.\_ Pour in the blue of a June night and one gui - tar.\_  
Now add a cou-pl - a flow - ers, a drop of dew,\_ Stir for a cou-pl - a ho - urs till dreams come true.\_

D7 A7/E 3 D7/F# D7 G Em7 Am7 D7

Mix in a cou-pl - a dream-ers and there you are.\_ Lov - ers hail the Moon - light Cock - tail.  
As to the num-ber of kiss - es, it's up to you.\_

2 Am C/E A9 D7 G6 B7 F#m7 B7 F#m7 B7

Moon - light cock - tails need a few.\_ Cool it in the sum-mer breeze,\_ Serve it in the star - light un - der -

Em B7 Em A7 Em7 A7 Em7 A7

neath the trees.\_ You'll dis-cov - er tricks like these \_ are sure to make your Moon-light

D7 G D7/A G/B B7 Em A7 E7/B A7/C#

Cock-tail please.\_ Fol-low the sim-ple di - rec-tions and they will bring\_ Life of an-oth-er com-plex - ion, where

A7 D7 3 A7/E 3 D7/F# Am C/E A9 D7 G6

you'll be king.\_ You will a-wake in the morn-ing and start to sing,\_ Moon - light cock - tails are the thing.\_

## **MOONLIGHT IN VERMONT**

Copyright © 1944 (Renewed 1972) Michael H. Goldsen, Inc.

Words and Music by JOHN BLACKBURN  
and KARL SUESSDORF

**Freely**

E♭6 Cm7 Fm7 E7♯9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Fm7 B♭7 E♭6 Cm7  
 Pen - nies in a stream, fall - ing leaves, a sy - ca-more, Moon-light In Ver - mont. I - cy fin - ger -

Fm7 E7♯9 E♭6 Cm7 D♭9 Fm7 B♭7sus E♭ Am11 D7  
 waves, ski trails on a moun-tain-side, snow - light in Ver - mont. Tel - e-graph ca - bles, they

Gmaj7 G♯dim7 Am11 A♭9♯11 Gmaj7 G6 B♭m11 E♭7  
 sing down the high-way and tra - vel each bend \_ in the road, peo - ple who meet \_ in this

A♭maj7 Adim7 B♭m11 E♭9 A♭ B♭7♯5♭9 E♭6 Cm7 Fm7 E7♯9 E♭6 Cm7  
 ro-man - tic set-ting are so hyp-no - tized \_ by the love - ly ev' - ning sum - mer breeze, warb - ling of a

D♭9 Fm7 B♭7sus E♭ Cm7 F9 E9 E♭maj9  
 mea-dow-lark, Moon - light In Ver - mont, you and I and Moon-light In Ver - mont.

## THE MOST BEAUTIFUL GIRL IN THE WORLD

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Bright Waltz**

Fmaj7 Fdim7 Fmaj7 Fdim7 Fmaj7

The Most Beau - ti - ful Girl In The World \_\_\_\_ Picks my ties out. \_\_\_\_ Eats my can - dy. \_\_\_\_

Fdim Gm7 C7 Am7 Abmaj7 Gm7

— Drinks my bran - dy, — The Most Beau - ti - ful Girl In The World! —

C11 Fmaj7 Fdim Fmaj7 Fdim7 Fmaj7

— The Most Beau - ti - ful Girl In The World \_\_\_\_ Is - n't Gar - bo. \_\_\_\_ Is - n't Die - trich - care. \_\_\_\_

Has a mort - gage, — what do I

Fdim7 Gm7 C7 Am7b5 To Coda  $\oplus$

but the sweet trick who can make me be - lieve it's a beau - ti - ful world. —

it's good - bye care when my slip - pers are next to the ones that be - long. —

D7sus D7 Dm9 G13b9 C Dm9 G13b9 C

Soc - ial? — not a bit! Nat - 'ral kind of wit, —

Am7 D7 Dm7 G7 E9 D9 Db9 C9 D.S. al Coda

She'd shine — an - y - where, — And she has - n't got plat - i - num hair! — The most

**CODA**

$\oplus$  D7sus D7 Gm7 G#dim F6 Bb9 F6

To the one and on - ly beau - ti - ful girl in the world! —

**M-O-T-H-E-R**  
 (A Word That Means The World To Me)

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Moderately

E $\flat$  E $\flat$ /G G $\flat$ dim7 Fm7 B $\flat$ 7  $\text{B}_\flat$ 7

"M" is for the mil - lion things she gave me, "O" means on - ly E $\flat$  G7/D

B $\flat$ 7 Eb E $\flat$  B $\flat$ 7 A $\flat$   $\text{B}_\flat$ 7

that she's grow - ing old, — "T" is for the tears were shed to save Eb

C7 F7 B $\flat$ 7 B $\flat$ 7 Eb

me, "H" is for her heart of pur - est gold, — "E" is for her

E $\flat$ /G G $\flat$ dim7 Fm7 B $\flat$ 7  $\text{B}_\flat$ 7

eyes with love - light shin - ing. "R" means right, and right she'll al - ways

G7 C7 Cdim7 B $\flat$ 7 B $\flat$ 7 Eb B $\flat$ m/D $\flat$  C7

be, — Put them all to - geth - er, they spell "MOTH - ER," A

Fm C7 Fm C7 Fm7 B $\flat$ 7  $\text{B}_\flat$ 7 Fm7 B $\flat$ 7  $\text{B}_\flat$ 7  $\text{E}_\flat$ dim A $\flat$ m6 E $\flat$

word that means the world to me. — me. The world to me.

## MORE TODAY THAN YESTERDAY

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By PAT UPTON

**Brightly**

Fmaj7 D F G Bb  
Gm7 C7 Fmaj7

I don't re - mem - ber what day it was; I did - n't no - tice what

Gm7 C7 Fmaj7 Gm7 C7 Fmaj7

time it was. All I know is that I fell in love with you. — And if

Am Bbmaj7 Gm7 C7 Fmaj7

all my dreams come true, I'll be spend - ing time with you. Ev - 'ry day's\_ a new day in  
mor - row's date \_ means spring-time's just a

Gm7 C7 Fmaj7 Gm7 C7

love with you. With each day comes a new way of lov - ing you. I

day a - way. Cu - pid, we don't need you now, be on your way.

Fmaj7 Gm7 C7 Am

Ev - 'ry time I kiss your lips my mind starts to wan - der. If all my dreams come  
thank the Lord for love like ours that grows ev - er strong - er. And I al - ways will be

Bbmaj7 Gm7 C7 B7 Bbmaj7 A7sus

true, I'll be spend - ing time with you, Oh! } I love you More - To - day - Than Yes - ter - day,

A7 Bbmaj7 Gm7 A7sus A7 Bbmaj7

I know you feel the same way too, Oh! } I love you More - To - day - Than Yes - ter - day.

A7sus A7 Dm7 G7 Gm7

But not as much as to - mor - row. I love you More - To - day - Than Yes - ter - day.

But \_ dar - ling not as much as to - mor - row. I love you More - To - day - Than Yes - ter - day.

1 C. 2 C7b9 Fmaj7 Gm7 C7 Repeat and Fade

row — To - row. — Ev - 'ry day's a new day. — Ev - 'ry time I love you. —  
Ev - 'ry way's a new way. — Ev - 'ry time I love you. —

## MOUNTAIN GREENERY

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Moderato**

C Am Dm7 G7 C Am Dm7 G7 C F

In a Moun - tain Green - er - y, where God paints the scen - er - y, just two

D7 G Am7 Bbdim7 G/B C Am Dm7 G7

cra - zy peo - ple to - geth - er; While How you we love love your lov - er, let

C Am Dm7 G7 C F D7

blue skies be pests your cov - er - let, when it rains, we'll laugh - at the in  
where no pest are er - ing, no, dear, ma - ma holds - us in

G Am7 Bbdim7 G/B C7#5 F6 C7  
 weath - er. And if you're good I'll search for wood,  
 teth er! Mos qui - tos here won't bite you, dear; —

F6 Fm6 Em7 D7 Dm7/G G7  
 so you can cook while I stand look ing.  
 I'll let them sting me on the fin ger.

C Am Dm7 G7 C Am Dm7 G7  
 Beans could get no keen - er re cep tion in a bean - er - y,  
 We could find no clean - er re treat from life's ma - chin - er - y,

C Am Dm7 G7 1 C Dm7 G7 2 C  
 bless our Moun - tain Green - er - y home! \_\_\_\_\_  
 than our Moun - tain Green - er - y home! \_\_\_\_\_

## MR. ED

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Words and Music by RAY EVANS  
 and JAY LIVINGSTON

Moderately, with humor

C G7  
 A horse is a horse, of course, of course, and no one can talk to a horse, of course. That

C  
 is, of course, un - less the horse is the fa - mous Mis - ter Ed. Go right to the source and

G7  
 ask the horse, he'll give you the an - swer that you'll en-dorse; He's al - ways on a stead - y course.

C F Edim F Fdim F Fdim  
 Talk to Mis - ter Ed! Peo - ple yak - ki - ty - yak a streak and waste your time o'

F C Cdim C D7 G7  
 day; But Mis - ter Ed will nev - er speak un - less he has some-thing to say! A

C G7  
 horse is a horse, of course, of course, and this one - ll talk 'til his voice is hoarse. You nev - er heard of a

F#9 G9 N.C. G7  
 talk - ing horse? Well, lis - ten to this, I \_\_\_\_\_ am Mis - ter

1 C N.C. G13 2 C Dm7 G7 C  
 Ed! \_\_\_\_\_ I Ed! \_\_\_\_\_

## MR. LEE

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Words and Music by HEATHER DIXON, HELEN GATHERS,  
JANICE POUGHT, LAURA WEBB and EMMA RUTH POUGHT

Rhythmically

F Gm7 C7 F Gm7  
One two three look at Mis - ter Lee, — three four five look at him

C7 F Dm Gm7 C7 F Dm Gm7 C7 F Dm  
jive, Mis - ter Lee, Mis - ter Lee, Oh! Mis - ter Lee, Mis - ter Lee, Mis - ter Lee, Oh! Mis - ter Lee, Mis - ter Lee, Mis - ter Lee, Oh!

Gm7 C7 To Coda F C7 F  
Mis - ter Lee, Mis - ter Lee. { I met my sweetie Here comes Mister Lee. his name is Mis - ter Lee. He's com - in' for Lee.

B♭7 F  
I met my sweetie his name is Mis - ter Lee. He's the hand-som-est me. Here comes Mister Lee he's com - in' for me. He's my lov - er

C7 Gm7 F  
sweetie boy that you ev - er did see. My heart is ach - in' for you Mis - ter Lee. for and do your

B♭7 F  
Lee, My heart is ach - in' for you Mis - ter Lee. 'Cause I love you stuff. Come on, Mister Lee, and do your stuff. 'Cause you're gon-na be

C7 Gm7 F 1 2 D.S. al Coda  
so mine and I'll nev - er let you go. Mis - ter Lee. —

CODA F C7 F  
Lee. —

## MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

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Words and Music by  
TREVOR PEACOCK

Shuffle beat

C Em7 Dm7 G7 C Em7 Dm7 G7 C Em7 Dm7 G7  
Mis - sis Brown You've Got A Love - ly Daugh - ter, Girls as sharp as her are some-thing  
She wants to re - turn those things I bought her, Tell her she can keep them just the  
If she finds that I've been 'round to see you, Tell her that I'm well and feel - in'

C Em7 Dm7 G7 Am C Am 1 2 Am C Am  
rare; same; fine; But it's sad, } 1., 2. She does - n't love me now, She's made it  
Things have changed, — Don't let on, } 3. Don't say she's broke my heart, I'd go down

C Em C To Coda F G7 1 2 B♭7 E♭ Gm  
clear e - nough, It ain't no good to pine. Walk - in' a - bout,

A♭ B♭ G♭ B♭m B♭ G7 D.C. al Coda  
on my knees, but it's no good to pine. — Even in a crowd, well, You'd pick 'er out, Made a bloke feel so proud.

CODA F G7 C Em7 Dm7 G7 C Dm7 G7  
pine. — Mis - sis Brown You've Got A Love - ly Daugh - ter. —

Repeat and Fade

## THE MUSIC GOES 'ROUND AND AROUND

Copyright © 1935 by Chappell & Co.  
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Words by RED HODGSON  
Music by EDWARD FARLEY and MICHAEL RILEY

Moderately bright

Musical score for 'The Music Goes 'Round and Around'. The score consists of four staves of music with lyrics. The first staff starts with C, followed by chords C/E, Eb dim7, Dm7, and G7. The lyrics are: 'I blow through here; The Mu-sic Goes 'Round and A-round. Whoa-ho - ho - ho - ho - ho and it comes up here.' The second staff starts with C, followed by Dm7, Eb dim7, C/E, and C. The lyrics are: 'I push the first valve down. The mu-sic goes down and a-round. Whoa - ho - ho, ho, ho, and it comes up here.' The third staff starts with Dm7, followed by G7, C, E7, Am, and E7. The lyrics are: 'ho, ho, ho, ho, and it comes up here. I push the mid - dle valve down. The mu-sic goes down a - round be - low, be - low, be - low, dee-dle-dee ho - ho - ho.' The fourth staff starts with Am, followed by E7, Am, E7, Am, E7, Am, G, and D7. The lyrics are: 'down. The mu-sic goes down a - round be - low, be - low, be - low, dee-dle-dee ho - ho - ho.' The fifth staff starts with G9, followed by Gdim7, G7, C, Dm7, Eb dim7, C/E, and C. The lyrics are: 'List-en to the ja - azz come out. I push the oth - er valve down. The Mu-sic Goes 'Round And A - round. Whoa-ho - ho - ho - ho - ho, and it comes out here.' The sixth staff starts with C/E, followed by Eb dim7, Dm7, G7, 1 C, D7, G7, and 2 C. The lyrics are: 'round. Whoa-ho - ho - ho - ho - ho, and it comes out here. I here.'

## THE MUSIC IS THE MAGIC

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Words and Music by  
ABBEY LINCOLN

Moderately with drive

Musical score for 'The Music Is The Magic'. The score consists of four staves of music with lyrics. The first staff starts with Dm, followed by A7. The lyrics are: 'The mu - sic is the ma - gic of a se - cret world, a se - cret world, a se - cret world, a se - cret world.' The second staff starts with Dm, followed by A7. The lyrics are: 'The mu - sic is the ma - gic of a se - cret world, a se - cret world, it's a world se - cret world.' The third staff starts with Bb7, followed by A7, 1-5 Dm, and 6 Dm. The lyrics are: 'that is al - ways with-in.' The fourth staff starts with Bb7, followed by A7, Dm, 1, and 2. The lyrics are: 'It's a world that is al - ways with-in. It's a world.'

## Additional Lyrics

2. The music is the magic and the hiding place,  
Hiding place, hiding place,  
The music is the magic and the hiding place,  
It's a place where the spirit is home,
4. The music is the magic through the raging storm,  
Raging storm, raging storm,  
The music is the magic through the raging storm,  
The storm that is over again,
3. The music is the magic of a secret world,  
Secret world, secret world,  
The music is the magic of a secret world,  
It's a world that is always within,
5. The music is the magic of a secret world,  
Secret world, secret world,  
The music is the magic of a secret world,  
It's a place where the spirit is home,
6. The music is the magic of a secret world,  
Secret world, secret world,  
The music is the magic of a secret world,  
It's a world that is always within.

## MUSIC MAKERS

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Words by DON RAYE  
Music by HARRY JAMES

Moderately

Fm7 Bb7 Fm7 Bb7 Eb Fm7 Bb7  
Though the man's dead, some - where I read Shake - speare once said, "You folks can have the men who make laws,  
Fm7 Bb7 Eb Fm7 Bb7 Fm7 Bb7  
give me the Mu - sic Mak - ers." I'd give my vote just for one note  
Eb Fm7 Bb7 Fm7 Bb7 Eb  
Men - dels - sohn wrote, and let you have the men who makes laws, give me the Mu - sic Mak - ers.  
G7 A9 G9 C9 D9 C9  
Clas - sic mu - sic or low - down, I like op - 'ra or eight beats  
F7 G9 F9 C9 Gbdim7 Fm7 Bb7 Fm7 Bb7  
there's no need for a show - down Crit - ics say they're all great beats! So, let me re - peat,  
Fm7 Bb7 Eb Fm7 Bb7  
give me a beat rhyth - mic or sweet, and you can have the men who make laws,  
Fm7 Bb7 Eb 1 E9 2 Eb  
give me the Mu - sic Mak - ers. Mak - ers.

(Put Another Nickel In)  
**MUSIC! MUSIC! MUSIC!**TRO - © Copyright 1949 (Renewed 1977) and 1950 (Renewed 1978)  
Cromwell Music, Inc. and Chappell & Co.Words and Music by STEPHAN WEISS  
and BERNIE BAUM

Moderately

F G7 C7 F  
Put an - oth - er nick - el in, in the nick - el - o-de - on All I want is hav - ing you and Mu - sic! Mu - sic!  
C7#5 F G7 C7  
Mu - sic! I'd do an - y - thing for you an - y - thing you want me to all I want is kiss - ing you and  
F C7 F C7  
Mu - sic! Mu - sic! Mu - sic! Clos - er, my dear, come clos - er. The ni - cest part of an - y  
F F#dim7 Gm7 G C7 F  
mel - o - dy is when you're danc - ing close to me. So, put an - oth - er nick - el in, in the nick - el -  
G7 C7 F 1 C7#5 2  
o - de - on All I want is lov - ing you and Mu - sic! Mu - sic! Mu - sic! Mu - sic!

## MUTUAL ADMIRATION SOCIETY

Words by MATT DUBEY  
Music by HAROLD KARR

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Copyright Renewed

Moderately

N.C.

We be - long to a Mu - tu - al Ad - mi - ra - tion So - ci - e - ty. My  
 ba-by and me. We be - long to a Mu - tu - al Ad - mi - ra - tion So -  
 ci - e - ty!  
 She thinks I'm hand-some and I'm smart, I think that she's a work of art. She says that  
 She says, "Oh, you're the sweet-est one." I say, "No, you're the sweet-est one." She claims that  
 I'm the great-est man, and like-wise, I'm her big-est fan. I say her kiss-es are like wine, she says they're  
 I'm a na-t'ral wit, I say it's just the op-po - site. The on - ly fight-in' that we do is just who  
 F C#dim7 F7 Bb F  
 not as good as mine, And that's the way we pass the time of day! My ba - by and me, Oh  
 loves who more than who, And we go on like that from night 'til dawn! My ba - by and me, Oh  
 F C7 Cdim7 C7 F N.C. Last time  
 D.S. al Fine

GER 11-34  
T-130

## MY BABY JUST CARES FOR ME

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

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Medium Swing G To Coda

My ba - by don't care for shows, rings, My ba - by don't care for clothes,  
 My ba - by don't care for rings, Or oth - er ex - pen - sive things,

Gmaj7/B Bbdim7 Am7 B7

My Ba - by Just Cares For Me! My ba - by don't care for

Em A7 D7 D.C. al Coda

furs and la - ces, My ba - by don't care for high - toned pla - ces.

CODA E7b9 E7 Am

She's sen - si - ble as can be,

F#7 Bm E7 Am A7 D7 G

My ba - by don't care who knows it, My Ba - by Just Cares For Me!

## THE MUSIC OF THE NIGHT

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by PolyGram International Publishing, Inc.

Music by ANDREW LLOYD WEBBER  
Lyrics by CHARLES HART and RICHARD STILGOE

Moderately Slow

Night-time sharpens, heightens each sensation; darkness stirs and wakes imagination.  
Slowly, gently night unfurls its splendor; grasp it sense it, tremulous and tender.  
Floating, falling sweet intoxication. Touch me, trust me, sa-vour each sensation.

To Coda

Silently the senses abandon their defenses.  
Turn your face away from the garish light of day, turn your  
Let the dream begin, let your darker side give in to the

12 G<sub>b</sub> C<sub>b</sub> G<sub>b</sub> D<sub>b</sub>/A<sub>b</sub> G<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>7 D<sub>b</sub> B

thoughts away from cold, unfeeling light and listen to The Music Of The Night. Close your eyes and sur-ren-der to your

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

dark-est dreams! Purge your thoughts of the life you knew before! Close your eyes, let your spir-it start to soar, and you'll

F<sub>m</sub> C F D<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> D<sub>b</sub> A<sub>b</sub>/D<sub>b</sub> D<sub>b</sub> A<sub>b</sub>/D<sub>b</sub>

live as you've nev-er lived be-fore. Soft-ly, deft-ly, mu-sic shall ca-ress you. Hear it, feel it,

G<sub>b</sub> A<sub>b</sub> G<sub>b</sub> D<sub>b</sub> G<sub>b</sub> D<sub>b</sub> G<sub>b</sub> C<sub>b</sub> G<sub>b</sub>

se-cret-ly pos-sess you. O-pen up your mind let your fan-ta-sies un-wind in this dark-ness which you know you can-not

D<sub>b</sub>/A<sub>b</sub> G<sub>b</sub>/A<sub>b</sub> A<sub>b</sub>7 D<sub>b</sub> B E

fight, the dark-ness of The Music Of The Night. Let your mind start a jour-ne-y through a strange, new world; leave all

A E<sub>b</sub> A<sub>b</sub> A<sub>b</sub>7 D<sub>b</sub> F<sub>m</sub> C D.C. al Coda F

thoughts of the world you know be-fore. Let your soul take you where you long to be! On-ly then can you be-long to me.

## CODA

The musical score consists of three staves of music. The first staff starts with a key signature of one flat (G♭) and includes lyrics: "pow - er of the mu - sic that I write, the pow - er of The Mu - sic Of The Night." The second staff begins with a key signature of one flat (D♭) and includes lyrics: "You a - lone can make my song take flight, help me make The Mu-sic Of The Night. \_\_\_\_\_". The third staff continues with a key signature of one flat (G♭) and includes lyrics: "You a - lone can make my song take flight, help me make The Mu-sic Of The Night. \_\_\_\_\_". Chords indicated above the staff include G♭, C♭, G♭, D♭/A♭, G♭/A♭, A♭7, D♭, A♭/D♭, D♭, A♭/D♭, G♭, D♭/A♭, G♭/A♭, A♭7, G♭, E♭m, Dm, C, D♭.

## MUSIC, MAESTRO, PLEASE

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Words and Music by HERB MAGDISON  
and ALLIE WRUBEL

Moderately

The musical score consists of eight staves of music. The first staff starts with a key signature of one sharp (G♯) and includes lyrics: "To - night \_\_\_\_ I must - n't think of her, Mu - sic, Maes - tro, Please! To - night \_\_\_\_ I must - n't think of him, Mu - sic, Maes - tro, Please! To -". Chords indicated above the staff include G, B7, E9. The second staff continues with lyrics: "night, \_\_\_\_ to-night I must for - get how much I need her, So, Mis - ter Lead - er night, \_\_\_\_ to-night I must for - get those pre - cious ho - urs, But no hearts and flow - ers,". Chords indicated include A9, Am9, D7♯5, G/B, B♭dim7, Am7, D7. The third staff starts with G and includes lyrics: "play \_\_\_\_ your lilt - ing mel - o - dies, Rag-time, Jazz - time, Swing, an - y old play \_\_\_\_ your lilt - ing mel - o - dies, Rag-time, Jazz - time, Swing, an - y old". The fourth staff continues with lyrics: "thing, \_\_\_\_ To help me ease the pain, That sol - i - tude can bring. She used to like thing, \_\_\_\_ To help me ease the pain, That sol - i - tude can bring. She used to like". Chords indicated include A9, Am9, D7♯5, G, Am7, G, G7. The fifth staff starts with C and includes lyrics: "waltz - es, So please, don't play a waltz. She danced di - vine - ly and I loved her so, But waltz - es, So please, don't play a waltz. He danced di - vine - ly and I loved him so, But". Chords indicated include C, G7, G+, C, A7, D, Em7, A7. The sixth staff continues with lyrics: "there I go. To - night \_\_\_\_ I must - n't think of her, No more mem - o - ries, Swing there I go. To - night \_\_\_\_ I must - n't think of him, No more mem - o - ries, So". Chords indicated include Am7, D7♯5, G, B7, E9. The seventh staff starts with C and includes lyrics: "out, \_\_\_\_ to-night I must for - get, Mu - sic, Maes-tro, Please! To - play! \_\_\_\_ to-night I must for - get, Mu - sic, Maes-tro, Please! To -". Chords indicated include C, Cm, G, E♭7, Am7, D7. The eighth staff concludes with a two-measure ending: "1 G | D7 | 2 G |".

## MY BLOCK

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Words and Music by JIMMY RADCLIFFE  
and CARL SPENCER

Moderately

F F6 F F6 F F6 F

(Shang-a-lang-lang; shang-a-lang-lang;) I'd be so a-shamed to — meet you if you came to —  
Would you still love me if — you should ev - er see me on —

C7 F

my — block, (my — block,) so when we had a date I'd — meet you some-where in the heart of — town.  
my — block? The feel-ing that you feel would be lost a - mong the steel and — stone.

B♭m F

And when you took me home we'd — go no - where near my — block, — 'cause I  
You nev - er see a flow - er grow, oh no not on my, my, my, my block. And

C7 F

led you to be - lieve that I lived in a bet - ter part of — town.  
when the sun goes down a stran-ger should-n't walk a lone.

1 2

## MY BLUE HEAVEN

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Lyric by GEORGE WHITING  
Music by WALTER DONALDSON

Moderately

E♭

When Whip-poor-wills call — and ev -'ning is nigh — I hur - ry to  
right — a lit - tle white light — Will lead you to

F7 B♭7 E♭ A

My My Blue Blue Heav - en. A turn to the Heav - en.

E♭7 A♭ C7 Fm

You'll see a smil - ing face, a fire - place, a co - zy room,  
a lit - tle nest that's nes - tled where the ro - ses bloom, Just Mol - lie and

E♭ B♭7 E♭ Edim7 B♭7 N.C.

me — And ba-by makes three, — We're hap - py in My Blue Heav - en.

## MY BUDDY

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and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

**Slowly**

Nights are your long voice, since the you touch went of your a - way, hand, Just think long a - bout know you that

all you thru un - der - stand; } My Bud - dy, \_\_\_\_\_ My Bud - dy, \_\_\_\_\_ { No Your

Bud - dy quite so true. \_\_\_\_\_ miss - es you. \_\_\_\_\_

Chords: G, G#dim7, D7, G/B, Bbdim7, Am7, D7, G, G7/F, E7, Am, A7, D7, A9, D7, G.

## MY FAVORITE THINGS

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Lively, with spirit**

Rain - drops on ros - es and whis - kers on kit - tens. Bright cop - per ket - tles and

Cream col - ored po - nies and crisp ap - ple stru - dels, Door - bells and sleigh - bells and

warm wool - en mit - tens, Brown pa - per pack - ag - es tied moon up on with their string, wings,

schnitz - el with noo - dles, Wild geese that fly with the tied moon up on with their string, wings,

These are a few of My Fa - vor - ite Things. Girls in white

A

dress - es with blue sat - in sash - es, Snow-flakes that stay on my nose and eye - lash - es,

Am D9 G C G C

Sil - ver white win - ters that melt in - to springs, These are a few of My

F#m7b5 B7 Em F#m7b5 B7 Em

Fa - vor - ite Things. When the dog bites, When the bee sting, When I'm

C A7

feel - ing sad, \_\_\_\_\_ I sim - ply re - mem - ber My Fa - vor - ite Things and

G C G C G D7b9 D7 G D7 G

then I don't feel so bad. \_\_\_\_\_

## MY CUP RUNNETH OVER

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Words by TOM JONES  
Music by HARVEY SCHMIDT

**Moderately**

Some - times in the morn - ing when shad - ows are deep, I lie here be - side you, just  
watch - ing you sleep, And some-times I whis - per what I'm think - ing of: My Cup Run - neth  
O - ver with love. Some - times in the ev - 'ning when you do not  
see, I stud - y the small things you do con - stant - ly. I mem - or - ize  
mo - ments that I'm fond - est of: My Cup Run - neth O - ver with love.

## MY FOOLISH HEART

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Words by NED WASHINGTON  
Music by VICTOR YOUNG

**Slowly and expressively**

The night is like a love-ly tune. Be - ware My Fool-ish Heart! How white the ev-er con-stant moon; Take  
care My Fool-ish Heart! There's a line be-tween love and fas - ci - na - tion that's hard to see on an eve-night such as  
this. For they both give the ver - y same sen - sa - tion when you're lost in the ma-gic of a kiss. {His}  
{Her}  
lips are much too close to mine. Be - ware My Fool-ish Heart but should our ea-ger lips com-bine then  
let the fire start For this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a -  
part. It's love this time, it's love. My Fool - ish Heart. The Heart.

## MY IDEAL

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words by LEO ROBIN  
Music by RICHARD A. WHITING and NEWELL CHASE

**Slowly**

Eb C9 Fm7 Db7 C7 F9 Bb7 Fm  
 Will I ev - er find the {girl boy} in my mind. The one who is My I - deal. May- be {she's he's} a dream and  
 Bb7 G7#5 Cm F9 B7 Bb7 Eb C9  
 yet {she he} might be Just a-round the cor - ner wait - ing for me Will I rec - og-nize a  
 Fm7 Db7 C7 F7 Fm7 Abm  
 light in {her his} eyes That no oth - er eyes re - veal. {Or will I pass {her him} by and  
 Al tho' {she he} may be late I

# MY LITTLE CORNER OF THE WORLD

Copyright © 1960 (Renewed) by Emily Music

Words by BOB HILLIARD  
Music by LEE POCKRISS

#### **Moderately**

Moderately

E♭ Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

Oh come — a - long with me To My Lit - tle Cor - ner Of The World And dream — a lit - tie

Fm7 B♭7 E♭ E♭7 A♭ Adim7

dream In My Lit - tle Cor - ner Of The World You'll soon for - get there's

E♭ C7 Fm7 B♭7

an - y oth - er place — To - night my love we'll share a sweet em - brace — And

E♭ Fm7 B♭7 Fm7 B♭7 Fm7 B♭7 Fm7 B♭7

if — you'd care to stay in My Lit - tle Cor - ner Of The World Then we — can hide a - way In

E♭ E♭7 A♭ Adim7 E♭ C7

My Lit - tle Cor - ner Of The World I al - ways knew I'd find some-one like you — So

Fm7 B♭7 E♭ 1 Fm7 B♭7 2 E♭ A♭m6 E♭

wel - come to My Lit - tle Cor - ner Of The World. — Oh World. —

# MY HEART BELONGS TO DADDY

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Words and Music by  
COLE PORTER

**Brightly**

Cm

While tear - ing off — a game of golf — I may make a play for the cad - dy; but

G7 Fm G7 Cm G7 $\sharp$ 5

when I do — I don't fol - low through — 'cause My Heart Be - longs — To Dad - dy. If

Cm

I in - vite — a boy some night — to dine on my fine fin - nan had - die, I

G7 Fm G7 Cm

just a - dore — his ask - ing for more, — but My Heart Be- longs — To Dad - dy. Yes, My

G7

Heart Be - longs — To Dad - dy, so I sim - ply could - n't be bad. Yes, My

C

Heart Be - longs — To Dad - dy, da - da, da - da - da, da - da - da - ad! So I

G7 C C7 F

want to warn — you, lad - die tho' I know you're per - fect - ly swell, that My

Fm C Dm7 $\flat$ 5 G7 C

Heart Be - longs — To Dad - dy — 'cause my dad - dy, he treats it so well.

## MY SILENT LOVE

Copyright © 1932 (Renewed 1959) by Famous Music Corporation

Words by EDWARD HEYMAN  
Music by DANA SUESSE

**Slowly**

E♭ B♭+ E♭ Gm7♭5 C7 Fm

I \_\_\_\_\_ reach for you like I'd reach for a star, wor - ship - ping you from a - far,

A♭m B♭7 E♭ Fm7 B♭7♯5 E♭ B♭+ B♭+ B♭+

liv - ing with My Si - lent Love. I'm \_\_\_\_\_ like a flame dy - ing out in the

E♭ Gm7♭5 C7 Fm A♭m B♭7 E♭

rain, on - ly the ash - es re - main, smould'ring like My Si - lent Love.

E♭7      A♭      A♭m      E♭      3      A♭  
 How I long to tell all the things I have planned. Still, it's

A♭m      F7      3      B♭7      E♭      3      B♭+ 3      3  
 wrong to tell, you would not un - der - stand. You'll go a - long nev - er dream-ing I

E♭      Gm7b5 3      C7 3      Fm      A♭m 3      B♭7 3      E♭  
 care, lov - ing some-bod - y some-where, leav - ing me My Si - lent Love.

## MY SHIP

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Words by IRA GERSHWIN  
Music by KURT WEILL

Moderately slow

F      D7      Gm7      C7      F      D7      Gm7      C7      F      D7  
 My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a

Gm      A7      Dm7      G7      Gm7      C7      F      D7      Gm7      C7      F      D7  
 par - a - dise in the hold. My ship's a - glow with a mil - lion pearls and ru - bies fill each

Gm7      C7      F      D7      Gm      A7      Dm      Gm7      F      D7      Gm7      C7  
 bin; the sun sits high in a sap - phire sky when my ship comes in. I can wait the years 'til

Gm7      C7      Gm7      C7      F      E7      Am      Dm7      Am      Dm7      G7      Gdim7  
 it ap - pears one fine day one spring, but the pearls and such they won't mean much if there's miss - ing just one

G7      C9      F      D7      Gm7      C7      F      D7      Gm7      C7      F      D7  
 thing. I do not care if that day ar - rives, that dream need nev - er be, if the ship I sing does-n't

Gm      A7      1 Dm      Gm7      C7      F      C7      2 Dm      C7      F      C7      F      Dm  
 al - so bring my own true love to me. My own true love to me, if the ship I sing does-n't

B♭      C7      F      Dm7      Gm7b5      C7      F      D♭7      F  
 al - so bring my own true love to me.

## MY HEART CRIES FOR YOU

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Copyright Renewed

Music by PERCY FAITH  
Lyrics by CARL SIGMAN

Moderately

B<sub>b</sub>

If you're in Ar-i-zo-na I'll fol-low you, If you're in Min-ne-so-ta I'll bloom has left the ros-es since you left me. The birds have left my win-dow since

F7

be there too. You'll have a mil-lion chanc-es to start a-new, Be-cause my love is you left me. I'm lone-ly as a sail-boat that's lost at sea, I'm lone-ly as a

B<sub>b</sub> F7 B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> Edim7

end-less for you. hu-man can be. { My Heart Cries For You, sighs for you, dies for you; And

F7 B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> Cm7 F7 B<sub>b</sub> B<sub>b</sub>6

my arms long for you, Please come back to me. { The me. }

## MY HEART STOOD STILL

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Words by LORENZ HART  
Music by RICHARD RODGERS

Slow, but liltingly

F G<sup>#</sup>dim7 Gm7 C7 F F+ Gm7 C7 F F+

I took one look at you, that's all I meant to do; And then { My  
My feet could step and walk, my lips could move and talk, And And yet } My

B<sub>b</sub>6 C9 1 F Gm7 C7 2 F B<sub>b</sub>6 F Fm6

Heart Stood Still! { Still! Though not a sin-gle word was  
spoken, I could tell you knew, that un-felt clasp of hands told me so  
well you knew. I never lived at all, un-till the  
thrill of that mo-ment when My Heart Stood Still. }

## MY LITTLE GIRL

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Cheerfully

B<sub>b</sub>

My Lit-tle Girl, You know I love you, And I long for you each

F7

day My Lit-tle Girl, I'm dream-ing of you, Tho' you're man-y

B<sub>b</sub> F+ B<sub>b</sub> B<sub>b</sub> D<sub>b</sub>dim7

miles a-way. I see the lane down in the wild-wood, Where you

Fm7 B♭7 B♭7♯5 E♭ G7/D Cm G7♯5 C7  
prom - ised to be true. My Lit - tle Girl, I know you're wait - ing,  
And I'm com - ing back to you. My Lit - tle you.

I B♭ Bdim7 F7 2 B♭ E♭m6 B♭6

## MY LUCKY STAR

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Words and Music by B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Moderately

F  
I'd like to find My Luck - y Star, Its ti - ny light has gone a - stray, When  
Gm Gm(maj7) Gm Gm(maj7) Gm G7 Gm7/C C7 F  
fate de - signed My Luck - y Star, There must have been a hol - i - day. Why can't I be as  
D7 D7b9 Gm D7 Gm7 B♭m/D♭  
oth - ers are Whose lives are like the month of May? Be good to me, My  
F/C G7 Gm7 G7 C7 1 F G7 C9 2 F  
Luck - y Star, And send the one I love my way! I'd way!

## MY MAMMY

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Words by SAM M. LEWIS and JOE YOUNG  
Music by WALTER DONALDSON

Slowly, with expression

C Em F C F C F F7 C F C  
Mam - my, Mam - my, The sun shines East, the sun shines West, But I've just learned where the  
D9 G7 Ddim7 E7 A9 A7 G E♭7 Am7  
sun shines best. Mam - my, Mam - my, My heart strings are tang-led a - round Al - a -  
D7 G7 C  
bam - y. I'se a - com - in' C7 sor - ry that I made you wait,  
F D7 G7 C Em F  
I'se a - com - in' hope and pray I'm not too late, Mam - my, Mam -  
C F#dim7 C D7 G7 1 C G7 2 C  
my, I'd walk a mil - lion miles for one of your smiles, My Mam - my, my.

## MY HEART SINGS (ALL OF A SUDDEN)

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English Words and Music by HAROLD ROME,

JAMBLAN and HERPIN

French Words by JAMBLAN

Moderately

C G9  
 All of a sud - den My Heart Sings,  
 All of a sud - den My Heart Sings,  
 When I re - mem - ber lit - tle  
 When I re - mem - ber lit - tle

C9 C7 F Fm  
 things, The way you dance and hold me tight,  
 things, Your voice up - on the tel - e - phone,  
 The way you kiss and say good-night,  
 The lit - tle laugh that's all your own,

C Gm A7 D9  
 The cra - zy things we say and do,  
 The way a smile lights up your eyes,  
 The fun it is to be with you,  
 The way you look up in sur -prise,

G9 C  
 The mag - ic thrill that's in your touch,  
 The mag - ic thrill that's in your touch,  
 Oh, dar - ling, I love you so much.  
 Oh, dar - ling, I love you so much.

Am Em  
 The se - cret way you press my hand,  
 The fun - ny way you hold your head,  
 To let me know you un - der - stand,  
 The cra - zy things you've of - ten said,

Fmaj7 F7 C C7  
 The wind and rain up - on your face,  
 The way your hair won't stay in place,  
 The breath-less world of your em - brace,  
 The wind and rain up - on your face,

F Fm C A7  
 Your lit - tle laugh and half sur -prise,  
 The way you hold my hand at shows,  
 The star - light gleam-ing in your eyes,  
 The way you wrin - kle up your nose,

D7 G7 C 1 G7 2 C  
 Re-mem-b'ring all those lit - tle things,  
 Re-mem-b'ring all those lit - tle things,  
 All of a sud-den My Heart Sings.  
 All of a sud-den My Heart Sings.

## French Lyrics

En écoutant chanter mon cœur chanter,  
 Je vous retrouve à mes côtés,  
 Me serrant très fort pour danser,  
 Guettant la nuit pour m'embrasser,  
 Murmurant des folies tout bas,  
 Me forçant à rire aux éclats,  
 Ou me faisant fermer les yeux,  
 Avec un frisson merveilleux.  
 Me présent doucement les doigts,  
 Comprénant mes secrets émois,  
 Prenant l'air d'un enfant gâré,  
 Quand vous voulez tout emporter,  
 Et soudain les yeux éperdus,  
 Me rendant mon bonheur perdu:  
 Tout redévient réalité,  
 En écoutant mon cœur chanter.

En écoutant chanter mon cœur,  
 Je trouve encore avec ferveur,  
 Votre voix grave au bout du fil,  
 Votre sourire de profil,  
 Le bleu de vos yeux attendris,  
 Leur éclair quand ils sont surpris,  
 Votre bouche d'un rouge éclatant,  
 O cherie je vous aimant.  
 Et votre petit air coquin,  
 Quand vous allez blaguer quelqu'un,  
 Votre nez drôlement plissé,  
 Votre main douce à caresser,  
 Vos cheveux blonds comme les blés,  
 Toujours entraîné de s'envoler:  
 Tout redévient réalité,  
 En écoutant mon cœur chanter.

## MY TRULY, TRULY FAIR

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Words and Music by  
BOB MERRILL

Brightly

The musical score consists of six staves of music in common time, key signature of one flat. The vocal line includes lyrics and chords indicated above the staff. The lyrics describe men ploughing, sailing, and meeting a maid. The melody ends with a final line about golden hair.

1. Some men plough the o - pen plain, some men sail the brine; But I'm in love with a  
 2. Once I sailed from Bos - ton Bay bound for Sing - a - pore. But one day out and I  
 3. 5. (See additional lyrics)

pre - ty maid, for work I have back no to time. { My Tru - ly, Tru - ly Fair,  
 missed her so I swam right back to shore. }

Tru - ly, tru - ly fair, How I love my tru - ly fair. There's

songs to sing her, trink - ets to bring her, flow - ers

for her gold - en hair.

*Additional Lyrics*

3. Some men work the live-long day, 4. I love she and she loves me,  
 Just for bread and wine; Pardon if I boast;  
 But I sit out on a moonlit night At times we fight all the live-long night  
 And kiss her lips for mine. 'Bout who loves who the most.
5. Soon I'm gonna marry her, 5.  
 Love her till I die.  
 There ain't no livin' on love alone,  
 But still I'm gonna try.

## MY YIDDISHE MOMME

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Words by JACK YELLEN  
Music by LEW POLLACK and JACK YELLEN

The musical score consists of eight staves of music in common time, key signature of one flat. The vocal line includes lyrics and chords indicated above the staff. The lyrics describe a mother's love and the singer's past mistakes.

Moderately

My Yid - dish - e Mom - me I need her more than ev - er now. My Yid - dish - e Mom - me

I'd love to kiss that wrinkled brow. I long to hold her hands once more as in days gone

by and ask her to for - give me for things I did that made her cry. How few were her

plea - sures. She nev - er cared for fash-ion's styles; Her jew - els and trea - sures, she found them in her be-bey's

smiles Oh, I know that I owe what I am to - day To that dear lit - tle la - dy so

old and gray; To that won - der - ful Yid - dish - e Mom - me of mine.

## MY OLD FLAME

Copyright © 1934 (Renewed 1961) by Famous Music Corporation

Words and Music by ARTHUR JOHNSTON  
and SAM COSLOW

**Moderately**

My Old Flame, — I can't e - ven think \_ of his name — but it's fun - ny now and then, how my thoughts go flash - ing back a - gain, — to My Old Flame. — My Old Flame, — my new lov - ers all \_ seem so tame. — For I have - n't met a gent so mag-nif - i-cent or el - e - gant \_ as my old Flame. — I've met so man - y who had fas - ci-nat-in' ways, — a fas - ci-nat-in' gaze . in their eyes; — some who took me up — to the skies. — But their at - tempts at love were on - ly im - i - ta - tions of My Old Flame, — I can't e - ven think \_ of his name. — But I'll nev - er be the same un - til I dis - cov - er what be - came \_ of My Old Flame. — Flame.

## MY PRAYER

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New York for U.S.A. and CanadaMusic by GEORGES BOULANGER  
Lyric and Musical Adaptation by JIMMY KENNEDY

B-73 T-113 *w/Arp. Reg 105* X3

**Moderately**

My Prayer — is to lin - ger with you — at the end of the day — in a dream that's di - vine. — My Prayer — is a rap - ture in blue — with the world far a - way — and your lips close to mine. — To - night — while our hearts are a -

Fm Fm7 Bbm G7 C7 C7#5 F6  
 glow. Oh! tell me the words that I'm long-ing to know. My prayer  
 and the an-swer you give may they still be the same for as long as we live  
 that you'll al-ways be there at the end of My Prayer. My Prayer.

## MY ROMANCE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

Cmaj7 Dm7 Em7 Ebdim7 Dm7 G7 Cmaj7 Bb13 Am Am(maj7) Am7 A7 Dm7 G7  
 My Ro-mance does-n't have to have a moon in the sky, My Ro-mance does-n't need a blue la - goon stand-ing  
 Cmaj7 C7 F#dim7 Cmaj7 C7 F#dim7 Cmaj7 F#7b5 Em7 Eb7 Am9 D7 Dm7 G7 Cmaj7 Dm7  
 by; no month of May no twin - kling stars, no hide a-way, no soft gui - tars, My Ro-mance does-n't  
 Em7 Ebdim7 Dm7 G7 Cmaj7 Bb13 Am Am(maj7) Am7 A7 Dm7 G7 Cmaj7 C7  
 need a cas - tle ris - ing in Spain, nor a dance to a con-stant - ly sur - pris - ing re-frain. Wide a -  
 Fmaj7 Fmaj7/E Dm7 Dm7/C Bm7 Bb9#11 Am7 Cmaj7/6 Am7 Dm7 G G7 C6  
 wake I can make my most fan - tas - tic dreams come true; My Ro-mance does-n't need a thing but you.

## MY SIN

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Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Moderately slow

C E7 A7b9 A7 Dm7  
 My Sin was lov - ing you. Not wise - ly but too well.  
 Dm7b5 G7 C D7 Fm6 G7  
 Your sin was let - ting me and get - ting me in your spell.  
 C E7 A7b9 A7 Dm7 Edim  
 Our sin was fol - low - ing a love that could not be. Now,  
 Dm7 Fm C A7 Dm7 G7 C Ab7 C  
 My Sin is want - ing you, though you've for - got - ten me.

6-18-33

## NEVERTHELESS (I'M IN LOVE WITH YOU)

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Words and Music by BERT KALMAR  
 and HARRY RUBY

Moderately

*F#m Ab*

B♭ D♭dim7 F7 Dm7b5 G7  
 May - be I'm right, — and may - be I'm wrong, — and may - be I'm weak — and may - be I'm strong; — but

Cm G7 C7 F7 B♭ Gm7 Cm7 F7 B♭  
 Nev - er-the - less, — I'm In Love With You. May - be I'll win — and

D♭dim7 F7 Dm7b5 G7 Cm G7  
 may - be I'll lose, — and may - be I'm in — for cry - in' the blues; — but Nev - er-the - less, — I'm In

C7 F7 B♭ Fm7 B♭7 Fm7 B♭7  
 Love With You. Some - how, I know at a glance — the ter - ri - ble chanc - es I'm

E♭ Gm7 C7 Gm7 C7 Cm7 F7  
 tak - ing: fine at the start, — then left with a heart — that is break - ing.

B♭ D♭dim7 F7  
 May - be I'll live — a life of re - gret — and may - be I'll give — much

Dm7b5 G7 Cm G7 C7 F7 B♭  
 more than I'll get; — but Nev - er-the - less — I'm In Love With You.

## THE NEXT TIME I FALL

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Words and Music by  
 PAUL GORDON and BOBBY CALDWELL

Slowly and freely

A D E A D/F# E/G#  
 Love, like a road that nev - er ends. How it leads me back a - gain -

F#m E/D D B/D# E/G#  
 to heart - ache, I'll nev - er un - der - stand. Dar - ling, I -

A D E A D/F# E/G# A A/C#  
 put my heart up on the shelf 'til the mo - ment was right. And I tell my -

D D/E Bm7 A E/G# E D E  
 self: next time I fall in love I'll know bet - ter what to do.

F#m Bm7 A E/G# E D/F# E/G# A A/C#  
 Next time I fall in love, Ooh, ooh, ooh. The Next Time I

D/F# E/F# F/A G/A D E F#m

Fall in love, The Next Time I Fall in love it will be with you.

D E A D E A D/F# E/G#

Oh, now, as I look in - to your eyes, well, I won - der if it's wise.

F#m E/D D B/D# E/G#

to hold you like I've want - ed to be - fore. To - night,

B♭ E♭ F B♭ E♭/G F/A

ooh, I was think - ing that you might be the one who breathes life in this

B♭ B♭/D E♭ E♭/F Cm7 B♭ F/A F

heart \_ of mine. Next time I fall in love,

E♭ F Gm Cm7 B♭ F/A F E♭/G F/A

I'll know bet - ter what to do. Next time I fall in love, Ooh.

B♭ B♭/D E♭/G F/G G♭/B♭ A♭/B♭ To Coda ⊕

The Next Time I Fall in love The Next Time I Fall in love (it will be with

E♭ F Gm E♭

you.) Next time I'm gon - na fol - low through. And if it drives\_

F E♭/G F/A E♭/B♭ D.S. al Coda

me cra - zy, I will know bet - ter why the next time I try. Next time I fall\_

**CODA** E♭ E♭/F Cm7 Next time I fall\_ F/A F E♭ F

you.) Next time I fall in love, Oh, woah, oh,

Gm Cm7 B♭ F/A F E♭/G F/A B♭ B♭/D

Next time I fall in love, Ooh. The Next Time I

E♭/G F/G G♭/B♭ A♭/B♭ E♭ F E♭/F B♭(add9)

Fall in love, The Next Time I Fall in love it will be with you.

## NA NA HEY HEY KISS HIM GOODBYE

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Words and Music by GARY DeCARLO,  
PAUL LEKA and DALE FRASHUER

Moderately bright

F A♭ E♭ F  
Na na na na na na na na. Hey hey hey, good - bye. He'll nev - er  
na na na na na na na na. Hey hey hey, good - bye. He's nev - er  
Gm7 C7 F Gm7 C7 F Dm7 Gm7  
love you the way that I love you. 'Cause if he did no, no, he would - n't make you  
near you to com - fort and cheer you. When all those sad tears are \_\_\_\_\_ falling baby  
C7 B♭ A7 Dm7 G7 F  
cry. from your eyes. } He might be thrill-ing, ba-by, but, - my love's so dog - gone will-ing so kiss him, -  
B♭ B♭m F A♭ E♭ F  
go on and kiss him good - bye. Na na na na. Hey hey hey, good - bye. Na na  
2 E♭ F A♭ E♭ F Repeat and Fade  
hey, hey, good - bye. Na na na na na na. Hey hey hey, good - bye. Na na

A-15  
T-100 THE NEARNESS OF YOU

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Words by NED WASHINGTON  
Music by HOAGY CARMICHAEL

Slowly

Fmaj7 Cm7 Cm7/F F7#5 B♭maj7 B♭dim7 B♭m Am7 A♭7  
It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no  
Gm7 C7 Am7 A♭7 Gm7 Fmaj7 Cm7 Cm7/F F7#5  
it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that  
B♭maj7 B♭dim7 B♭m Am7 A♭7 Gm7 C7 F6  
brings this sen - sa - tion. Oh, no it's just The Near - ness Of You.  
Gm7b5 C7b9 Fmaj7 F7  
When you're in my arms and I feel you so close to me, all my  
B♭maj7 Am7b5 D7 Gm7 E♭7 C7 Fmaj7  
wild - est dreams come true. I need no soft lights to en - .  
Cm7 Cm/F F7#5 B♭maj7 B♭dim7 Am7 A♭7 Gm7 C7  
chant me if you'll on - ly grant me the right to hold you ev - er so  
Am7b5 D7b9 Gm7 C7 C7sus C7  
tight, and to feel in the night The Near - ness Of  
F Dm7 Gm7 C7 1 F B♭ B♭m F6  
You. It's not the You.



## THE NIGHT HAS A THOUSAND EYES

Copyright © 1948 (Renewed 1975) by Paramount Music Corporation

Words by BUDDY BERNIER  
Music by JERRY BRAININ

**Moderately**

Don't whisper things to me you don't mean, for words deep down inside can be ever -  
romance may have called in the past for my love for you will be seen by the night. The Night Has A Thou-sand Eyes skies and it last-ing and bright. As bright has a thou-sand eyes. and this

knows a truth-ful heart from one that lies. Tho' I've lived my life —  
won-drous night that has a thou-sand eyes. — walking thru a dream. For I knew that I would find this mo-ment su-preme.

A night of bliss and ten-der sighs and the smil-ing down —  
of a thou-sand eyes. The Night Has A Thou-sand Eyes.

## NIGHTS IN WHITE SATIN

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Words and Music by JUSTIN HAYWARD

**Moderately**

Nights In White Sat-in, Nev-er reach-ing the end, Letters I've writ-ten.  
Nev-er mean-ing to send Beau-ty I'd al-ways missed with these eyes be -  
fore. Just what the truth is I can't say an-y-more. 'Cause I love\_ fend. Just what you want to be You'll be in the end, and I love\_

A Just what you be Yes, I love you. Oh, how I love you.  
you. } To Coda Em D Em D Em D

Gaz-ing at peo-ple. Some hand in hand,  
Just what I'm go-ing thru They can't un-der-stand CODA Em

# NEITHER ONE OF US

(Wants To Be The First To Say Goodbye)

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Words and Music by  
JIM WEATHERLY

**Slowly**

Fmaj7 Gm7 C7 Gm7

1. It's sad to think — we're not gon-na make it, — and it's got-ten to the point

2., D.C. (See additional lyrics)

C7 Fmaj7 F7 B♭ Am B♭

where we just can't fake it, — but for some un-god-ly rea-son, we just won't let it die.

B♭m F/C C7 To Coda + F C7sus F

I guess Nei-ther One Of Us wants to be the first to say good-bye. I keep bye.

F7 B♭ Fmaj7 Gm

Ev-'ry-time I find the nerve to say I'm leav-in', old mem-o-ries

Gm7/C Fmaj7 F7 B♭ Am

get in the way. Lord knows it's on-ly me that I'm de - cei-ving;

D.C. al Coda

CODA Dm 3 C♯+ Dm/C G7 Am

when it comes to say-ing good-bye, that's a word I just can't say. There can

+ Dm Dm/C G7 F/C C7 F B♭ F

bye; Be-cause Nei-ther One Of Us wants to be the first to say good-bye.

*Additional Lyrics*

2. I keep wond'ring what I'll do without you.  
And I guess you must be wondering that same thing too.  
So we go on together living a lie, because  
Neither One Of Us wants to be the first to say goodbye.

D.C. There can be no way this can have a happy ending.  
So we just go on hurting and pretending,  
And convincing ourselves to give it just one more try. Because  
Neither One Of Us wants to be the one to say goodbye.  
*To Coda*

**NO MAN IS AN ISLAND**Copyright © 1950 by Bourne Co.  
Copyright RenewedWords and Music by JOAN WHITNEY  
and ALEX KRAMER

**Broadly**

C Am F C F G7 Am7

No Man Is An Is - land, No man stands a - lone, Each man's joy is joy to me,

D9 Dm7 G7 C Am F Gm6 A7 Dm G7

Each man's grief is my own. We need one an-oth - er, So I will de-fend, Each man as my

Am A♭dim C Dm7 G7 1 C To Interlude 2 C Fine INTERLUDE Dm7 G7 Cmaj7 C

broth - er, Each man as my friend. I friend. saw the peo-ple gath - er, I

Em7 A7 Fmaj7 F6 E7b9 E7 Am Am7 D9 Dm7 G7

heard the mu-sic start, The song that they were sing - ing Is ring - ing in my heart. D.C. al Fine

## NIGHT FEVER

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**Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB**

### **Medium Rock beat**

C                      B $\flat$                       F

Lis - ten to \_\_ the ground; \_\_ there is move-ment all \_\_ a - round \_\_ There is some-thing go - in' down, \_\_ and I can  
heat of our \_\_ love, \_\_ don't need no help for us \_\_ to make \_\_ it. Gim - me just e - nough to take \_\_ us to the

A musical score for 'Morning Train' in G major. The vocal line starts with a melodic line in G major, followed by lyrics 'feel it. morn - in'. The music then shifts to D minor, indicated by a key signature change and the letter 'Dm'. The lyrics continue with 'On the waves of the air, there is danc - in' out there. If it's morn - in. I got fire in my mind. I got high - er in my walk - in'. And I'm

**feel it.**      **On the waves of** \_\_\_\_ **the air,** \_\_\_\_  
**morn-in'.**      **I got fire in** \_\_\_\_ **my mind.** \_\_\_\_      **there is dancin'** **out** \_\_\_\_ **there.** \_\_\_\_      **If it's**  
I      I      I  
got      got      got  
high - er      in      my walk - in'. And I'm

some-thin'\_ we can share, we can steal it. }  
 glow - in' in the dark; I give you warn-in'. }      And that sweet cit - y wom - an,      she moves through the light, \_\_\_\_\_ con -

some-thing'— we can share, we can steal it. } And that sweet cit - y wom - an, she moves through the light, \_\_\_\_\_ con -  
glow - in' in the dark; I give you warn-in'. }

A musical score for a vocal performance. The score consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. Above the staff, the chords are indicated by labels: Am, Em, Am, Dm, and A. Below the staff, the lyrics are written in a cursive font, corresponding to the chords: "trol-ling my mind \_ and my soul. \_\_\_\_\_ When you reach out for me, \_ yeah, and the feel-in' is \_ bright, then I get". The lyrics are divided into two lines by a horizontal line.

**trol-ling my mind — and my soul.** \_\_\_\_\_ When you reach out for me, — yeah, and the feel-in' is — bright, then I get

Detailed description: A musical score for 'Night Fever' in G major. The score consists of two staves of music. The top staff shows a melody line with various notes and rests, corresponding to the lyrics 'Night Fe- ver, Night Fe - ver.' and 'We know how to do \_\_ it.' The bottom staff shows harmonic information with chords Dm7, Gm7, Fmaj7, Gm7, and Dm7. The lyrics 'Gim-me that Night Fe-ver, Night Fe - ver, -' are written below the bottom staff.

Night Fe- ver, Night Fe - ver. \_\_ We know how to do \_\_ it. Gim-me that Night Fe-ver, Night Fe - ver, -

**Night Fe- ver, Night Fe- ver.** \_\_\_ We know how to do \_\_\_ it. **Gim-me that Night Fe- ver, Night Fe- ver,** \_\_\_

Musical score for "I Know How to Show It" featuring a melody line and lyrics. The chords shown are Gm7, Fmaj7, Gm7, G, Dm, and G. The lyrics are: "We know how to show \_ it. Here I am, pray-in' for this mo-ment to last, \_\_\_\_\_".

**We know how to show — it.**      **Here I am,**      **pray-in'** for this mo-ment to last,

Dm G Dm G Dm G D  
liv - in' on the mu - sic so fine, — borne on the wind, — mak - in' it mine. —

liv - in' on the mu - sic so fine, — borne on the wind, — mak - in' it mine. —

S<sup>8</sup>  
Dm7 Gm7 Fmaj7 Gm7  
Night Fe - ver, Night Fe - ver. — We know how to do — it. Gim - me that

**Night Fe - ver, Night Fe - ver.** \_\_\_\_ **We know how to do** \_\_\_\_ **it.** **Gim-me that**

Musical score for 'Night Fever' with lyrics and chords:

Dm7 Gm7 Fmaj7 1 Gm7 2 Gm7 D.S. and Fade

Night Fe-ver, Night Fe-ver. — We know how to show it. In the Gim-me that

**Night Fe- ver, Night Fe- ver.** — We know how to show — it. In the Gim-me that

## A NIGHTINGALE SANG IN BERKELEY SQUARE

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Lyric by ERIC MASCHWITZ  
 Music by MANNING SHERWIN

**Slowly**

E♭ Cm7 Gm E♭7 A♭ G7 Cm7 A♭m6 E♭ B♭7

That cer - tain night, the night we met, there was ma - gic a - broad in the air. There were an - gels din - ing strange it was, how sweet and strange, there was nev - er a dream to com - pare. With that ha - zy, cra - zy

E♭7 A♭m6 E♭ Cm7 Fm7 B♭7 E♭ Cm7 Fm7 B♭7 E♭ Cm

at the Ritz, and A} Night-in-gale Sang In Berk - 'ley Square { I may be right I  
night we met, when A} this heart of mine beats

Gm E♭7 A♭ G7 Cm7 A♭m6 E♭ B♭7 E♭7 A♭m6

may be wrong, but I'm per - fect - ly will - ing to swear that when you turn'd and smiled at me  
loud and fast, like a mer - ry - go-round in a fair. For we were danc - ing cheek to cheek and A} and A}

E♭ Cm7 Fm7 B♭7 E♭ Cm Am7b5 D7 G Em7 Am7 D7

Night-in-gale Sang In Berk - 'ley Square. { The moon that lin - gered o - ver Lon - don town, - poor  
When dawn came steal - ing up all gold and blue - to

Bm7 Bbdim Am7 D7 G Em7 Am7 D7 Bm7 Bbdim7

puz - zled moon, he wore a frown, how could he know we two were so in love? - The whole damn world seemed  
in - ter - rupt our ren - dez - vous, I still re - mem - ber how you smiled and said - "Was that a dream or

Fm7 B♭7 E♭ Cm7 Gm E♭7 A♭ G7 Cm7 A♭m6

up - side down the streets of town were paved with stars. It was such a ro - man - tic af - fair and  
was it true?" Our home - ward step was just as light as the tap - danc - ing feet of As - taire. And

E♭ B♭7 E♭7 A♭m6 E♭ Cm7 Fm7 B♭7 1  
as we kiss'd and said "good-night"} A Night-in-gale Sang In Berk - 'ley Square. How

2 E♭ Cm7 Fm7 B♭7 Gm7b5 C7 A♭m6 Fm7/B♭ B♭7 E♭  
Square. I know 'cause I was there that night in Berk - 'ley Square. How

## **NIGHTS ON BROADWAY**

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

**Moderately slow, with a strong beat**

Dm Am

Here we are in a room full of strangers,  
in my place there are so many others,

Dm Am

standing in the dark where your eyes could-n't see me.  
standing in the line; how long will they stand be-tween us? Well, I have to

B♭ B♭m F Gm

fol - low you though you did \_ not want me to. But that won't stop my lov - in' you; -

A F Am

I can't stay a - way. Blam-in' it all on the Nights \_ On Broad - way, sing-in' them

B♭ B♭m F

love songs, sing-in' them straight-to - the - heart songs. Blam-in' it all on the Nights. On

Am B♭ 1 B♭m

Broad - way, sing-in' them sweet sounds to that cra - zy, cra - zy town. Now

2 B♭m N.C.

cra - zy, cra - zy town,

Am Dm

I will wait,

F G Em

e - ven if it takes for - ev - er; I will wait,

Am G F

e - ven if it takes a life - time. Some-how I feel in - side you nev - er ev - er

C F

left my side. Make it like it was be - fore

Am Am/G Am/D D.S. and Fade

e - ven if it takes a life - time, takes a life - time. Blam - in' it all

## **NO CAN DO**

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Words and Music by  
NAT SIMON and CHARLES TOBIAS

## Rhumba Tempo

G

G G#dim7 Am7 D7  
 No Can Do \_\_ No Can Do \_\_ my ma-ma and my pa - pa say I No Can Do \_\_ No Can Do \_\_  
 Am7 D7 G  
 No Can Do \_\_ I want for me to go with you but No Can Do \_\_ You like me \_\_ I like you \_\_ I  
 G#dim7 Am7 D7 Am7 D7  
 like for you to Ro-me - o your Ju - lie - oo \_\_ No Can Do \_\_ No Can Do \_\_ My ma-ma and my pa - pa say I  
 G C G D7 G C G  
 No Can Do \_\_ The moon she say to me "Come on come out to - night"\_\_ I want for you to hold my hand and  
 D7 G C G D7 G Am7 D7 G  
 hold me tight \_\_ And love it can't be wrong and so it must be right \_\_ but oh! \_\_\_\_\_ No Can Do \_\_  
 G#dim7 Am7 D7  
 No Can Do \_\_ I like to do it what you call it "Pitch The Woo"\_\_ No Can Do \_\_  
 Am7 D7 Am7 D7 G  
 No Can Do \_\_ my ma-ma and my pa - pa say I No \_\_\_\_\_ Can Do \_\_\_\_\_

# NO OTHER LOVE

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

## **Slow Tango**

Sheet music for 'Watching the Night' featuring lyrics and chords. The music is arranged in five staves across six lines.

**Line 1:** F Bb/F F Bb/F F E Gm G  
No Oth - er Love have I On - ly my love for you On - ly the dream we knew -

**Line 2:** C7b5 Fmaj7 F Bb/F F Bb/F F E Gm  
No Oth - er Love. Watch-ing the night go by Wish-ing that you could be Watch-ing the night with me..

**Line 3:** G C7b5 F Eb Bb7 C G7  
In - to the night I cry, hur - ry home, come home to me. Set me free,

**Line 4:** A D G C7 F Bb F Bb F  
free from doubt and free from long - ing. In - to your arms I'll fly Locked in your arms I'll stay -

**Line 5:** E Gm G C7b5 F Bb Gm7 F  
Wait-ing to hear you say, "No Oth - er Love have I, No Oth - er Love."

## NO PARTICULAR PLACE TO GO

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By CHUCK BERRY

With A Beat

F

Rid-ing a-long in my au-to-mo-bile.  
bile.  
Go,  
boose,

My ba-by be-side me at the wheel:  
I was anx-i-ous to tell her the way I feel:  
so we parked way out on the co-ca-mo.  
still try-ing to get her belt un-loose,

I stole a kiss at the turn of a  
So I told her soft-ly and sin-  
The night was young and the moon was  
all the way home I held—a

Bb

My cur-i-os-i-ty run-ning wild.  
And she leaned and whis-pered in my ear.  
so we both de-cid-ed to take a stroll.  
for the safe-ty belt—that would-n't budge.

C7

Cruis-ing and play-ing the ra-di-o.  
Cud-dling more and driv-ing slow.  
Can you im-ag-in-e the way I felt?  
Cruis-ing and play-ing the ra-di-o.

1,2,3 F N.C. 4 F

With No Par-tic-u-lar Place To Go.  
With No Par-tic-u-lar Place To Go.  
I couldn't un-fast-en her safe-ty belt.  
With No Par-tic-u-lar Place To

Rid-ing a-long in my au-to-mo-  
No Par-tic-u-lar Place To  
Rid-ing a-long in my cal-a-  
Go.

## NOBODY LOVES ME LIKE YOU DO

Copyright © 1983, 1984 by Ensign Music Corporation

Words by PAMELA PHILLIPS  
Music by JAMES P. DUNNE

Slowly, with expression

F Fmaj7 Bb F/A Gm7 C7 Am7 Dm

Like a can-dle burn-ing bright  
Like a leaf up-on the wind,  
I was words with-out a tune,

love is glow-ing in your eyes.  
I could find no place to land.  
I was a song with-out a tune.

A I A

Bb C/Bb Am Dm Bb A7 A7/C# Dm Gsus G

flame to light our way; that glows bright-er ev-'ry day;  
dreamed the hours a-way, and won-dered ev-'ry day,  
po-em with no rhyme, a dan-cer out of time;

now I have you;  
do dreams come true?  
but now there's you.

Gm7 F/A Bb C7 I F Am7 Bb Bb/C C7 2,3 F C/E F

No-bod-y Loves Me Like You Do.  
No-bod-y Loves Me Like You {  
No-bod-y Loves Me Like You }

Do.

Bb Am7 Bb Am7 Bb A7

What if I nev-er met you? Where would I be right now? Fun-ny how life just falls in place some-

Dm G Bb Am7 Gm7 Am7

how. You touched my heart in plac-es that I nev-er e-ven knew.

1 Gm7 F/A B<sub>b</sub> C7 F Am7 B<sub>b</sub> B<sub>b</sub>/C C D.C. 2 Gm7 F/A B<sub>b</sub>

No - bod - y Loves Me Like You Do.  
No - bod - y loves me,

Gm7 F/A B<sub>b</sub> Gm7 F/A B<sub>b</sub> A7 Dm G7

no - bod - y loves me,  
No - bod - y Loves Me Like You Do.

Gm7 F/A B<sub>b</sub> C7 F Am7 B<sub>b</sub> B<sub>b</sub>/C C7 F

No - bod - y Loves Me Like You Do.

### NON DIMENTICAR

(Go Where I Send Thee) (T'Ho Voluto Bene)

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English lyric by SHELLEY DOBBINS  
Original Italian Lyrics by MICHELE GALDIERI  
Music by P.G. REDI

Moderately

B<sub>b</sub> B<sub>b</sub> maj7 B<sub>b</sub> 3 G9 Cm7 F7 Bdim7 Cm7

Non Di-men-ti-car means don't for - get you are my dar - ling  
Non Di-men-ti-car my love is like a star, my dar - ling

Don't for - get to be  
Shin-ing bright and clear

1 F9 Cm7 F7#5 B<sub>b</sub> Bdim7 Cm7 F9 2 F9 Cm7 F7 B<sub>b</sub> Ebm6 B<sub>b</sub> dim7 B<sub>b</sub> 7

all you mean to me.  
just be - cause you're here.

Please do not for -

Fm7 B<sub>b</sub> 7 Fm7 B<sub>b</sub> #5 E<sub>b</sub> 6 Gm7 C7

get that our lips have met  
and I've held you tight dear

Was it dreams a - go my heart felt this

Gm7 C7 Cm7 F7 B<sub>b</sub> B<sub>b</sub> maj7 B<sub>b</sub> 3 G9

glow, or on - ly just to - night dear  
Non Di-men-ti - car al - though you trav-el far, - my

Cm7 F7 Bdim7 Cm7 F9 Cm7 F9 Cm7 Eb<sub>m</sub> B<sub>b</sub> Eb<sub>b</sub> Eb<sub>m</sub> B<sub>b</sub>

dar - ling  
It's my heart you own so I'll wait a - lone Non Di-men - ti - car.

## **NOWHERE MAN**

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

### **Moderately**

E B A E A  
 He's a real No - where Man, sit - ting in his no - where land, Mak-ing all his  
 Am E E B A  
 no - where plans for no - bod-y. Does - n't have \_ a point of view, \_ knows not where he's  
 He's as blind \_ as he can be, just sees what he  
 E A Am E  $\frac{5}{4}$  G $\sharp$ m  
 go - ing to, — Is - n't he — a bit — like you — and me? — No - where Man, — please  
 wants to see, — No - where Man, — can you — see me — at all? — No - where Man, — don't  
 please  
 A G $\sharp$ m A G $\sharp$ m F $\sharp$ m  
 lis - ten; You don't know — what you're miss - ing. No - where Man, — the world — is at your com - mand.  
 wor - ry, Take your time, — don't hur - ry. Leave it — all — till some - bod - y else  
 lis - ten; You don't know — what you're miss - ing. No - where Man, — the world — is at your com - mand.  
 B E B A E To Coda  $\oplus$  A  
 (Instrumental)  
 Doesn't have \_ a point of view, \_ knows not where he's go - ing to — Is - n't he — a bit -  
 He's a real — No - where Man, — sit - ting in his no - where land, —  
 Am 1 E 2 E D.S. al Coda CODA  $\oplus$  A  
 — like you — and me? — me? — No - where Man, — Mak-ing all — his  
 Am E A Am E  
 no - where plans for no - bod - y, — Mak-ing all — his no - where plans for no - bod - y.

# THE OBJECT OF MY AFFECTION

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Words and Music by PINKY TOMLIN,  
COY POE and JIMMY GRIER

### **Moderately**

The Ob-ject Of My Af-fec-tion can change my com-plex-ion from white to ro-sy red,  
 An-y-time she holds my hand And tells me that she's mine.  
 There are man-y girls who can thrill me And  
 some who can fill me With dreams of hap-pi-ness,  
 but I know I'll nev-er rest un-til she says she's  
 mine. Now I'm not a-fraid that she'll leave me— 'Cause she's not the kind who'll be un-fair,

## **THE ODD COUPLE**

Copyright © 1968 by Famous Music Corporation

Words by SAMMY CAHN  
Music by NEAL HEFTI

Moderately, with a steady beat ( $\text{D} = \text{D}^3$ )

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Gm7 C7 Gm C7 Gm7 C7 F7 B7b5 Bbmaj9 Bb6

No mat-ter where they go \_\_\_\_\_ they are known as the cou - ple. — They're nev-er seen a - lone \_\_\_\_\_  
— so they're known as the cou - ple. — As — I've in - di - cat - ed —

Em7 A7 Dm7 G9 Bbmaj7 A7b9 3 Dm7 F7 Em7b5

they — are nev-er quite sep - a - rat - ed, they — are peas in a pod. Don't you think that it's odd?

A7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

Their hab-its, I con - fess, — none can guess with the cou - ple. — If

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F7 B7b5

one says no it's yes — more or less, with the cou - ple. — But — they're laugh pro -

Bbmaj9 Bb6 Bbmaj7 A7b9 3 Dm7 F7 Bb6 Gm7 C9sus

vok - ing; — yet — they real-ly don't know they're jok-ing. Don't you find — when love is blind — it's kind of

1 F Bb9 A7b9 12 F Bbm7 F(add9)/A D7#9 Gm7 C7  
odd! No odd! Don't you think it's odd? —

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 Fmaj7

Don't you think it's odd? — Don't you think it's odd? —

A 84  
480 T-80

## OH, JOHNNY OH

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Moderately fast



Music score for "OH, JOHNNY OH" in G major. The score consists of four staves of music with lyrics. The first staff starts with C, followed by chords C#dim7, G7, Dm7, and G7. The second staff starts with C, followed by F#dim7, G/F, C/E, Ebdim7, Dm7, and G7. The third staff starts with G, followed by G+, C6, D7, G7, C, C#dim7, and G7. The fourth staff starts with Dm, followed by E7, G7, N.C., C, Cm, and D7. The fifth staff starts with G7, followed by a section labeled 'I' with chords C, Ebdim7, Dm7, and G7, and '2' with chord C. The lyrics describe the singer's feelings for Johnny.

Oh, John - ny! Oh, John - ny! How can you love! — Oh, John - ny! Oh, John - ny!

Heav - ens a - bove! — You make my sad heart jump with joy — and when you're near I

just can't sit still a min - ute, I'm so, Oh, John - ny! Oh, John - ny! Please tell me, dear, — what

make me love you so. — You're not hand - some, it's true, — but when I look at you, —

I just Oh, John - ny! Oh, John - ny! Oh! — Oh! —

## OH! LOOK AT ME NOW

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Words by JOHN De VRIES  
Music by JOE BUSHKIN

Moderately



Music score for "OH! LOOK AT ME NOW" in E♭ major. The score consists of six staves of music with lyrics. The first staff starts with E♭, followed by B♭9, E♭7, Abmaj7, A♭m6, and D♭7b5. The second staff starts with E♭maj7, D♭7, C9, F7, B7, B♭9, E♭, and B♭9. The third staff starts with E♭7, Abmaj7, A♭m6, D♭7b5, E♭maj7, and D♭7. The fourth staff starts with C9, F9, B♭9, E♭, D7, Gm, E♭7, and D7. The fifth staff starts with Gm, D7#5, Gm7, C7, Fm, D♭7, C7, Fm, and Fm7. The sixth staff starts with Gm, D7#5, Gm7, C7, Fm, D7, C7, Fm, and Fm7. The lyrics describe the singer's self-confidence and new start.

For I'm not the { guy — } who cared a - bout love, — And I'm not the { guy — } who cared a - bout for - tunes and such,-

— nev - er cared much, — But, look at me now. — I nev - er knew \_ the

E♭maj7 D♭7 C9 F7 B7 B♭9 E♭ B♭9  
nev - er cared much, — But, look at me now. — I nev - er knew \_ the

E♭7 Abmaj7 A♭m6 D♭7b5 E♭maj7 D♭7  
tech-nique of kiss - in', I nev - er knew \_ the thrill I could get \_ from your touch, — nev - er knew much,

C9 F9 B♭9 E♭ D7 Gm E♭7 D7  
— Oh! Look At Me Now. — I'm a new { man, bet - ter than \_

Gm D7#5 Gm7 C7 Fm D♭7 C7 Fm Fm7  
Cas - a - no - va at his best. — With a new heart, brand new start, — { I'm so proud I'm bust-in' my vest\_

nev - er knew love was like this. — Gon-na be Mis - iz, not Miss. —

— So, I am the {guy—} who turned out a lov - er, So, I'm the {guy,-} who laughed at those blue\_ dia-mond rings,—  
— one of those things,— Oh! Look At Me Now. — Now.

## OH! MY PA-PA

(O Mein Papa)

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English Words by JOHN TURNER  
and GEOFFREY PARSONS  
Music and Original Lyric by PAUL BURKHARD

Moderately slow with expression

Oh! My Pa - pa to me he was so won - der - ful Oh! My Pa - pa to  
me he was so good. No one could be so gen - tle and so lov - a - ble.  
Oh! My Pa - pa he al - ways un - der - stood. Gone are the days when  
he would take me on his knee and with a smile he'd change my tears to laugh - ter.  
Oh! My Pa - pa so fun - ny, so a - dor - a - ble al - ways the clown so  
fun - ny in his way. Oh! My Pa - pa to me he was so won - der - ful.  
Deep in my heart I miss him so to - day. day. Oh! My Pa - pa  
pa. — Oh! My Pa - pa. — Oh! My Pa - pa. —

## OH, WHAT A BEAUTIFUL MORNIN'

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B-3/  
T-140

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Bright Waltz

There's a bright gold - en haze on the mead - ow. There's a bright gold - en cat - tle are stand - in' like stat - ues. All the sounds of the earth are like mu - sic.

haze on the mead - ow. The corn is as high as an elephant's stand - in' like stat - ues. They don't turn their heads as they see me ride earth are like mu - sic. The breeze is so bus - y don't miss a

eye, An' it looks like it's climb - in' clear up to the sky. by, But a lit - tle brown may' - rick wink - in' her eye. tree, And an ol' weep - in' wil - ler laugh - in' at me!

Oh, What A Beau - ti - ful Morn - in', Oh, what a beau - ti - ful day.

I got a beau - ti - ful feel - in' Ev - 'ry - thing's go - in' my

way. All the way. Oh, what a beau - ti - ful day!

## OH! WHAT IT SEEMED TO BE

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Words and Music by BENNIE BENJAMIN,  
GEORGE DAVID WEISS and FRANKIE CARLE

Slowly Eb

It was just a neighbor-hood dance, that's all that it was, but Oh What It Seemed To Be!

It was like a mas-quer-ade ball with cos-tumes and all, 'Cause you were at the dance with me. It was

just a ride on a train, that's all that it was, but Oh, What It Seemed To Be! It was like a trip to the stars, to

Fm7 Bb7 Eb Eb7 Ab Eb Cm7

Ve-nus and Mars, 'Cause you were on the train \_ with me. \_\_\_\_\_ And when I kissed you, \_\_\_\_\_ dar-ling. \_\_\_\_\_ It was

Fm7 Bb7 Eb Eb7 Ab Eb C7 F7

more than just a thrill for me; \_\_\_\_\_ It was the prom-ise, \_\_\_\_\_ dar- ling, \_\_\_\_\_ of the things that fate had willed for

Fm7 Bb7 Eb Ebmaj7/G Gbdim7 Bb7

me. It was just a wed-ding in June, that's all \_\_ that it was, but Oh, \_\_ What It Seemed To Be! It was

Fm7 Bb7 Eb Bb7 Eb

like a roy-al af-fair with ev - 'ry - one there, 'cause you said "yes, I do," \_\_ to me. \_\_\_\_\_ It was \_\_

## OKLAHOMA

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Brightly*

G C Fm6 C G7 Gdim G7sus

Ok Ok la - hom - a, where the wind comes sweep - in' down the plain \_\_\_\_\_

G7 C9 F6 1 Fm6 C A7

And the wav - in' wheat can sure smell sweet, When the wind comes right be - hind the

D7 G7 2 Fm6 C G7 C F

rain. \_\_\_\_\_ hawk mak - in' la - zy cir - cles in the sky. \_\_\_\_\_ We know we be - long to the

C G D7 G7 C

land \_\_\_\_\_ And the land we be - long to is grand! \_\_\_\_\_ And when we say \_\_\_\_\_

F C D7 D C

Yeeow! A - yip - i - o - ee - ay! \_\_\_\_\_ We're on - ly say - in' You're do - in'

E7 Am D7 C G7 C

fine, Ok - la - hom - a! Ok - la - hom - a \_\_\_\_\_ O. K. \_\_\_\_\_

## OL' MAN RIVER

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Very slowly**

E♭ Cm E♭ A♭ E♭ A♭ E♭ Cm B♭7  
Ol' Man Riv-er, dat Ol' Man Riv-er, He must know sump-in', but don't say noth-in', He jus' keeps roll-in', He

Fm7 B♭9 E♭ A♭6 E♭ Cm E♭ A♭ E♭ Cm  
keeps on roll-in' a - long. \_\_\_\_\_ He don't plant 'ta-ters, he don't plant cot-ton, An' dem dat plants 'em is

E♭/G G♭dim7 Fm7 B♭7 Fm7 B♭9 E♭ A♭ E♭ D7 Gm D7 Gm D7  
soon for - got-ten; But Ol' Man Riv-er, he jus' keeps roll-in' a - long. \_\_\_\_\_ You an' me, we sweat an' strain,

Gm6 Cdim7 Gm D7 Gm Cm6 Gm Cdim7 Gm Cdim7  
Bod - y all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," Git a lit - tle drunk an' you

Gm Fm7 B♭7 E♭ Cm E♭ A♭ E♭ B♭9  
land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' An'

Cm F7 E♭ Cm Fm9 B♭7 |1 E♭ A♭m E♭ B♭7 |2 E♭  
skeered of dy-in', But Ol' Man Riv-er, he jus' keeps roll-in' a - long. long. \_\_\_\_\_

## OLD DEVIL MOON

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Words by E.Y. HARBURG  
Music by BURTON LANE

**Moderately**

F E♭ F E♭ F E♭ F  
I You've look at you and sud - den - ly, some-thing in your eyes I see soon be-gins be-witch-ing me. \_\_\_\_\_  
got me fly - in' high and wide on a ma - gic car - pet ride. Full of but - ter-flies in - side. \_\_\_\_\_

F7 B♭maj9 B♭m A♭m7 D♭7 G♭ C7  
It's that Old Dev-il Moon \_\_\_\_ that you stole from the skies. It's that Old Dev-il Moon \_\_\_\_ in your eyes..-  
Wan-na cry, wan-na croon. Wan-na laugh like a loon. It's that Old Dev-il Moon \_\_\_\_ in your eyes..-

To Coda ⊕ F C7 F E♭ F E♭ D Dm  
You and your glance make this ro - mance too hot to han - dle. Stars in the night..

Dm7 G7 C7 N.C. D.C. al Coda  
blaz-ing their light can't hold a can - dle to your raz - zle daz - zle.

E♭ F C7 F E♭ F E♭ F E♭ F  
free as a dove Old Dev - il Moon deep in your eyes blinds me with love. \_\_\_\_\_

Just when I think I'm \_\_\_\_\_

## OH SHEILA

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by MELVIN RILEY, JR.,  
GORDON STROZIER and GERALD VALENTINE

Steady

Em11 C(add9) C6/9 Em11 C(add9) C6/9

Oh ba - by, love me right, — Let me love you till you get it right.  
Oh ba - by, un - der - stand - that I want to be the on - ly man.  
Oh ba - by, love me right. — Let me love you till you get it right.

Em11 C(add9) C6/9 Em11 C(add9) C6/9 Em11

Can't you let the oth - ers be, — 'cause with you is where I got to be,  
But sink stones end too hard, now I think I'll start to have my own fun.  
Can't you let the oth - ers be, — 'cause with you is where I got to be.

C(add9) C6/9 Em11 C(add9) C6/9 Em11

where you been, — hang - ing out with your male friends?  
plain to see — that you're qual - i - fied to fill your needs.  
un - der - stand - that I want to be the on - ly man.

Some-bod - y's gon - na  
Listen: You think you pulled one  
You think you pulled one

C(add9) C6/9 Em11 C(add9) C6/9 Em11 C(add9) C6/9

hurt — you — the way you love to keep hurt-in' me.  
o-ver on me, — well hon - ey ba - by just you wait and see. }  
o-ver on me, — well hon - ey ba - by just you wait and see. }

We sing: Oh, Oh Shei - la let me  
love you till the morn - ing comes. Oh, Oh Shei - la, you know I want to be the on - ly one.

1,3 To Coda 2

C(add9) C6/9 C(add9) C6/9 Em11

Oh ba - by, it's one - two - three, I love you ba - by,  
hon - est - ly. — I want to dee - dle - dee - dle - dee - a dee - dle - dee - dle in.

Em11 C(add9) C6/9 Em11 1 C(add9) C6/9 2 C(add9) C6/9 D.C. al Coda

Oh, Oh Shei - la, — Uh, uh, uh, Oh Shei - la, — Shei - la, —

CODA

Em11 C(add9) C6/9 Em11 C(add9) C6/9

Oh, Oh Shei - la, let me love you till the morn - ing comes.

Em11 C(add9) C6/9 Em11 C(add9) C6/9 Em7

Oh, Oh Shei - la, you know I want to be the on - ly one. Here we go: Oh, —

# **THE OLD FASHIONED WAY**

(Les Plaisirs Demodes)

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Published in the U.S.A. by Chappell & Co.

English Words by AL KASHA and JOEL HIRSCHHORN  
Original Words by CHARLES AZNAVOUR  
Music by GEORGE GARVARENTZ

## THE OLD LAMPLIGHTER

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Words by CHARLES TOBIAS  
Music by NAT SIMON

Moderately B $\flat$ /F F A7 Dm F7 B $\flat$  Bdim7

He made the night \_\_\_\_\_ a lit - tle bright - er wher - ev - er he would go, The Old Lamp -

F B $\flat$  F G9 C7 N.C.  $\S$  B $\flat$ /F F

light - er of long, long a - go. His snow - y hair \_\_\_\_\_ was so much whit - er be - wher -

A7 Dm F7 B $\flat$  Bdim7 F B $\flat$  F C7 F N.C.

neath the can - dle glow. The Old Lamp - light - er of long, long a - go. You'd hear the  
ev - er he would go. The Old Lamp - light - er of long, long a - go. Now if you

F F6 F F6 F To Coda  $\oplus$  F

pat - ter of his feet as he came tod - dling down the street, His smile would hide a lone - ly heart you see. If there were  
look up at the sky you'll un - der - stand the rea - son why The lit - tle stars at night are all a -

Gm Gm6 Gm Gm6 Gm Gm6 Gm N.C.

sweet - hearts in the park he'd pass a lamp and leave it dark Re - mem - ber - ing the days that used to be. For he re -

F F6 F F6 F Bb C7 F D.S. al Coda N.C.

calls when dreams were new, he loved some-one who loved him too Who walks with him a - lone in mem - o - ry. He made the

**CODA**

$\oplus$  F N.C. F F6 F F6 F Bb C7 F

glow. He turns them on when night is here, he turns them off when dawn is here, The lit - tle man we loved of long a - go.

## ON A CLEAR DAY

(You Can See Forever)

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Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately Gmaj7 C9 Gmaj7 Bm7

On A Clear Day \_\_\_\_\_ rise and look a - round you \_\_\_\_\_ and you'll see who \_\_\_\_\_ you are. \_\_\_\_\_

E7 Am7 F13 D7 Bm7 Bbdim7

On A Clear Day \_\_\_\_\_ how it will as - sound you \_\_\_\_\_ that the glow of your be - ing out -

Am7 G#dim7 Am7 D7 Dm7 G7 Dm7 G7 Cmaj7

shines ev - 'ry star. You feel part of \_\_\_\_\_ ev - 'ry moun-tain, sea and shore. You can hear, from far and

A7 D7 Gdim7 Gmaj7 Bm7 E7

near, a world you've nev-er heard be - fore. And On A Clear Day, on that clear day you can

Am7 G6/B Am7/C G6/B Am7 G6/B Am7/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er more! \_\_\_\_\_

## ON A LITTLE STREET IN SINGAPORE

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Words by BILLY HILL  
Music by PETER De ROSE

Slowly

On a Little Street In Sin-ga-pore We'd meet  
 — be-side a lo-lu-cov-ered door. A veil of moon-light on her lone-ly  
 face how pale the hands that held me in em-brace. My  
 sails to-night are filled with perfume of Shal-i-mar with tem-ple bells to guide me to the shore.  
 And then I'll hold her in my arms and love the way I loved be-fore  
 On a Little Street In Sin-ga-pore.

Chords: C Bb C G7#5 C Bb C Bb G F G C Bb C G7#5 C Bb C Bb G F Gm F D#b C7b5 F Fm Dm7 G7 C Bb C G7#5 C Bb C Bb

## ON THE GOOD SHIP LOLLIPOP

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Sam Fox Publishing Company, Inc., Santa Barbara, CA, Sole Agent

Words and Music by SIDNEY CLARE  
and RICHARD A. WHITING

Lightly

On The Good Ship — Lol-li-pop it's a sweet trip to a can-dy shop Where bon-bons play —  
 — on the sun-ny beach of pep-per-mint bay. Lem-on-ade stands ev-'ry-where, crack-er  
 jack bands fill the air And there you are hap-py land-ing on a  
 choc-o-late bar. See the sug-ar bowl do a toot-sie roll with the big bad dev-il's food  
 cake. If you eat too much ooh! ooh! You'll a-wake with a  
 "tum-my" ache On The Good Ship — Lol-li-pop it's a night trip in-to bed you hop — {with  
 and  
 this com-mand: All a-board for can-dy land." On The Lol-li-pop!

Chords: C G7 C G7 C F F#dim7 C7 F C7 Fmaj7 Am7 D7 Am9 D7 G F#dim7 Fm6 G7 C G7 F#dim7

## ON AND ON

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Words and Music by  
STEPHEN BISHOP

Moderately

C Am7(add D) C Am7(add D) C Am7(add D) Dm7 F/G

Down in Ja-mai-ca they got lots of pretty women. Steal your mon-ey, then they break your heart.  
Poor ol' Jim-my sits a lone in the moon-light. Saw his wom-an kiss an oth-er man. So he sun on my shoul-ders and my toes in the sand. Wom-an's left me for some oth-er man. Ah, but

C Am7(add D) C Am7(add D) Dm7 F/G C A7sus A7

Lone-some Sue, she's in love with ol'- Sam. Take him from the fire in-to the fry-ing pan. On And takes a lad-der; steals the stars from the sky. Puts on Si-na-tra and starts to cry. On And I don't care. I'll just dream and stay tan. Toss up my heart to see where it lands. On And

Dm7 F/G Cmaj7 A7sus A7

On, she just keeps on try - ing. And she smiles when she feels like cry - ing. On. On, he just keeps on try - ing. And he smiles when he feels like cry - ing. On. On, I just keep on try - ing. And I smile when I feel like dy - ing. On.

Dm7 F/G C To Coda 1 Am7(add D) C Am7(add D) 2 C Am7(add D)

— And On, On And On, On — And On. When the  
— And On, On And On, On — And On.  
— And On, On And On, On — And On.

Fmaj7 Em7 Dm7 F/G Cmaj7 Fmaj7

first time is the last time, it can make you feel so bad. But if you know it, show.

Em7 Am7 D9 Fmaj7/G

— it. Hold on tight. Don't let her say good night.

C Am7(add D) C Am7(add D) C Am7(add D) C Am7(add D) D.C. al Coda

— Got the

CODA

C Am7(add D) Dm7 F/G C Am7(add D) C A7

On — And On, — On — And On, — On And On, — On — And On,

Dm7 F/G C Am7(add D) C Am7(add D) C Am7(add D) C(add D)

On — And On, — On — And On, — On — And On,

## ON THE SOUTH SIDE OF CHICAGO

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Words and Music by  
PHIL ZELLER

Moderately

Fan - cy girls out work - in' hon - y tonks a - blaze These were a part of the good old days -

when I used to swing On The South Side Of Chi - ca - go. Twen - ty-first and Went - worth

was its beat - ing heart, The place where ac - tion first got its start - back when jazz was king

On The South Side Of Chi - ca - go. I still can hear those sil - ver trum - pets

blow - in' In lit - tle pla - ces filled with peo - ple glow - in'

New Or - leans was groov - y Mem - phis light and gay and who could put down New

York's Broad - way - But there was ev - 'ry-thing On The South Side Of Chi - ca - go.

## ON THE STREET WHERE YOU LIVE

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Chappell & Co. owner of publication and allied rights throughout the worldWords by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately B<sub>b</sub>6 Gm7 Cm7 F7 B<sub>b</sub>maj7 Gm7 Cm7 Cm7/F F7/E<sub>b</sub> B<sub>b</sub>maj7/D

I have of - ten walked \_\_\_\_ down this street be - fore, \_\_\_\_ but the pave - ment al - ways  
li - lac trees \_\_\_\_ in the heart of town? \_\_\_\_ Can you hear a lark in  
stop and stare, \_\_\_\_ they don't both - er me. \_\_\_\_ For there's no - where else on

To Coda

D<sub>b</sub>dim7 Cm7 F7 Cm7/F Fdim Cm7 E<sub>b</sub>m B<sub>b</sub>6

stayed be - neath my feet be - fore. \_\_\_\_ All at once am I \_\_\_\_ sev - 'ral stor - ies high, \_\_\_\_  
an - y oth - er part of town? \_\_\_\_ Does en - chant - ment pour \_\_\_\_ out of ev - 'ry door? \_\_\_\_  
earth that I would rath - er be. \_\_\_\_ Let the

Gm7 C7 B<sub>b</sub>6 Bdim7 Cm7 Cm7/F F7**9**

know - ing I'm just On The Street Where You Live. Are there

2 F7 Cm7/F F7 B♭  
Street Where You Live. And oh, the tow - er - ing feel - ing, just to

E♭m6 E♭m6/G♭ Gdim7 3 B♭/F  
know some - how you are near! The o ver - pow - er - ing

D.S. al Coda  
Em7/A A7 D A7/C♯ Am/C Gm7/C C7 F7 Cm7/F F7♭9  
feel - ing that an - y se - cond you may sud - den - ly ap - pear! Peo - ple

**CODA**  
Cm7 E♭m B♭6 Gm7  
time go by, I won't care if I can be

C9 F9 Cm7/F F7♭9 B♭  
here On The Street Where You Live.

Soprano D-33

T-140

**ON THE SUNNY SIDE OF THE STREET**Copyright © 1930 Shapiro, Bernstein & Co., Inc., New York, NY  
Copyright RenewedLyric by DOROTHY FIELDS  
Music by JIMMY McHUGH

Moderately C E7 F G7 Am D7  
Grab your coat, and get your hat Leave your wor - ry on the door - step Just di - rect your feet To the

Dm7 G7 C G7 C E7 F G7 Am  
sun - ny side \_ of the street Can't you hear a pit - ter - pat? And that hap - py tune is your step life can be so

D7 Dm7 G7 C C7 Gm7 C7 F6 C9 F6  
sweet On The Sun - ny Side \_ Of The Street, I used to walk in the shade \_ With those blues on par - ade \_ But

D7 Am7 D7 G7 Gdim7 G7 C E7 F  
I'm not a - fraid - This rov - er crossed o - ver, If I nev - er have a cent I'll be rich as Rock - e -

G7 Am D7 Dm7 G7 C G7 [1] C G7 [2] C  
fel - ler Gold dust at my feet On The Sun - ny Side \_ Of The Street. Grab your Street.

## ONE DOZEN ROSES

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Words by ROGER LEWIS and "COUNTRY" JOE WASHBURN  
Music by DICK JURGENS and WALTER DONOVAN

Thoughtfully F G7 F Dm7 Gm7 C7

Give me One Doz - en Ros - es put my heart in be - side them and send them to the one I

F C7 F Fmaj7 F6 F G7

love. She'll be glad to re - ceive them and I know she'll be - lieve them that's

F Gm7 C7 F F7 B♭

some - thing we've been talk - ing of. There may be or - ange blos - soms lat - er kind of

F Dm7 G7 C7 F

think that there will 'cause she's done some - thing to me and my heart won't keep still give me One Doz - en

G7 F Dm7 Gm7 C7 F

Ros - es put my heart in be - side them and send them to the one I love.

## ONE MINT JULEP

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Words and Music by RUDOLPH TOOMBS

## Slow Rock

D G9 D G9 D

One ear - ly morn - in' as I was walk - in' I met a wom - an and start - ed talk - in'. Went in a tav - ern  
I don't re-mem - ber just how it start - ed, but all I know is, we should have part - ed. I stole a kiss,

G9 D G9 A7 Gmaj9

to get a few nips. But all I had was a mint ju - lep. One Mint Ju - lep was the cause of it all.  
and then an - oth - er. I did - n't mean to take it fur - ther, {

1 D 2 D F#7

The lights were burn - ing low

F7 E7

there in the tavn when thru the swing-in' door, up popped her fa - ther. He said, "I saw you when

A7 D

you kissed my daugh - ter. Got to wed her right now, or face a slaughter." I did - n't know just

G9 D G9

what I was do - in', I had to mar - ry or face ru - in. A mint ju - lep, a mint ju - lep,

D G9 A7 Gmaj9 D

a mint ju - lep, a mint ju - lep. One Mint Ju - lep was the cause of it all.

Fine F#7 F7

I don't want to bore you with my trou - ble, but from now on I'll be

E7 A7 D.S. al Fine

think - ing dou - ble. I'll buy her ro - ses or may - be tu - lips, I got too much trou - ble from - buy-ing ju - leps.

## ONE SONG

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Words by LARRY MOREY  
Music by FRANK CHURCHILL

**Slowly**

F Dm7 Bb Gm C7

One Song, I have but One Song, One Song, on - ly for you. One heart ten - der - ly

Fdim C7 F Gm Gb F Dm Bb

beat - ing, ev - er en - treat - ing, con - stant - ly true. One love that has pos - sessed me, One love, thrill - ing me

Gm Bbm Am C7

through. One Song my heart keeps sing - ing of one love, on - ly for you. you.

1	F	Gm	C7
2	F		

## ONCE IN A LIFETIME

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Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slowly, with feeling

Sheet music for 'Once in a Lifetime' in E-flat major. The vocal line includes lyrics like 'Just Once In A Life-time.' and 'When fate takes his hand.' The piano accompaniment features chords such as B-flat minor 7/E-flat, E-flat, and G major 7. The score consists of four staves of music with lyrics underneath.

Just Once In A Life-time.  
Once In A Life-time.  
A man knows a moment  
I feel like a giant.  
One won-der-ful mo-ment  
I soar like an eagle.  
  
When fate takes his hand.  
As tho' I had wings.  
And this is my mo-ment  
For this is my mo-ment.  
My Once In A Life-time.  
My My des-ti-ny calls me,  
  
When I can ex-plore a new and ex-cit-ing land.  
And  
  
tho' it may be just Once In A Life-time I'm going to do great things.

## ONCE UPON A DREAM

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and Scarmanga Music (ASCAP)

Lyrics by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Slowly, expressively

Sheet music for 'Once Upon a Dream' in A major. The vocal line includes lyrics like 'Once Up-on A Dream, time' and 'I was un-a-fraid, the dream was so ex-cit-ing, but now I see it fade and I am here a-lone.' The piano accompaniment features chords such as A-flat add 2, B-flat, E-flat, and F major. The score consists of eight staves of music with lyrics underneath.

Once Up-on A Dream, time  
I was lost in love's embrace.  
There I found a  
per-fect place, o-pen door, Once Up-on A Dream.  
Once there was a Dream.  
And  
I was un-a-fraid, the dream was so ex-cit-ing, but now I see it fade and I am here a-lone.  
Once Up-on A Dream, you were heavy-en-sent to me.  
But it was n't meant to be, now you're just a dream.  
Could we be-gin again, Once Up-on A Dream?

## ONE VOICE

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Words and Music by  
BARRY MANILOW

Slowly, with much feeling

N.C.

Just One Voice, \_\_\_\_\_ Sing - ing in the dark - ness, \_\_\_\_\_ All it takes is

One Voice, \_\_\_\_\_ Sing-ing so they hear what's on your mind, And when you look a-round you'll find There's more than

F Gm/F  
One Voice, \_\_\_\_\_ Sing - ing in the dark - ness, \_\_\_\_\_ Join - ing with your

C7/F F B♭/F  
One Voice, \_\_\_\_\_ Each and ev - 'ry note an - oth - er oc - tave, Hands are joined and fears un - locked. If on - ly

E♭/F F7 B♭maj7 E♭maj7  
One Voice would start it on its own, — We need just One Voice fac - ing the un - known, — And then that

Am7 D D7sus Am7/D E♭/F  
One Voice would nev - er be a - lone, — It takes that One Voice. Ba ba

F7 B♭maj7 E♭maj7 Cm/D D7  
ba da da da da, Ba ba ba ba ba, \_\_\_\_\_ It takes that

Am7/D Gmaj7 Am7/G  
One Voice. Just One Voice, \_\_\_\_\_ Sing - ing in the dark - ness, \_\_\_\_\_ All it takes is

D7/G B7/F♯ Em E♭  
One Voice, \_\_\_\_\_ Shout it out and let it ring. \_\_\_\_\_ Just

G6/D G/D Bm7 E7sus E7  
One Voice, \_\_\_\_\_ It takes that One Voice, \_\_\_\_\_ And

Am G/B C C/D G  
ev - 'ry - one will sing! \_\_\_\_\_

**ONLY YOU**  
**(And You Alone)**

 Words and Music by  
 BUCK RAM and ANDE RAND

Slowly, with feeling G6 D9 G6 B9 Em7

On - ly You can make this world seem right. On - ly You true

Dm7 G7 C6 D7 B7

— can make the dark - ness bright. On - ly You and you a - lone can thrill me like you

you are my des - ti - ny. When you hold my hand. I

Em A7 Am7 D7 Cm

do and fill my heart with love for On - ly You. On - ly un - der - stand the

G E7 A7 D7 G F9 G

mag - ic that you do. You're my dream come true, my one and On - ly You.

**ONE, TWO, THREE**

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 1755 Broadway, New York, NY 10019

 Words and Music by JOHN MADARA,  
 DAVID WHITE and LEONARD BARISOFF

Moderately

C Gm7 C7 F

One, Two, Three; — Oh, that's how el - e - men - t'ry it's gon - na be. —

C Gm7 C

Come on let's fall in love. — It's eas - y, like tak - ing can - dy from a ba -

C7 C Gm7 C7 F

- by. A, B, C, — fall - ing in love with you was eas - y for

Fm C Gm7 C

me, and you can do it too. — It's eas - y, like tak - ing can - dy from a ba -

C7 C

- by. Ba - by, there's — noth-ing hard a - bout love. Ba - sic - ly it's as eas - y as pie.

The hard part is liv - in' with - out love. With-out your love, ba - by, I would die. —

Gm7 C7 F

One and one are two. — I know you love me and, oh, oh, how I love

Fm 3 C Gm7

you. Don't try to fight it 'cause it's eas - y, like tak - ing can -

C C7 C Gm7 C7

- dy from a ba - by. One, Two, Three, — Oh, that's how el - e - men - t'ry

F Fm 3 C (Repeat and Fade)

it's gon - na be. — Come on let's fall in love, — it's eas - y. (One, Two, Three.) —

## ONE TOKE OVER THE LINE

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Words and Music by CHARLES M. BREWER  
and THOMAS E. SHIPLEY

Moderately

D $\flat$  G $\flat$  D $\flat$

One Toke O - ver The Line sweet Je - sus, One Toke O - ver The Line.

Fm/C B $\flat$ m E $\flat$ m G $\flat$  A $\flat$  D $\flat$

Sit - tin' down - town in a rail - way sta - tion One Toke O - ver The Line.

G $\flat$  D $\flat$

Wait - in' for the train that goes home sweet Ma - ry hop - in' that the train is on time.

Fm/C B $\flat$ m E $\flat$ m G $\flat$  A $\flat$  D $\flat$  Fine

Sit - tin' down - town in a rail - way sta - tion One Toke O - ver The Line.

G $\flat$  D $\flat$  Fm/C

1. Who do you love? \_\_\_\_\_ I hope it's me \_\_\_\_\_ I have been a \_\_\_\_\_  
 2. I sailed a - way \_\_\_\_\_ A coun - try mile \_\_\_\_\_ But now I'm re -  
 3. (See additional lyrics)

B $\flat$ m E $\flat$ m G $\flat$  A $\flat$  D $\flat$

chang - in' as you can plain - ly see \_\_\_\_\_ I felt the joy and I \_\_\_\_\_  
 turn - in' show-in' off my smile \_\_\_\_\_ I met all the girls and I \_\_\_\_\_

G $\flat$  D $\flat$  B $\flat$ m

learned a - bout the pain \_\_\_\_\_ That my Ma - ma said \_\_\_\_\_ if I should choose to make a \_\_\_\_\_  
 loved my - self a few \_\_\_\_\_ And to my sur -prise \_\_\_\_\_ Like ev - 'ry - thing else that \_\_\_\_\_

D $\flat$  E $\flat$ m G $\flat$  A $\flat$  D $\flat$  D $\flat$  D.C. al Fine

make a part of me through \_\_\_\_\_ would sure - ly strike me dead \_\_\_\_\_ and now I'm \_\_\_\_\_ and now I'm \_\_\_\_\_ and now I'm \_\_\_\_\_

it o - pened up my eyes \_\_\_\_\_ and now I'm \_\_\_\_\_ and now I'm \_\_\_\_\_ and now I'm \_\_\_\_\_

### Additional Lyrics

3. I was born to give and take  
 But as I keep growin'  
 I'm gonna make some mistakes.  
 Sun is gonna set and the bird is gonna wing  
 They do not lie.  
 My last wish will be just one thing  
 I'm smilin' when I die.

## OPERATOR

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Words and Music by  
WILLIAM SPIVERY

**Freely** D G D G D G D

Op - er - a - tor, give me in - for - ma - tion; in - for - ma - tion, give me long dis - tance; long

Moderately

G6 D

dis - tance, give me heavy en. Oh, Op - er - a - tor, in - for - ma - tion, give me

G7 D A7 E7

Je - sus on the line, on the line. Op - er - a - tor, in - for - ma - tion. I'd like to speak to a friend of

A7 D G Gm D

mine. Oh, prayer is the num - ber, faith is the ex - change, heav - en is the street and Je - sus is his name. Oh, Op - er -

G7 D A11 D

a - tor, in - for - ma - tion, please give me Je - sus on the line. Op - er - a - tor, in - for -

G 3 D 3

ma - tion, tell me why why, yeah; Op - er - a - tor, in - for - ma - tion, don't try to

A7 E7 A D G

tell me what num - ber to call. Oh, my moth - er used this num - ber when I was ver - y small, and ev - 'ry time she dialed it, she

Gm D G7 G6 D 3 Em7 A11 D

al - ways got a call. Oh, Op - er - a - tor, in - for - ma - tion, please give me Je - sus on the line. Op - er -

[2] D G Em7 A11 D G 3 Em7 A11

line. Please give me Je - sus on the line. Please give me Je - sus on the line.

G D

line. Please give me Je - sus on the line. yeah, yeah, yeah, yeah.

# **THE OTHER MAN'S GRASS IS ALWAYS GREENER**

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by TONY HATCH  
and JACKIE TRENT

### **Moderately**

Bm Bm7 Gmaj7 F#7

Life is nev - er what it seems, we're al - ways watch-ing in our dreams to find that lit - tle cas - tle in the  
Man - y times it seems to me there's some - one else I'd rath - er be liv - ing in a world of make be -

Bm Bm7

air. lieve. When wor - ry starts to cloud the mind it's hard to leave it all be - hind and  
To stay in bed 'til near - ly three with noth - ing there to wor - ry me would

Gmaj7 F#7 Bm Asus A7

just pre - tend you have - n't got a care,  
seem to be the life I might a - chieve. There's some - one else in your im - a - gi -  
But deep in - side I know I'm real - ly

D Asus A7 D C#sus C#7

na - tion, \_\_\_\_\_ you wish that you were stand-ing in their shoes. You change your life with - out much hes - i -  
luck - y, \_\_\_\_\_ Hap - pi - ness I'd nev - er known be - fore, Just as long as you are there be -

F# C#sus C#7 F# Bm9 E7

ta - tion, \_\_\_\_\_ But would you if you real - ly had to choose. So don't look a - round get your  
side me, \_\_\_\_\_ I knew that I could ask for noth-ing more. And liv - ing can start with the

Bm9 E9 Cm7 F9 To Coda Cm7 F9 Bb

feet on the ground it's much bet - ter by far to be just who you are. The Oth - er Man's Grass Is  
love in your heart, So with you all the time all the

Eb Cm F7 Bb Eb

Al - ways Green-er the sun shines bright-er on the oth - er side, The Oth - er Man's Grass is Al - ways Green-er,

Bb Eb Bb Eb Bb Eb F7 Bb G Bm D.C. al Coda

some are luck - y some are not, Just be thank - ful for what you've got.

CODA Cm9 F7 Bb Eb Cm

tre-a-sures I've longing for are mine. The Oth - er Man's Grass Is Al - ways Green-er the

F7 Bb Eb

sun shines bright - er on the oth - er side, The Oth - er Man's Grass Is Al - ways Green - er,

Bb Eb Bb Eb Bb Eb F7 Bb Eb

some are luck - y some are not, I'm so thank - ful for what I've got. Repeat and Fade

A - 81  
T - 125

## PADDLIN' MADELIN' HOME

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Words and Music by  
 HARRY WOODS

Moderately

The sheet music consists of five staves of music. The first staff starts with a C chord. The second staff starts with a D7 chord. The third staff starts with a G7 chord. The fourth staff starts with a C chord. The fifth staff starts with an Em chord. The lyrics are as follows:

'Cause when I'm Pad - dl - in' Ma - de - lin' Home \_\_\_\_\_ Gee! when I'm Pad - dl - in' Ma - de - lin'  
 Home \_\_\_\_\_ { first I drift with the tide \_\_\_\_\_ then pull for the shore. \_\_\_\_\_ I  
 first I kiss her a while \_\_\_\_\_ and when I get through \_\_\_\_\_ I  
 D7 G7 C G7#5  
 hug her and kiss her mile and pad - dle some more. { Then I keep Pad - dl - in' Ma - de - lin'  
 pad - dle for one mile and drift back for two. }  
 C D7 Ddim7 D7 D7b5 C  
 Home un - til I find a spot where we're a - lone. { Oh! she nev - er says "no" -  
 Oh! if she'd on - ly say -  
 Em / Am / Am7/G D/F# Fm6 C/E Eb dim7 G7 G7#5 C C7/Bb  
 so throw your pad - dles a - go way } Pad - dl - in' Ma - de - lin' sweet, sweet Ma -  
 A7 A7b5 D7 FABD G9 1 C G7 2 C  
 de - lin' Pad - dl - in' Ma - de - lin' Home. 'Cause when I'm Home.

## OWNER OF A LONELY HEART

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Words and Music by TREVOR HORN, JON ANDERSON,  
 TREVOR RABIN and CHRIS SQUIRE

Moderately bright

The sheet music consists of six staves of music. The first staff starts with an A5 chord. The second staff starts with a G5 chord. The third staff starts with a G5 chord. The fourth staff starts with an A5 chord. The fifth staff starts with a G5 chord. The sixth staff starts with an A5 chord. The lyrics are as follows:

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5  
 Move your-self. You al - ways live your life nev - er think-ing of the fu - ture. Prove your-self.  
 Say you don't want to change it. You've been hurt so be - fore. Watch it now,

G5 A5 B5 C5 D5 G5 A5 B5 C5 D5 G5  
 You are the move you make. Take your chan - ces, win or los - er. See your - self. You are the steps you take.  
 the ea - gle in the sky, how he danc-in' one and on - ly. You lose your-self. No, not for pit - y's sake.

A5 B5 C5 D5 G5 A5 B5 C5 D5 G5 A5 B5 C5 D5  
 You and you, and that's the on - ly way. Shake, shake your-self. You're ev - 'ry move you make. So the sto - ry goes.  
 There's no real rea - son to be lone - ly. Be your-self. Give your free will a chance. You've got to want to suc -

G5 A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2 G5

ceed. } Own-er Of A Lone - ly Heart. \_\_\_\_ Own-er Of A Lone - ly Heart. \_\_\_\_ (Much bet-ter than a)

A5 B5 C5 Dsus2 G5 1 A5 B5 C5 Dsus2 D9

Own-er of a bro - ken heart. \_\_\_\_ Own-er Of A Lone - ly Heart. \_\_\_\_\_

2 A5 B5 C5 D5 A Am7 G/A A Am7 G/A A Am7

Own-er Of A Lone - ly Heart. \_\_\_\_ Own - er Of A Lone - ly Heart. \_\_\_\_

G/A A Am7 G/A A Am7 G/A In the

After my own in - de - ci-sion, they con-fused me so. My love said nev-er ques-tion your will at all.

Own - er Of A Lone - ly Heart. \_\_\_\_

A C/A G/A Asus A b13

end you've got to go. Look be-fore you leap - and don't you hes-i - tate \_ at all. No, no.

Own - er Of A Lone - ly Heart. \_\_\_\_\_

E13 F13 F#13 G13 A b13 A13 B5 C5 D5 G5 A5 B5 C5 D5 G5

A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2

Own-er Of A Lone - ly Heart. \_\_\_\_ Own-er Of A Lone - ly Heart. \_\_\_\_ (Much bet-ter than a) Own-er of a bro - ken heart. \_\_\_\_

G5 1 A5 B5 C5 Dsus2 G5 2 A5 B5 C5 D5 A Am7 G/A

Own-er Of A Lone - ly Heart. \_\_\_\_ Own-er Of A Lone - ly Heart. \_\_\_\_

A Am7 G/A A Am7 G/A Am7 G/A

Soon-er or lat-e reach con-clu-sion will de-cide the lone-ly heart.

Own - er Of A Lone - ly Heart. \_\_\_\_ Own - er Of A Lone - ly Heart. \_\_\_\_

A Am7 G/A A Am/G F Eb/F

It will ex - cite it, will de-light it, will give a bet-ter start. Don't de-ceive your free will at all.

Own - er Of A Lone - ly Heart. \_\_\_\_ Don't de -

F Eb/F F Eb/F F Eb/F Repeat and Fade

ceive your free will at all. \_\_\_\_ Don't de-ceive your free will at all. \_\_\_\_ Just re-ceive it. Just re - ceive it. Don't de -

## OUR LANGUAGE OF LOVE

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Music by MARGUERITE MONNOT  
 Original French words by ALEXANDRE BREFFORT  
 English words by JULIAN MORE,  
 DAVID HENEKER and MONTY NORMAN

**Slowly**

No need to speak, \_\_\_\_\_ no need to sing, \_\_\_\_\_ when just a glance means ev - 'ry - thing. Not a word need be  
 spo - ken \_\_\_\_\_ in Our Lan - guage Of Love. I'll touch your cheek, \_\_\_\_\_ you'll hold my  
 hand \_\_\_\_\_ and on - ly we will un - der - stand that the si - lence is bro - ken \_\_\_\_\_ By Our Lan - guage Of  
 Love. It's clear to you, \_\_\_\_\_ It's clear to me \_\_\_\_\_ This pre - cious mo - ment had to be, oth - er mo - ments out -  
 class - ing \_\_\_\_\_ guard - ian an - gels are pass - ing. No words will do, \_\_\_\_\_ no lips can say \_\_\_\_\_ the ten - der  
 mean - ing we con -vey, "I love you" is un - spo - ken, \_\_\_\_\_ In Our Lan - guage Of Love.

## OUT OF NOWHERE

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Words by EDWARD HEYMAN  
 Music by JOHNNY GREEN

**Easy Swing**

You came to me \_\_\_\_\_ from Out Of No - where, \_\_\_\_\_ You took my heart \_\_\_\_\_ and found it  
 free. \_\_\_\_\_ Won - der - ful dreams, \_\_\_\_\_ won - der - ful schemes from no - where; \_\_\_\_\_ Made ev - 'ry hour  
 sweet as a flow - er for me. \_\_\_\_\_ If you should go \_\_\_\_\_ back to your no - where, \_\_\_\_\_  
 leav - ing me with \_\_\_\_\_ a mem - o - ry. \_\_\_\_\_ I'll al - ways wait \_\_\_\_\_  
 for your re - turn Out Of No - where; \_\_\_\_\_ Hop-ing you'll bring your love to me. \_\_\_\_\_

# THE PARTY'S OVER

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Words by BETTY COMDEN and ADOLPH GREEN  
 Music by JULE STYNE

**Moderately slow**

The Par - ty's O - ver, \_\_\_\_\_ it's time to call it a day. \_\_\_\_\_ They've burst your pret - ty bal-loon and  
 tak - en the moon a - way. \_\_\_\_\_ It's time to wind up \_\_\_\_\_ the mas-quer - ade. \_\_\_\_\_ Just make your  
 mind up \_\_\_\_\_ the pi - per must be paid. The Par - ty's O - ver. \_\_\_\_\_ The can - dles  
 flick - er and dim. \_\_\_\_\_ You danced and dreamed through the night, it seemed to be right just be - ing with him.  
 Now you must wake up, \_\_\_\_\_ all dreams must end. \_\_\_\_\_ Take off your make - up,  
 The Par - ty's O - ver. \_\_\_\_\_ It's all o - ver \_\_\_\_\_ my friend.

## (THERE'LL BE) PEACE IN THE VALLEY (FOR ME)

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Words and Music by  
 THOMAS A. DORSEY

**Moderately**

I am tir - ed and wea - ry but I must toil on, till the Lord comes to call me a - way. \_\_\_\_\_  
 flow'r's will be bloom - ing, the grass will be green, and the skies will be clear and se - rene. \_\_\_\_\_  
 Where the morn - ing is bright, and the Lamb is the light and the night is as fair as the be  
 The sun ev - er shines, giv - ing one end-less beam and no clouds there will ev - er be  
 day. \_\_\_\_\_ } There'll be Peace In The Val - ley For Me some - day. There'll Be  
 seen. \_\_\_\_\_ }  
 Peace In The Val - ley For Me. I pray no more sor - row and sad - ness or trou - ble will  
 be. There'll Be Peace In The Val - ley For Me. There the Me. \_\_\_\_\_

## PRIMROSE LANE

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Words and Music by WAYNE SHANKLIN  
and GEORGE CALLENDER

Moderate Rock

G G#dim7 Am7 D7

Prim-rose Lane, — Life's a hol - i-day on Prim-rose Lane. — Just a hol - i-day on Prim-rose Lane — with —

G D7 G G#dim7

you. — Can't ex - plain, — when we're walk-in' down the Prim-rose Lane, — Ev - en ros - es bloom-in'

Am7 D7 G G7 C G7 C

in the rain — with — you. — Sweet per-fume! Those lit - tle ol' ros - es bloom. —

G7 G#dim7 Am Am(maj7) Am7 D7 G

And I wan - na walk with you — my whole life through. — Prim-rose Lane, —

G#dim7 Am7 D7 G

Life's a hol - i-day on Prim-rose Lane, — Just a hol - i-day on Prim-rose Lane — with — you. —

## PUFF THE MAGIC DRAGON

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Words by LEONARD LIPTON  
Music by PETER YARROW

Moderately

A C#m D A D

1. Puff, The Mag - ic Drag - on, lived by — the sea and frolicked in — the

2,3,4. (See additional lyrics)

A F#m B7 E7 A C#m

au-tumn mist — in a land called Ho - nah - lee. Lit - tle Jack - ie Pa - per

D A D A F#m B7 E7

loved that ras - cal Puff, and brought him strings and seal-ing wax — and oth - er fan - cy

CHORUS

A E7 A C#m D A

stuff. Oh! Puff, The Mag - ic Drag - on, lived by — the sea and

D A F#m B7 E7 A

frolicked in — the au-tumn mist — in a land called Ho - nah - lee. Puff, The Mag - ic

Drag - on, lived by — the sea and frolicked in — the au-tumn mist — in a  
land called Ho-nah - lee. To - land called Ho - nah - lee.

## Additional Lyrics

2. Together they would travel on a boat with billowed sail;  
Jackie kept a lookout perched on Puff's gigantic tail.  
Noble kings and princes would bow whene'er they came;  
Pirate ships would low'r their flag when Puff roared out his name. Oh!  
*Chorus*
3. A dragon lives forever, but not so little boys;  
Painted wings and giant rings make way for other toys.  
One grey night it happened, Jackie Paper came no more,  
And Puff, that magic dragon, he ceased his fearless roar. Oh!  
*To 4th verse*
4. His head was bent in sorrow, green scales fell like rain;  
Puff no longer went to play along the cherry lane.  
Without his life-long friend, Puff could not be brave,  
So Puff, that mighty dragon, sadly slipped into his cave. Oh!  
*Chorus*

## ON TOP OF SPAGHETTI

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Words and Music by  
TOM GLAZER

Moderately fast, with spirit

On Top Of Spa - ghet - ti \_\_\_\_\_ all cov - ered with cheese,  
gar - den \_\_\_\_\_ and un - der a bush,  
cov - ered \_\_\_\_\_ with beau - ti - ful moss;

I lost my poor meat - ball \_\_\_\_\_ when  
and then my poor meat - ball \_\_\_\_\_ was  
it grew love - ly meat - ball \_\_\_\_\_ and  
and it grew love - ly meat - balls \_\_\_\_\_ and

C F C N.C. F  
some - bod - y sneezed. It rolled off the ta - ble \_\_\_\_\_  
noth - ing - but mush. The mush was as tast - y \_\_\_\_\_  
to - ma - to sauce. So if you eat spa - ghet - ti \_\_\_\_\_

C  
and on - to the floor, \_\_\_\_\_ and  
as tast - y cov - ered could be, \_\_\_\_\_ and hold  
all cov - ered with cheese, \_\_\_\_\_

G7  
then my poor meat - ball \_\_\_\_\_ rolled out of the door.  
ear ly next sum - mer, \_\_\_\_\_ it grew in - to a tree.  
on to your meat - balls \_\_\_\_\_ and don't ev - er

F C N.C. 3 C F C N.C.  
It rolled in the sneeze. A - choo!

**PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE**

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## **March tempo**

G 3  
 Pack Up Your Trou-bles In Your Old Kit Bag, And Smile, Smile, Smile.  
  
 G B7 Em A7 D7 G  
 While you've a lu - ci - fer to light your fag. Smile, boys, that's the style. What's the  
  
 D7 G7 C D7 G A7 D7 G  
 use of wor - ry - ing? It nev - er was worth - while. So, Pack Up Your  
  
 Trou - bles In Your Old Kit Bag And Smile, Smile, Smile.

## PAPA LOVES MAMBO

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Words and Music by AL HOFFMAN,  
DICK MANNING and BIX REICHNER

*A-51*

*Mambo* *T-80*

G7 Dm7 G7 C Dm7 C  
Pa-pa Loves Mam-bo. Ma-ma loves mam-bo. Look at 'em sway with it, Gettin' so gay with it.

G7 Dm7 G7 Dm7 G7 C  
Shout-in' "O-lay!" with it, Wow! Pa-pa Loves Mam-bo. Ma-ma loves mam-bo.

Dm7 C G7 C Ebdim7 G7 Dm7  
Pa-pa does great with it, Swings like a gate with it, he los-es weight with it now. He goes to \_\_\_

G7 G7<sup>#5</sup> C Dm7 G7 G7<sup>#5</sup> C  
She goes fro \_\_\_ He goes fast \_\_\_ She goes slow \_\_\_

Ebdim7 G7 G7<sup>#5</sup> C Cm6/Eb  
He goes left \_\_\_ She goes right \_\_\_ Pa-pa's

G D7 G7 (Shout) Dm7 G7  
look-in' for ma - ma But ma-ma is no \_ where in sight. Uh! Pa - pa Loves Mam - bo.

Dm7 G7 C Dm7 C  
Ma - ma loves mam - bo. Hav - in' their fling - a - gain, Young - er than spring - a - gain,

G7 (Shout) Dm7 G7 Dm7 G7 C  
Feel - in' that zing - a-gain, Wow! Uh! Pa - pa Loves Mam - bo. Ma-ma loves mam - bo.

Dm7 C G7 1 (Shout) 2 C (Shout)  
Don't play the rhum - ba and don't play the sam - ba 'Cause Pa - pa Loves Mam - bo to - night. Uh! night. Uh!

## PAPER DOLL

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Reflectively F F7/E♭ D7 G7 C7  
I'm goin' to buy a Pa - per Doll that I can call my own, a doll that oth - er fel - lows can - not

F F/ Fm C A7  
steal and then the flir - ty, flir - ty guys with their flir - ty, flir - ty eyes, will

G7 C7 F D7 G7 C7  
have to flirt with dol - lies that are real. When I come home at night she will be

F D7 G7 C7 A7 B♭ Bdim7  
wait - ing, She'll be the tru - est doll in all this world. I'd rath - er have a Pa - per Doll to

F A7 D7 G7 B♭m6 C7 1 F A♭dim C7 2 F  
call my own, than have a fick - le - mind - ed real live girl. I'm goin' to girl.

GERALD COOKE

## PAPA, WON'T YOU DANCE WITH ME?

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Words by SAMMY CAHN  
 Music by JULE STYNE

Polka tempo

F C C#dim7 G7  
 Pa pa, Won't You Dance With Me? — Oh, dance with me, — Please  
 dance with me. — Pa pa, take a chance with me — And  
 G7 C Dm7 C/E D7/F# Am7/G D7/A G D7  
 dance with me — to night. — And when you whirl me 'round and bones  
 G D7 1 G D7 Am7/E D7/F#  
 'round we'll go, — Right off the ground we'll go, — A-round and 'round we'll go. — And when we  
 slid in' high — We'll both be glid in' high — up to the sky. I love the pol - ka. Pa pa, Won't You Dance With Me? — Oh,  
 G7 C G7/B Gm/Bb A7 Dm F6 F#dim7  
 dance with me, — Please dance with me. — When you hold me  
 C/G C/E D7 F#dim7 C/G Dm C Dm C C/G Dm C Dm  
 hold me tight. — Oh, Pa - pa, Won't You Dance With Me  
 C G7 C  
 to - night?  
 2 G G+ C7 F C C#dim7  
 sky. I love the pol - ka. Pa pa, Won't You Dance With Me? — Oh,

## PAPER ROSES

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Words by JANICE TORRE  
 Music by FRED SPIELMAN

Moderately slow

C G7 C  
 I re - al - ize the way your eyes de - ceived me — With ten - der looks that I mis - took for love;  
 pret - ty lips look warm and so ap - peal - ing, — They seem to have the sweet - ness of a rose;  
 C7 F G7  
 So take a - way the flow - ers that you gave me — And send the kind that you re - mind me  
 But throw a - way the flow - ers that I gave you — I'll send the kind that you re - mind me  
 C F G7 F/C C A+ Dm G7  
 of. Pa - per Ros - es, — Pa - per Ros - es. — Oh how real those ros - es seem to

C F B7 Em A+ Dm G7  
be! But they're on - ly im - i - ta - tion Like your im - i - ta - tion love for  
1 C 2 C A+ Dm G7 C  
me. Your me. Like your im - i - ta - tion love for me.

## PAPERBACK WRITER

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Bright Rock

N.C.

Pa - per-back Writ - er, Pa - per-back Writ - er.  
G7  
Dear \_ Sir \_ or Mad-am, will you read my book? It took me  
It's a thou - sand pag - es, give or take a few; I'll be  
years to write, - will you take a look? It's based on a nov - el by a man named Lear, and I  
writ - ing more - in a week or two. I can make it long - er if you like the style, I can  
need a job so I want to be a Pa - per-back Writ - er, Pa - per-back Writ - er.  
change it 'round and I want to be a Pa - per-back Writ - er, Pa - per-back Writ - er.  
C G7  
It's the dirt - y sto - ry of a dirt - y man, - and his cling - ing wife - does - n't  
If you real - ly like it you can have the rights, - it could make a mil - lion for you  
un - der - stand. His son is work - ing for the Dai - ly Mail; - It's a stead - y job - but he  
o - ver - night. If you must re - turn - it you can send - it here, - But I need - a break - and I  
wants to be a Pa - per-back Writ - er, Pa - per-back Writ - er. Pa - per-back  
want to be a Pa - per-back Writ - er, Pa - per-back Writ - er. Pa - per-back  
Writ - er, Pa - per-back Writ - er.  
C G7 N.C.  
Repeat and Fade

# PEARLY SHELLS

(Pupu O Ewa)

Copyright © 1962, 1964 (Renewed 1990, 1992) Criterion Music Corp.

Words and Music by WEBLEY EDWARD  
and LEON POBER

**Flowing**      **B♭**      **Dm**

Pearl - y      Shells \_\_\_\_\_ from the o - cean \_\_\_\_\_ shin - ing in the  
 PU            PU            A     O     E - WA            I KA     NU -

**E♭**      **C7**      **F7**      **B♭**      **F7**      **B♭7**

sun \_\_\_\_\_ cov - er - ing the shore. \_\_\_\_\_ When I see them \_\_\_\_\_ My heart  
 KU            E LA - WE - MAI            A - HE AI - NA            MA - I

**E♭**      **E♭m**      **B♭**      **F7**      **To Coda B♭**

tells me that I love you more than all the lit - tle Pearl - y Shells.  
 NO            A - LA            HU - LA PU - A            LO - A KE - A - LA HE - LE NA - KA.

**F7**      **E♭/B♭ B♭**      **B♭dim B♭**

For ev - 'ry grain of sand up - on the beach, I've got a kiss for you; and I've got  
 I A - PAU HU - NA O - NE I KA KA - HA - KAI UA HO - NI NAU, HO'I KO - E

**F7**      **C7**      **F7**      **D.S. al Coda**

more left o - ver for each star that twin - kles in the blue. Pearl - y  
 LA - WA NA - PA - KA HI HO - KU 'I - MO I KA LANI PU -

**CODA**      **B♭**      **E♭ E♭m B♭**      **F7**      **B♭ E♭ B♭**

Shells. \_\_\_\_\_ More than all the lit - tle Pearl - y Shells. \_\_\_\_\_  
 PU. \_\_\_\_\_ A - LA HU - LA PU - A LO - A KE - A - LA HE - LE MA - KA.

*Bright Polka tempo*

# PENNSYLVANIA POLKA

By LESTER LEE  
and ZEKE MANNERS

## CHORUS

Bright Polka tempo

**F**      **F/A A♭dim7**

Strike up the mu - sic, the band has be - gun \_\_\_\_\_ the Penn - syl - va - nia

**C7**      **C7**

Pol - ka. \_\_\_\_\_ Pick out your part - ner and join in the fun. \_\_\_\_\_ The Penn - syl -

**C7#5 F**      **C7 F**

va - nia Pol - ka. \_\_\_\_\_ It start - ed in Scran - ton, it's now num - ber One. \_\_\_\_\_

**F**      **F7**      **B♭**      **B♭**      **C7**

It's bound to en - ter - tain ya \_\_\_\_\_ ev - 'ry - bod - y has a

F                      Abdim              C7

1                      To Interlude

ma - nia \_\_\_\_\_ to do the pol - ka from Penn - syl - va - nia. \_\_\_\_\_

2                      INTERLUDE

F              C7      F      Fine      Bb

va - nia. \_\_\_\_\_ While they're danc - ing ev - 'ry -

Bb              F7

bod - y's      cares are quick - ly gone. Sweet ro - manc - ing

F7              Bb

this goes on and on un - til the dawn. They're so care -

Bb              Eb      G7      Cm      Eb m6      F7

free gay with laugh - ter, hap - py as can be. They stop to have a beer, then the

D.C. al Fine

Bb              F7      C7      F7      Bb      C7

crowd be-gins to cheer. They kiss and then they start to dance a - gain:

GER U-33

T-140

## PENNIES FROM HEAVEN

Words by JOHN BURKE  
Music by ARTHUR JOHNSTONCopyright © 1936 by Chappell & Co.  
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Moderately

C6      Em7      Eb dim7      Dm7      G7      Dm7      G7      C6      Em7      Eb dim7

Ev - 'ry time it rains it rains Pen-nies From Heav - en. \_\_\_\_\_ Don't you know each cloud con - tains

Dm7      G7      Dm7      G7      C9      F      C7#5      F F7 E7 Eb7 D9

Pennies-From Heav - en? \_\_\_\_\_ You'll find your for - tune fall - ing all o - ver town. Be sure that

G7      Dm7      G9      C      Em7      Eb dim7      Dm7      G7      Dm7      G7

your um - brel - la is up - side - down. Trade them for a pack - age of sun-shine and flow - ers. \_\_\_\_\_

C7      Fmaj7      F6      Bb7

If you want the things you love, you must have show - ers. \_\_\_\_\_ So when you hear it thun - der,

Cmaj7      C9 B9 Bb9 A9      Dm7 3      3      D7      G7b9      C

don't run un - der a tree, \_\_\_\_\_ there'll be Pen - nies From Heav - en for you and me. \_\_\_\_\_



Ab Fm  
Pen-n-y Lov-er, don't walk on by\_ (Don't you walk\_ on\_\_ by\_ Pen-n-y Lov-er, don't you  
make me cry\_ (Don't you make me cry ba - by\_) Pen-n-y Lov-er, don't walk on by\_ (Don't you walk\_ on\_\_ by\_ Pen-n-y Lov-er, don't you  
make me cry\_ (Oh\_ Pen-n-y ba - by\_) Pen-n-y Lov-er, don't you walk on by\_ (Don't you walk\_ on\_\_ by\_ )  
(Spoken) Ab (Spoken) Fm  
I remember the first time I saw you baby Pen-n-y Lov-er, don't you make me cry\_ You had that look in your eye, you had that look in your eye, yeah yeah  
Ab Fm  
Ooh pretty baby, I just wanted to reach out and touch you baby, I wanted to reach out hold ya  
Ab Fm Repeat and Fade  
(Spoken) I wanted to reach out and say ooh ooh  
I want to talk about you every day (Penny Lover) Need you, just need you, baby...  
Don't make me cry

## PENTHOUSE SERENADE

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Words and Music by WILL JASON  
and VAL BURTON

Moderately

C6 Cdim7 Dm7 G7 Dm7 G7  
Pic-ture a pent-house way up in the sky, with hing-es on chim-neys for stars to go by; a sweet slice of heav-en for  
Dm7 G7 C/E A♭7/E♭ Dm7 G7 C6 Cdim7  
just you and I when we're a - lone. From all of so - ci - e - ty we'll stay a - loof, and  
Dm7 G7 Dm7 G7 Dm7 G7 C/E F7 G7  
live in pro - pri - e - ty there on the roof, two heav - en - ly her-mits we will be in truth when we're a -  
C G7 Gdim7 G9 G9♯5 C E7 Am  
lonely. We'll see life's mad pat - tern as we view old Man - hat - ten, then  
D7 G7 Dm7 G7♯5 C6  
we can thank our luck - y stars that we're liv - ing as we are. In our lit - tle pent-house, we'll  
Cdim7 Dm7 G7 Dm7 G7  
al - ways con - trive to keep love and ro - mance for - ev - er a - live, in view of the Hud - son just  
Dm7 G7 C B♭9 1 C C♯dim7 G7 2 C  
o - ver the Drive, when we're a - lone. Just lone.

## PEOPLE

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Words by BOB MERRILL  
Music by JULE STYNE

**Moderately**

Chords: Bbmaj7, Cm7, F7, Bbmaj7, Cm7, Cm7/F, F7b9, Eb/Bb, Bbmaj7, Am7, D7, Gm(maj7), C9, Gm7b5, C7, Fmaj7, F6, G/B, Bbm6, F/A, Abdim7, Gm7, C7, E/F, F, Cm7, F7#5, Bbmaj7, Cm7, F7, Bbmaj7, Cm7, Cm7/F, F7b9, Eb/Bb, Bbmaj7, Fm7, Bb9, Bb7#5b9, Ebmaj7, Ebm6, Bb, Fm7, Fm7/Bb, Bb7b9, Ebmaj9, F7/Eb, Bb/D, Em7b5, A7b5, Bb/D, Gm7, Cm7, F7, Bbmaj7, Fm7, Bb7, Ebmaj7, Ebm6, Eb/F, Bb/F, Cm7, Cm7/F, Bb6, Peo - ple, Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world. We're chil - dren need-ing oth-er chil - dren and yet let - ting our grown-up pride hide all the need in - side, act - ing more like chil - dren, than chil - dren. Lov - ers are ver - y spec - i - al Peo - ple, they're the luck - i - est Peo - ple in the world. With one per - son, one ver - y spec - i - al per - son, a feel - ing deep in your soul says: you were half now you're whole. No more hun - ger and thirst, but first, be a per - son who needs Peo - ple, Peo - ple who need Peo - ple are the luck - i - est Peo - ple in the world."

## PEG

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by WALTER BECKER  
and DONALD FAGEN

With a beat % D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> G<sub>b</sub> D<sub>b</sub>

1.4. I've seen your pic - ture your name in lights a - bove it. This is your big de - but, -  
2. pin shot I keep it with your let - ter. Done up in blue - print blue,  
3. Instrumental

G<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> A<sub>b</sub> 7 E<sub>b</sub> 7 G<sub>b</sub> D<sub>b</sub>

it's like a dream come true. So won't you smile for the cam - 'ra? I know they're gon - na  
It sure looks good on you. So won't you smile for the cam - 'ra? I know I'll love you

1 D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> | 2,4 D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> A<sub>b</sub> D<sub>b</sub> Fm  
love it, Peg. I got your bet - ter. } Peg, it will come

Bbm7 F7 D<sub>b</sub> Fm/C Bbm7 F7 Bb7 D<sub>b</sub> A<sub>b</sub> 6 G7  
back to you. Peg, it will come back to you. Then the shut - ter falls you see it

Cm7 F7 Bbm7 Bbm7/E♭ To Coda ♪ D♭ A♭ D♭ A♭

all in "Three\_\_ D." It's your fav - 'rite for-eign mov - ie.

Gm7 Cm7 Fm7 Cm7 D♭maj7 | 3 D.S. D♭ A♭ D♭ A♭ D.S. al Coda

I've seen your

**CODA**

D♭ Fm/C Bbm7 F7 D♭ Fm7 Bbm7 F7 B♭7 D♭7

(mov-ie) Peg, \_\_\_\_ it will come back to you. — Peg, \_\_\_\_ it will come back to you. — Then \_\_\_\_ the shut-ter

A♭6 G7 Cm7 F7 Bbm7 Bbm7/E♭ D♭ A♭ Repeat and Fade

falls you see it all in "Three \_\_ D." It's your fav - 'rite for-eign mov - ie.

L-33

A-82

**PEOPLE WILL SAY WE'RE IN LOVE**

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

C Cmaj7 C G7

Don't throw \_\_\_\_ bou - quets at me, \_\_\_\_ don't please \_\_\_\_ my folks too much. —

C D9 Dm7 G7b9

Don't laugh \_\_\_\_ at my jokes too much, \_\_\_\_ Peo - ple Will Say We're In

C C♯dim7 G7 C Cmaj7 C

Love! \_\_\_\_ Don't sigh \_\_\_\_ and gaze at me, \_\_\_\_ your sighs \_\_\_\_

G7 C D9

— are so like mine, \_\_\_\_ your eyes \_\_\_\_ must - n't glow like mine. —

Dm7 G7 C Cm7 F7 Cm7 F7b9 B♭+ B♭

Peo - ple Will Say We're In Love! \_\_\_\_ Don't start \_\_\_\_ col - lect - ing things, —

E7 A7 D7 G7 C

— give me my rose and my glove. \_\_\_\_ Sweet - heart, \_\_\_\_ they're sus -

Am7 D7 C G7 C

pect - ing things, \_\_\_\_ Peo - ple Will Say We're In Love. —

## PERSONALITY

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

Rhythmically

A musical score for 'Personality' in G major, 4/4 time. The lyrics are written below the notes, corresponding to the chords indicated above them.

**Chords:** A7, Cm7, Cm, G, C7, G, G#dim7, D7, Em, Am7/D, G, A7, Cm7, Cm, G, C7, G, G#dim7, D7, Em, Am7, Am7/D, G, Dm7, G7, C, G7#5, C, F#m7, B7, Em, Am7, D7, Am7, D7, A7, Cm7, Cm, G, C7, G, G#dim7.

**Lyrics:**

- When Ma-dame Pomp - dour was on a ball-room floor Said all the gen-tle-men, "Ob - vi - ous - ly well \_\_\_\_\_ And never sit on the boss-es set - tee \_\_\_\_\_"
- The Ma-dame has the cut - est Per - sonal - i - ty." \_\_\_\_\_ And think of all the books a - bout Du Un-less she's got a per - fect Per - sonal - i - ty. \_\_\_\_\_ A girl can get some - where in spite of
- Bar - ry's looks - What was it made her the toast of Par - ee? \_\_\_\_\_ She had a well de - vel - oped string-y hair - Or e - ven just a bit bowed at the knee - if she can show a fault - less
- Per - sonal - i - ty. \_\_\_\_\_ And what did Ro - me - o see in Jul - i - et, Or Pi - er - rot in Per - sonal - i - ty. \_\_\_\_\_ And why are cer - tain girls of - fered cer - tain things Like sab - le coats and
- Pi - er - rette, Or Ju - pi - ter in Jun - o? You know! \_\_\_\_\_ And when Sa wed - ding rings By men who wear their spats right? That's right! \_\_\_\_\_ So, don't you
- lo - me danced - and had the boys en - tranced - No doubt it must have been eas - y to see - say I'm smart - and have the kind - est heart, - Or what a won - der - ful sis - ter I'd be, -
- That she knew how to use her 1 G 2 G  
Just tell me how you like my Per - sonal - i - ty. \_\_\_\_\_ A girl can

## PETER COTTONTAIL

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Words and Music by STEVE NELSON  
and JACK ROLLINS

Moderately

A musical score for 'Peter Cottontail' in C major, 4/4 time. The lyrics are written below the notes, corresponding to the chords indicated above them.

**Chords:** C, Cmaj7, C7, F, G7, C#dim7, G7, C, C#dim7, Dm7, G7, C, Cmaj7, C7, F, G7, C#dim7.

**Lyrics:**

- Here comes Pe - ter Cot - ton - tail, hop - pin' down the bun-ny trail. \_\_\_\_\_ Hip - pi - ty hop - pin', East - er's on its Here comes Pe - ter Cot - ton - tail, hop - pin' down the bun-ny trail. \_\_\_\_\_ Look at him stop, and lis - ten to him
- way. \_\_\_\_\_ Bring - in' ev - 'ry girl and boy bas - kets full of East - er joy, - things to make your say, \_\_\_\_\_ "Try to do the things you should." May - be if you're ex - tra good, - he'll roll lots of

G7 C F C C7 F F+ F6 F C C7

East - er bright and gay. \_\_\_\_\_ He's got jel - ly beans for Tom - my, col - ored eggs for sis - ter Sue. There's an  
East - er eggs your way. \_\_\_\_\_ You'll wake up on East - er morn-ing, and you'll know that he was there. When you

F F+ F6 Am D7 G G7 C Cmaj7 C7 F

or - chid for your Mom-my, and an East - er bon - net, too. Oh! Here comes Pe - ter Cot - ton - tail, hop - pin' down the  
find those choc - late bun - nies that he's hid - ing ev - ry - where. Oh! Here comes Pe - ter Cot - ton - tail, hop - pin' down the

G7 C#dim7 G7 1 C C#dim7 Dm7 G7 2 C F C

bun - ny trail, - hip - pi - ty hop - pi - ty, Hap - py East - er Day.  
bun - ny trail, - hip - pi - ty hop - pi - ty, Hap - py East - er Day. \_\_\_\_\_

### PETITE FLEUR (Little Flower)

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By SIDNEY BECHET

D7 Gm Gm7 A7

D7 Ddim7 D7 N.C. D7 F7 Bb Bdim7 Cm

F7 Bb D7/A Gm E♭ Cm D7 Gm Gm7 Gm6

A7 D7 A7♭5 D7 N.C. D7 Gm Gm7 Cm6

1 D7 Gm E♭7 D7 N.C. 2 D7 D7♭5 Gm Cm Gm

## PIANO MAN

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Words and Music by  
BILLY JOEL

## Fast Waltz

PIANO MAN (Fast Waltz)

Chords: C, Em/B, Am, C/G, F, C/E, D7, G7, C, Em/B, Am, C/G, F, G7, C, Em/B, Am, C/G, F/C, Cmaj7, G7, C, Em/B, Am, C/G, F, C/E, D7, G7, C, Em/B, Am, C/G, F, C/E, D7, G7, C, Em/B, Am, Am, C/G, F, G7, C, Am, Am/G, D7/F#, F, Am, Am/G, D7/F#, D7, G, G/F, C/E, G7/D, C, Em/B, Am, C/G, F, C/E, D7, G7, C, G7, C.

Lyrics:

It's nine o - clock on a Sat - ur-day, The reg - u - lar crowd shuf - fles in \_\_\_\_\_  
 There's an old man \_\_\_\_\_ sit - ting next to me \_\_\_\_\_ Mak-in' love to his ton - ic and  
 gin. He says, "Son, can you play me a mem - o - ry?  
 I'm not real - ly sure how it goes, \_\_\_\_\_ But it's sad and it's sweet and I  
 knew it com - plete When I wore a young - er man's clothes." \_\_\_\_\_ Da da da -  
 de de da \_\_\_\_\_ da da \_\_\_\_\_ de de da \_\_\_\_\_ da da -  
 Sing all in the mood for the a mel - o - dy, \_\_\_\_\_  
 And you've got us a song to - night. \_\_\_\_\_ Well, we're feel - in' al - right. \_\_\_\_\_

## PICK YOURSELF UP

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Songwriters Guild Of America  
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Words by DOROTHY FIELDS  
Music by JEROME KERN

PICK YOURSELF UP

Chords: Gm7, C7, Fmaj7, Bbmaj7, Em7b5, A7b9, Dm7, G7, C7sus, C7, Am7, D7, Gm7, Cmaj7, F#m7b5, B7b9, Em7, A7, D7sus, D7, Bm7, E7, Am7, D7.

Lyrics:

Quickly  
 Noth - ing's im - pos - si - ble I have found. For when my chin is on the ground I pick my - self up,  
 dust my - self off, start all o - ver a - gain. Don't lose your con - fi - dence if you slip, be  
 grate - ful for a pleas - ant trip, and Pick Your - self Up, dust your - self off, start all o - ver a -

## PICNIC

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Words by STEVE ALLEN  
Music by GEORGE W. DUNING

Moderately slow C Am7 D7 Dm7 G7

On a Pic - nic morn - ing with - out a warn - ing I looked at you

Dm7 G7**9** C Dm7 G7sus C Am7

and some - how I knew. On a day for sing - ing my heart went

D7 Dm7 G7 Dm7 G7**9** C Dm7**5** C Dm7 G9

wing - ing a Pic - nic grove was our ren - dez - vous. You and I in the

C Dm7 G7#5 C Am7 D7

sun - shine we strolled the fields and farms at the last light of eve - ning. I

Dm7 G7 C Am7 D7

held you in my arms. Now when days grow storm - y and lone - ly for me I

Dm7 G7**9** | 1 C G7 | 2 C |

just re - call Pic - nic time with you. On a you.

## PISTOL PACKIN' MAMA

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Words and Music by  
AL DEXTER

Moderate Blues Tempo

VERSE G

D7

1. Drink - in' beer in a Cab - a - ret. — And was I hav - in' fun! Un - til one night she  
 2. She kicked out my wind - shield. — She hit me over the head. She cussed and cried, and  
 3.-6. (See additional lyrics)

G

CHORUS

caught me right, — And now I'm on the run. } Lay that pis - tol down, Babe, Lay that pis - tol  
 said I'd lied. — And wished that I was dead. } down,

Lay that pis - tol down!

[1-5]

G

[6]

G

D7 down, Pis - tol Pack - in' Ma - ma, Lay that pis - tol down!

down!

*Additional Lyrics*

3. Drinkin' beer in a cabaret  
 And dancing with a blonde,  
 Until one night she shot out the light,  
 Bang! That blonde was gone.  
 (To CHORUS)

4. I'll see you ev'ry night, Babe,  
 I'll woo you ev'ry day.  
 I'll be your regular daddy  
 If you'll put that gun away.  
 (To CHORUS)

5. Drinkin' beer in a cabaret  
 And was I havin' fun!  
 Until one night she caught me right  
 And now I'm on the run.  
 (To CHORUS)

6. Now there was old Al Dexter,  
 He always had his fun,  
 But with some lead, she shot him dead  
 His honkin' days are done..  
 (CHORUS to last ending)

## PLAY A SIMPLE MELODY

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Words and Music by  
IRVING BERLIN

Moderately

E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> G<sub>b</sub>dim B<sub>b</sub>7/F B<sub>b</sub>7  
 Won't you Play A Sim - ple Mel o - dy like my  
 moth - er sang to me? One with good old fash - ioned  
 B<sub>b</sub>7#5 E<sub>b</sub> Edim B<sub>b</sub>7/F B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> G<sub>b</sub>dim  
 har - mo - ny. Play A Sim - ple Mel o - dy.  
 B<sub>b</sub>7 B<sub>b</sub>7  
 Mus - i - cal de - mon set your hon - ey a - dream - in'. Won't you play me some rag, just change that  
 clas - si - cal nag to some sweet beau - ti - ful drag. If you will  
 play from a cop - y of a tune that is chop - py, you'll get all my ap - plause. And that is  
 sim - ply be - cause I want to lis - ten to rag.

Mus - i - cal de - mon, set your hon - ey a - dream - in'. Won't you play me some rag\_\_\_\_ Just change that

Won't You Play A Sim - ple Mel o - dy,

**Bb7** Bb7#5 Eb Edim Bb7/F Bb7  
clas - si - cal nag \_\_\_\_ to some sweet beau - ti - ful drag. \_\_\_\_ If you will

like my moth - er sang to me? \_\_\_\_\_

Eb Bb7 Eb Gdim Bb7/F Bb7  
play from a cop - y of a tune that is chop - py, you'll get all my ap - plause. \_\_\_\_ And that is

One with good old fash - ioned har - mo - ny.

sim - ply be - cause \_\_\_\_ I want to lis - ten to rag. \_\_\_\_\_

Play A Sim - ple Mel o - dy. \_\_\_\_\_

### POETRY IN MOTION

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Words and Music by PAUL KAUFMAN  
and MIKE ANTHONY

**Moderately**

G Em Am7 D7 G Em C D7  
Po - et - ry In Mo-tion, Walk-in' by my side: Her love-ly lo - co - mo-tion Keeps my eyes o - pen wide -

G Em Am7 D7 G Em Am7 D7 G  
Po - et - ry In Mo-tion, See her gen-tle sway; A wave out on the o - cean Could nev - er move that way. I

B Em B Em B C Am D7  
love ev - 'ry move-ment, There's noth-ing I would change: She does-n't need im-prove-ments, She's much too nice to re - ar-range. -

G Em Am7 D7 G Em Am7 D7 G G  
Po - et - ry In Mo-tion. { Danc-ing close to me: A flow - er of de - vo-tion. A - sway-ing grace-ful - ly.  
All that I a - dore: No Num-ber Nine love po-tion Could make me love her more.

## PASS THAT PEACE PIPE

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Words and Music by ROGER EDENS,  
HUGH MARTIN and RALPH BLANE

**Lively**

Fm C7 Fm C7 Fm C7 Fm F7 Bb7

If your tem - per's get - tin' the top hand, all ya got - ta do is just stop and Pass That Peace Pipe an'  
If you wan - na hov - er out west too, you will soon dis-cov - er it's best to Pass That Peace Pipe an'

Bbm6 C+ C7 Fm C7 Fm C7 Fm Db7 C7

bur - y that hat - chet like the Choc - taws, Chick - a - saws, Chat - ta-hooch-ies, Chip - pe - was do.  
bur - y that hat - chet like the Cho - cho's, Chan - go's, Chat - ta - noo - gas, Cheep - ca - rows do.

Fm C7 Fm C7 Fm C7 Fm F7 Bb

If you're feel - in' mad as a wet hen, mad as you can pos - si-bly get, then Pass That Peace Pipe an'  
E - ven in co - lo - ni-al days, you knew the cer - e - mo - ni-al ways to Pass That Peace Pipe an'

Bbm6 C+ C7 Fm C7 Fm C7 Fm Bbm

bur - y that tom - a-hawk like those Chi - chi-mecs, Che - ro-kees, Che-pul - te-pecs, too. \_\_\_\_\_  
bur - y that tom - a-hawk like those Chicu - ti - mees, Che - pe-chets and Chic - a-pees, too. \_\_\_\_\_ Don't be  
Pull your

Fm Db Fdim7 Db Fm Bb C7

crank - y — Try to use a lit - le re - straint. Fold — that hank - y, — an' wipe off all - a that  
ears in, — Try to use a lit - le con - trol. Whom all clear's in, — You'll be top man on the

Db9 C7 Fm C7 Fm C7 Fm C7 Fm

war - paint.. And if you find your-self in a fu - ry, be your own judge and your own ju - ry:  
totem pole. So if you wan - na be an all - right guy, not a long faced "blues in the night" guy,

I

F7 Bb Bbm6 C+ C7 Fm C7 Fm C7 Fm

Pass That Peace Pipe an' bur - y that hat - chet like the Choc - taws, Chick - a - saws, Chat - ta-hooch-ies, Chip - pe - was do.

2

Db7 C7 F7 Bb Bbm C7 F7 Bb Bbm C7 F7 Bb

Write that a-pol - o - gy and dis - patch it. When you've quar - relled it's grand to patch it. Pass That Peace Pipe an'

Bbm C+ C7 Fm Gm7 Ab Gm Fm Gm Fm7 Gm

bur - y that hat - chet like the Choc - taws, Chick - a - saws, Chat - ta-hooch-ies, Chip - pe - was and those Chi - chi - mecs, Che - ro - kees, Che - pul - te - pecs

Fm Gm Ab Gm7 Fm Gm Ab Gm F

and those Chi - cu - ti - mees, Che - pe - chets and Chic - a - pees, Cho - cho's, Chang - o's, Chat - ta - noo - gas, Cheep - ca - rows do.

## **PLEASE**

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Words by LEO ROBIN  
Music by RALPH RAINGER

### **Moderately slow**

C B7 E7#5 E7 A7

Please lend your lit - tle ear to my pleas. Lend a ray of cheer to my  
Dm7 Fm/A♭ G7 B7 C Am7 Dm7 G7 C  
pleas. Tell me that you love me too. Please

B7 E7#5 E7 A7 Dm7

let me hold you tight in my arms. I could find de-light in your charms  
Fm/A♭ G7 C Fm C C♯dim7 Dm7 G7  
ev - 'ry night my whole life through. Your eyes re - veal that you have the

C C♯dim7 Dm7 G9 C C♯dim7 Dm7 G7

soul of { an the an - gel, white as snow; } but how long must I play the  
C C♯dim7 Dm7 G/D D7 Dm7/G G7#5 C  
role of { a gloom - y Ro Ju - me o? } Oh! Please

B7 E7#5 E7 A7 Dm7

say you're not in - tend - ing to tease. Speed the hap - py end - ing and Please  
Fm/A♭ G7 1 C Am7 Dm7 G7 2 C Am7 Dm7 D♭9 Cmaj7

tell me that you love me too. \_\_\_\_\_

## **POMP AND CIRCUMSTANCE**

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**Majestically**

A musical score for a vocal performance, likely a tenor or baritone part. The score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is in common time (indicated by a '2'). The lyrics are written below the notes, corresponding to the chords indicated above them.

The chords and lyrics are as follows:

- Staff 1: B♭, F7, B♭, E♭, B♭, Cm, F, B♭, C7
- Staff 2: F, Dm, Gm7, C7, F, F7, B♭, F7, B♭
- Staff 3: E♭, B♭, C7, F, B♭, C7, F, E♭, F7
- Staff 4: B♭, B♭7, E♭, F7, B♭, Gm, Cm, F7, B♭

## PLEASE PLEASE ME

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

With a beat

With a beat

G C G Bb C D G

(1.,3.) Last night I said these words to my \_\_\_\_\_ girl I know you nev - er e - ven  
(2.) You don't need me to show the way \_\_\_\_\_ love Why do I al - ways have to

C G C Am Em

try \_\_\_\_\_ girl } Come on, (come on,) — come on, (come on,) — come on, (come on,) — come say \_\_\_\_\_ love }

C G C D To Coda G 1 D 2 C

on, (come on,) — Please Please Me oh Yeh like I please you. I don't want to sound com-plain-ing

D7 G C G C

But you know there's al - ways rain in my \_\_\_\_\_ heart. (In my heart.) I do all the pleas-ing with you

D7 G C D7 G

It's so hard to rea - son with you. Oh yeh why do you make me blue.

**CODA**

G C D G C D G Bb C D G

you, oh yeah, like I please you, oh yeah, like I please you.

POINCIANA  
(Song Of The Tree)Copyright © 1936 by Chappell & Co.  
Copyright RenewedWords by BUDDY BERNIER  
Music by NAT SIMON

Moderately Gmaj9 Dm7 G9 Cm6

Poin - ci - an - a, your branch-es speak to me of love. Pale moon

Gmaj9 Am7 D7 Gmaj9

— is cast-ing shad-ows from a - bove. Poin - ci - an - a, some-how I feel the jun-gle

Dm7 G9 Cm6 Gmaj9

heat. With - in me there grows a rhyth-mic sav - age beat.

Cm Cm6 Dmaj7 Cm

Love is ev - 'ry-where, its mag - ic per-fume fills the air. To and fro you sway, my

The musical score consists of two staves. The top staff starts with a C major 6 chord (C, E, G, B, D) followed by a D major 7 chord (D, F#, A, C#). The lyrics "heart's in time, I've learned to care." are sung over these chords. The bottom staff begins with a G major 9 chord (G, B, D, F#, A, C#), followed by a D major 7 chord. The lyrics "My love will live for ev - er and a day." are sung over these chords.

## POLKA DOTS AND MOONBEAMS

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Words by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

**Slowly, with expression**

*Slowly, with expression*

F Dm7 Gm7 C7 F Dm7 Gm7 A7

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an, "Oh, beg your par-don."

Dm Bbm F Am7 Abm7 Gm7 C7 F C9

Sud - denly I saw Pol - ka Dots And Moon-beams all a-round a pug-nosed dream. —

F Dm7 Gm9 C7 F Dm7 Gm7 A7

The mu - sic start - ed and was I the per-pplexed one, I held my breath and said, "May I have the next one?"

Dm Bbm F Am7 Abm7 Gm7 C9 F6 E7

In my fright - ened arms Pol - ka Dots And Moon - beams spark - led on a pug - nosed dream. — There were

A F#m7 Bm7 E7 A F#m7 Bm7 E7

ques - tions in the eyes of oth - er danc - ers As we float - ed o - ver the floor. There were

A F#m7 Bm7 E7 A7 D7 Gm7 C9

ques - tions but my heart knew all the an - swers, And per -haps a few things more. —

F Dm7 Gm9 C7 F Dm Gm7 A7

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the words "ev - er af - ter"

Dm Bbm F Am7 Abm7 Gm7 C9 F Eb F

And I'll al - ways see Pol - ka Dots And Moon - beams When I kiss the pug - nosed dream. —

## PLEASE COME TO BOSTON

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1755 Broadway, New York, NY 10019

Words and Music by  
DAVE LOGGINS

Moderately

The musical score consists of ten staves of music with lyrics. The chords indicated are Eb, Ab, Eb, Ab, Cm, Ab, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Fm7, Bb7, Eb, Cm, Bb7/D, Ab, Bb7, Eb, Cm, Bb7/D, Ab, Fm7, Bb7, D.C. al Fine.

**Chorus:**

Please Come To Bos-ton for the spring - time. — I'm stay-ing here with some  
Please come to Den-ver with the snow - fall. — We'll move up in - to the  
Please come to L.A. to live for - ev - er. — A Cal-i-for - nia life

**Verse 1:**

friends and they've got lots of room. — You can sell — your  
mountains so far — that we can't be found — love — your  
a - lone is just too hard to build. — I you're that

**Verse 2:**

paint - ings on the side - walk, — by a ca - fé where I hope to be  
ech - o's down the can - yons. — And then lie a - wake at night un - til they come  
looks out over the o - cean. — And there's some stars that fell from the sky

**Chorus:**

work - ing soon. — Please come to { Bos - ton, } she said no, { 1,2. but } you come home - to me.. —  
back a - round { } living upon the hill. — Den - ver { } L. A., — 3. Boy, won't { } 1.2. but } you come home - to me.. —

**Bridge:**

And she said — hey ram - blin' boy, — now won't you set - tle down

**Chorus:**

{ Bos - ton } ain't your kind of town — There ain't no gold — and there ain't no - bod - y like  
Den - ver { } L. A. —

**Chorus:**

me — I'm the num - ber one fan of the man from Ten - nes - see. —

**Outro:**

1,3 (Last time) Fine | 2 Now this drift - er's world goes 'round and 'round and I doubt -  
if it's ev - er gon - na stop. — But of all the dreams I've lost or found, — and all —  
that I ain't got, — I still need to lean to some-bod - y I can sing to. —

## POOR BUTTERFLY

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Slowly, with much expression

Poor But - ter - fly!      'neath the blos - soms wait - ing      Poor But - ter -

C7#5      C7 F9      Bb7 Eb9

fly!      For she loved him so.      The mo - ments pass in - to hours      The hours -

Ab Fm7      Bb7      Eb7

pass in - to years      And as she smiles through her tears,      She mur - murs low,

Db9 C7 F7 Bbm7      Eb9 Abmaj7      C7#5

"The moon and I know that he be faith - ful, I'm sure he come

F9      F7/A      Bbm7      Gb13

to me bye and bye.      But if he don't come back      Then I nev - er

Ab Bdim7 Ab/C      F9 Bbm7      Eb9 Ab

sigh or - cry      I just mus' die."      Poor - But - ter - fly.

## THE POOR PEOPLE OF PARIS

(Joan's Song)

Copyright © 1954 by Chappell & Co.  
Copyright RenewedOriginal French words by RENE ROUZAUD  
English words by JACK LAWRENCE  
Music by MARQUERITE MONNOT

Moderately

Bb7      Eb

Just got back from Pa - ris, France; all they do is sing and dance. All they've got there is ro - mance. What a wa - ter from the sink make a true Pa - ri - sian shrink. Wine is all he'll ev - er drink, and it

D Eb C7 Fm Bb7 Eb

trag - e - dy. Ev - 'ry bou - le - vard has lov - ers; ev - 'ry lov - er's in a trance. The Poor - wor - ries me. For with wine as cheap as wa - ter, oh, it makes one stop and think. The Poor -

Bb7 Eb N.C. Bb7

Peo - ple Of Pa - ree. I feel sor - ry for the French; ev - 'ry guy has got a Peo - ple Of Pa - ree. Sis - ter met a boy named Pierre, had the cra - zi - est af -

Eb D Eb C7 Fm

wench. Ev - 'ry cou - ple's got a bench, kiss - ing shame - less - ly. Night and day they're mak - ing mu - sic while they're fair, and the day they part-ed there he cried bit - ter - ly. Pierre was there to bid her fare-well, but he

Bb7 Eb Bb7 Eb N.C. Bb7 2 Eb

mak - ing love in French, The Poor — Peo - ple Of Pa - ree. Milk or brought his new girl, Claire, The Poor — Peo - ple Of Pa - ree.



## POPCORN

Copyright © 1969, 1971 by Bourne Co.

Music by GERSHON KINGSLEY

Moderately

Musical score for 'POPCORN' featuring eight staves of music. The key signature is G major (one sharp). The time signature is 4/4. The music includes various chords such as Bm, A, G, D, F#m, E, Bm, G, Bm, D, G, Bm, D, Bm, A, G, Bm, and 2 Bm. The lyrics are not included in the music staff.

## PRECIOUS AND FEW

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Words and Music by  
WALTER D. NIMS

Moderately

Musical score for 'PRECIOUS AND FEW' featuring eight staves of music. The key signature is G major (one sharp). The time signature is 4/4. The music includes various chords such as A, Bm7, G, Bm7, E7, A, Bm7, E7, A, G, Bm7, E7, Dmaj7, G#m7, C#7, F#m7, B7, Emaj7, D, A/C#, Bm7, E7, A, E7, A, and 2 A. The lyrics are provided below the music staff.

Pre-cious And Few — are the mo - ments we two can share;  
Ba - by it's you — on my mind — your love is so rare;  
qui - et and blue — like the sky -  
be - ing with you — is a feel -

I'm hung o - ver you. —  
And if I can't find my way - back home —  
it just would-n't be fair,-  
- ing I just can't com - pare. —  
And if I can't hold you in — my arms —  
it just would-n't be fair,-

'cause Pre-cious And Few — are the mo - ments we two can share.  
'cause Pre-cious And Few — are the mo - ments we two can share.

# PRECIOUS LORD, TAKE MY HAND

(a.k.a Take My Hand, Precious Lord)

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Words and Music by  
THOMAS A. DORSEY

**Slowly**

A♭      A♭7      D♭      A♭

Pre-cious Lord    Take My Hand    lead me on,    let me stand. —    I am tired. —    I am weak,    I am

E♭7      A♭      A♭7      D♭      A♭

worn. —    Thru the storm,    thru the night    lead me on    to the light, —    Take My Hand, —    Pre-cious

E♭7      A♭      Fine      A♭7      D♭

Lord —    lead me home. —    { When my way grows — drear,    Pre-cious Lord and the night lin - ger draws —

A♭      E♭7      A♭

near, —    When my life — is — al - most — gone. —    Hear my cry, —    At the riv - er I —

near —    And the day — is — past and — gone. —

A♭7      D♭      D♭7      A♭      B♭7      E♭7      A♭      2nd time:  
D.C. al Fine

call, —    Hold my hand,    lest I fall — Take My Hand, —    Pre-cious Lord, —    lead me home. —  
stand, —    Guide my feet,    hold my hand, —    Take My Hand, —    Pre-cious Lord, —    lead me home. —

## PRETTY BABY

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With a lilt      B♭7      Fm7      B♭7      B♭+      E♭      B♭+

Ev - 'ry - bod - y loves a ba - by that's why I'm in love with you, Pret - ty Ba - by, Pret - ty

E♭      B♭7      Fm7      B♭7      B♭+      E♭      B♭+

Ba - by, and I'd like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty Ba - by, Pret - ty

E♭      E♭7      A♭      C7

Ba - by. Won't you come and let me rock you in my cra - dle of love, — and we'll cud - dle all the

Fm7      B♭7      Fm7      B♭7      F7      B♭7      E♭

time. — Oh! I want a lov - in' ba - by and it might as well be you, Pret - ty Ba - by of mine.

## PRETTY BLUE EYES

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Words and Music by TEDDY RANDAZZO  
and BOBBY WEINSTEIN

Moderately

F Dm F Dm A7 B♭ C7 F  
Thought I was in love be-fore \_ Then you moved in next door\_\_ Pret-ty Blue Eyes, Pret-ty Blue\_Eyes.  
Dm F Dm A7 B♭ C7 F  
All the guys in the neigh- bor - hood \_ keep say-in' that you sure look good \_\_ with your blue eyes.  
C7 F Dm Am B♭ C7 F  
Pret-ty Blue\_Eyes. Saw you from my win-dow, My heart skipped a beat \_\_\_\_  
B♭ C7 Am G7 C7 F Dm C7  
Gon-na sit by your door-step So that I \_\_ can meet\_\_ Pret-ty Blue Eyes, Please come out to - day, so I can  
F Dm A7 B♭ C7 F  
tell you what I have to say \_\_ that I love you, love you. Pret-ty Blue\_Eyes \_\_\_\_\_

## A PRETTY GIRL IS LIKE A MELODY

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Words and Music by  
IRVING BERLIN

Moderately

A7 D7 G  
A Pret - ty Girl \_\_\_\_\_ Is Like A Mel - o - dy \_\_\_\_\_ that haunts you  
G7 C Cm  
night and day. \_\_\_\_\_ Just like the strain of a haunt - ing re -  
Gmaj7 C+/G# A7 Em7 A7 D7 C/D D9 C9 B7 B♭7  
frain, she'll start up - on a mar - a - thon and run a - round your brain. You can't es -  
A7 D7 G G9 G7  
cape \_\_\_\_\_ she's in your mem - o - ry. \_\_\_\_\_ By morn - ing, night and  
C E7/B Am F#7/A# B9 E7 Am  
noon \_\_\_\_\_ she will leave you and then come back a - gain. A  
F7/A D7 1 G E♭9 C9 B7 B♭7 2 G  
pret - ty girl is just like a pret - ty tune. \_\_\_\_\_ A Pret - ty tune. \_\_\_\_\_

# PROMISE ME YOU'LL REMEMBER

(Love Theme)

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Words by JOHN BETTIS  
Music by CARMINE COPPOLA

**Slowly**

Fmaj9 D7b9/F# Gm9 Gm7/C C7b9 Fmaj9<sup>3</sup> F6 Gm7 G#dim7

1. Prom - ise Me You'll Re - mem - ber this love \_\_\_\_\_ to - geth - er to day.  
2., 3. When - ev - er we're to - geth - er, I feel \_\_\_\_\_ time stand-ing still.

Am7 A9(#11) Gm7 Bbmaj7/C C7b9 Fmaj9 F6

We may not have to - mor - row, it's not for us to say.  
I on - ly know I love you and I al - ways will.

Am7b5 D7b9(b13) Gm7 Bbm7 E9 Fmaj9 E7#9(b13) Fmaj9

Fate If is - n't kind to each lov - ers, it breaks the hard - est heart,  
If we should lose oth - er some - where in-side the dark,

To Coda ⊕

D7b9/F# G13 Gdim7 G9 Gm7 Gm7b5/C C7b9 Gdim/F<sup>3</sup> F

Prom - ise Me You'll Re - mem - ber how good we are.

Fm Fm11 Bb7/F Edim7/F D9#11 C7#9(b13) C7b9(b13) Fm

Why do I find a sad - ness un - der your sweet - est kiss?  
(Instrumental - 2nd time)

Gm7b5 C7#9(b13) C7b(b13) Fm Abmaj7/Eb D9 1 Bbmaj7/C C9#11 C9

Des - ti - ny seems to whis - per it won't stay like this.

2 D.C. al Coda Bbmaj7/C C7b9(#11) C7b9 CODA ⊕ Fmaj9<sup>3</sup> Fmaj6/9 Am7b5 D7b9(b13)  
are. Time is - n't kind to

Gm7 Bbm7 E9 Fmaj9 E7#9(b13) Fmaj9 D7b9/F#

lov - ers, it breaks the hard - est heart. Prom - ise Me You'll Re -

G13 Gdim7 G9 Gm7 Gm7b5/C C7b9 Fmaj9<sup>3</sup> Dm7 Gm9 Bm11b5 E7#9(b13)

mem - ber how good we are.

Am7 D7b5(b9) G13(#11) C9#11 C9 Fmaj13

## PUT YOUR DREAMS AWAY

(For Another Day)

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Words by RUTH LOWE  
Music by PAUL MANN and STEPHAN WEISS

Moderately

Chords: Fm7, Bb9, Ebmaj7, Eb6, Fm7, Bb7, G, Ebmaj7, Eb6, Bb7, G, D9, D7, Gmaj7, G7, Fm7, Bb7, Gm7b5, C7, Fm7b5, Abm6, Fm7, Bb7, Fm7, Bb9, Ebmaj7, Gm7b5, C7, Fm7, Bb7, Eb6, Fm7, Bb9, Eb6, Ab, Eb.

Lyrics:

Put Your Dreams A-way for an-oth-er day, and I will take their place in your heart. Wishing on a star never got you far. And so it's time to make a new start. When your dreams at night fade be-fore you, then I'll have the right to a-dore you. Let your kiss con-fess, this is hap-pi-ness, Darling, and put all your dreams a-way. Put Your way.

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## PUTTIN' ON THE RITZ

Words and Music by IRVING BERLIN

Moderately

Chords: Fm, C7b9, Fm/Eb, Db9, C7, Fm, C7, C7b9, Fm, Fm/Eb, Db, F7/C, Bbm, Gb9, F9, Bbm6, Eb9, Eb7#5, Eb7, A6, Fm7, Bbm7, Eb7, A6, D9, C9, Fm, C7b9, Fm, Db7, C7b9, C9, Fm, Bbm6, F6/9.

Lyrics:

If you're blue and you don't know where to go to, why don't you go where fashion sits, Puttin' On The Ritz. Diff- rent types who wear a day coat, pants with stripes and cut-a-way coat, per-fect fits, Puttin' On The Ritz. Stroll-ing up the a-ve-nue so hap-py. (Alt: Dressed up like a mil-lion dol-lar troupe.) All dressed up just like an Eng-lish chap-pie, ver-y snap-py. Try-hard to look like Gar-ly Coo-per, su-per du-per. Come let's mix where Rock-e-fel-lers walk with sticks or "um-ber-el-las" in their mitts, Puttin' On The Ritz.

## PUT A LIGHT IN THE WINDOW

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Words by RHODA ROBERTS  
Music by KENNY JACOBSON

Quickly and Lightly

C6

1. There's a house on tell the cor - ner On the  
 2. go for your moth - er, Ba - by  
 3. ring your fin - ger Third

F6 C6 C7 F6

cor - ner of the street. In the house,  
 broth - er, fa - ther too. Let them know  
 fin - ger of your hand. Put A Light

C6 G7

you're the pret - ty, You're the pret - ty lit - tle gal, who'll make my life com -  
 there's no oth - er, No, there's not an oth - er boy, who'll love you like I  
 In The Win - dow, 'Cause to - night you're gon - na get a gold - en wed - ding

C6 C7 F C

plete. do. band. To - night, to - night, Put A Light In The

G7 C G7 C C7

Win - dow, To prove that you love me, let it shine. To -

F C Edim7 G7

night, to - night, Put A Light In The Win - dow, To - night's the night I'm

1 C 2 C C7 To Interlude

gon - na make you mine. Gon - na mine. (Dum,

3 C Fine INTERLUDE Cdim

mine. dum, da, dum, dum, dum, dum, dum, dum, da, da, dum, dum,

C Cdim7 G7 C G7 C C7

dum.) You pret - ty lit - tle gal, you're more than I de - serve. (Dum,

F Cdim C

dum, da, dum, dum, dum, dum, dum, dum, dum, dum.) Gon - na

D7 G7 D.S. al Fine

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

*31  
145*

## QUE SERA, SERA (Whatever Will Be, Will Be)

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A Division of MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by JAY LIVINGSTON  
and RAY EVANS

Moderately bright C Dm7

When I was just a lit - tle girl, I asked my moth - er, "What will I be? \_\_\_\_\_

G7 Dm7 G7 Dm7 G7 C

Will I be pret - ty? Will I be rich?" Here's what she said to me:

N.C. F F6 F F6 C C6 C

"Que Se - ra, Se - ra, \_\_\_\_\_ What - ev - er will be, will be. \_\_\_\_\_ The

C6 G7 Dm7 G7 Dm7 G7 C F C

fu - ture's not ours to see. \_\_\_\_\_ What will be, will be." \_\_\_\_\_

## QUIET VILLAGE

Copyright © 1951, 1959 (Renewed 1979, 1987) Criterion Music Corp.

Words by MEL LEVEN  
Music by LESLIE BAXTER

Lazy tropical tempo

C Dm7 G9 Dm7 G9 G7b9

A - lone \_\_\_\_\_ in my Qui - et Vil - lage I pray \_\_\_\_\_ you will be re - turn - ing one day \_\_\_\_\_ to

B/C C B/C C

me, \_\_\_\_\_ re - turn to me, \_\_\_\_\_ a - lone \_\_\_\_\_ liv - ing with the

Dm7 G7 Dm7 G9 G7b9 B/C C

mem - 'ry of you \_\_\_\_\_ prom-is-ing you'd al - ways be true \_\_\_\_\_ to me \_\_\_\_\_ be true to

B/C C Gm7 C7 Gm7 C7

me. \_\_\_\_\_ A - bove me \_\_\_\_\_ there's a moon on fire, \_\_\_\_\_ tell - ing you to

Fmaj7 F Fm G9 G7#5b9 C

love me \_\_\_\_\_ as I de - sire, \_\_\_\_\_ and ev - er the flame \_\_\_\_\_ in my Qui - et

Dm7 G7 Dm7 G9 G7b9 B/C C

Vil - lage will burn, \_\_\_\_\_ dar-ling till the day you re - turn \_\_\_\_\_ to me, \_\_\_\_\_ re - turn to

B/C C 1 2

me, \_\_\_\_\_ re - turn to me. \_\_\_\_\_ A me. \_\_\_\_\_

## RAG MOP

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Words and Music by JOHNNIE LEE WILLS  
and DEACON ANDERSON

Medium Bounce

1.,4. M. I say M - O. M - O - P. M - O - P - P. \_\_\_\_\_ Mop!  
2.,5. R. I say R - A. R - A - G. R - A - G - G. \_\_\_\_\_ Rag!  
3. A. I say A - B. A - B - C. A - B - C - D. \_\_\_\_\_ ABCDE

Chorus after 2nd and 5th Verses

M - O - P - P. Mop! Mop! Mop! Mop!  
R - A - G - G. M - O - P - P. Rag Mop!  
A - B - C - D - E - F - G - H.

Rag Mop! Rag Mop!

1 D.C. and Repeat  
C7

Rag Mop! Rag Mop!

R - A - G - G. M - O - P - P. Rag Mop!

Mop! Mop!

## RAIDERS MARCH

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By JOHN WILLIAMS

March \$ C F/C G7/C C

D♭ G7sus To Coda 1 2 B♭/C

C 3 B♭/C C 3 B♭/C A♭/C G/C

F/C B♭/C Am7 3 B♭/C B♭/C A♭/C

B♭/C Am7 3 B♭maj7/C A♭maj7/C B♭maj7/C

A♭maj7/C Gm9 Fm9 Cmaj7 D.S. al Coda

**CODA**

C Gm9 Cmaj7 Gm9

Cmaj7 A♭maj7/G B♭maj7/G Cmaj7 N.C.

## RAINDROPS

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Words and Music by  
DEE CLARK

**Moderately**

Rain - drops, so many Rain - drops It feels like Rain - drops falling from my eye - eyes,  
falling from my eyes. Since my love has left me I'm so all a - lone I would bring her  
back to me But I don't know where she's gone I don't know where she's gone. There  
must be a cloud in my head. Rain keeps fall-ing from my eye - eyes Oh no it can't be tear-drops 'cause a  
man ain't sup-posed to cry So it must be Rain - drops. So man-y Rain - drops  
It feels like Rain - drops falling from my eye - eyes. fall-ing from my eyes.

READY TO TAKE A CHANCE AGAIN  
(Love Theme)Copyright © 1977, 1978 by Ensign Music Corporation and Kamakazi Music Corporation  
All rights for the World Controlled and Administered by Ensign Music CorporationWords by NORMAN GIMBEL  
Music by CHARLES FOX

**Moderately**

You re-mind me I live in a shell, safe from the past, and do-in' o - key, but not ver - y well.  
No jolts, no sur-pris - es, no cri - sis a - ris - es my life - goes a - long -  
as it should, it's all ver - y nice, but not ver - y good. And I'm Read-y To Take\_ A Chance\_ A - gain.  
Read-y to put \_ my love\_ on the line\_ with you. Been liv-ing with noth - ing to show\_ for it; you get what you get\_ when you go -  
for it, and I'm Read-y To Take\_ A Chance\_ A - gain \_ with \_ you, with you.

## READY TEDDY

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Words and Music by JOHN MARASCALCO  
 and ROBERT BLACKWELL

**Bright Tempo**

C N.C. C N.C.  
 Go-in' down to the cor-ner, pick up my sweet-ie pie. She's my rock 'n' roll ba-by, she's the ap-ple of my eye. 'Cause I'm

F7 C G7 F7  
 Read-y Read-y Read-y Ted-dy, I'm Read-y Read-y Read-y Ted-dy, I'm Read-y Read-y Ted-dy, I'm

C N.C. C N.C.  
 Read-y Read-y Read-y to - a rock 'n' roll. Well, the flat top \_ cats and the dun-ga - ree dolls Are -  
 kick off my shoes, roll \_ up my faded jeans. Grab my

C N.C. C N.C. C N.C.  
 head-ed for the gym to the Sock Hop Ball. The joint is real-ly jump-in', the cats are go-in' wild. The mu-sic real-ly sends me. I  
 rock 'n' roll baby, pour \_ on the steam. I shuf-fle to the left. I shuf-fle to the right. Gon-na rock \_ 'n' roll till the

F7 C  
 dig that cra-z-y style, 'Cause I'm} Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Ted-dy. I'm

G7 F7 C N.C. [1] [2] C  
 Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to - a rock 'n' roll. Gon-na rock 'n' roll.

## REASON TO BELIEVE

Copyright © 1966 Alley Music Corp. and Trio Music Co., Inc.

Words and Music by  
 TIM HARDIN

**Moderately fast**

N.C. G C  
 If I lis - tened long e - nouh to you I'd find a way \_ to be -

D7 G A D  
 lieve that it's all \_ true. Know-ing that you \_ lied straight -

C G Em C  
 faced while I cried. Still I look to find a Rea - son To Be -

D C D Em  
 lieve. Some - one like you makes it hard to live with - out

2. Violin solo

D C D Em  
 some - bod - y else. Some - one like you. makes it eas - y to give, \_ nev - er think a -

D D(add9) G D G  
bout my - self. If I gave you time to change my mind  
*Solo ends* If I lis - tened long e - nough to you

C D G  
I'd find a way just to leave the past be - hind.  
I'd find a way to be - lieve that it's all true. }

A D C G  
Know-ing that you lied straight - faced while I cried.

Em C D  
Still I look to find a Rea - son To Be - lieve.

2 C D Slowly G Dsus A tempo  
son To Be - lieve. Some - one like

C D Em D Repeat and Fade  
you makes it hard to live with - out some - bod - y else. } Some - one like  
eas - y to give nev - er think a - bout my - self. }

*H-27*  
*T-165*

## REBEL 'ROUSER

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By DUANE EDDY and LEE HAZLEWOOD

Moderately bright

C7#5 F Bb F C7#5  
F C7 C7#5 F C7#5  
F Bb F C7#5 F  
C7sus C7#5 1 F C7#5 2 F Bb7 F

## RED ROSES FOR A BLUE LADY

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Words and Music by SID TEPPER  
and ROY C. BENNETT

Moderately

I want some Red Ros - es For A Blue La - dy. Mis - ter Flo - rist, take my or - der,  
please. We had a sil - ly quar - rel the oth - er day. Hope these pret - ty  
flow - ers chase her 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-chid for her wed - ding gown.

## RED SAILS IN THE SUNSET

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Bernstein & Co., Inc., New York

Words by JIMMY KENNEDY  
Music by HUGH WILLIAMS

Slowly

Red Sails In The Sun - set way out on the sea. Oh! car - ry my loved one home safe - ly to  
me. He sailed at the dawn - ing all day I've been blue. Red Sails In The Sun - set  
I'm trust-ing in you. Swift wings you must bor - row make straight for the shore. We mar - ry to -  
mor - row and he goes sail - ing no more. Red Sails In The Sun - set way out on the  
sea. Oh! car - ry my loved one home safe - ly to me. 1 G D7 2 G Cm6 G

## REELIN' IN THE YEARS

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Words and Music by WALTER BECKER  
and DONALD FAGEN

Moderately

The musical score for "Reelin' In The Years" consists of six staves of music. The first staff starts with D major and includes lyrics about a summer spent. The second staff begins with Bm7 and continues the narrative. The third staff starts with D and discusses thoughts and precious things. The fourth staff begins with Gmaj9 and mentions years and stowing away time. The fifth staff starts with Gmaj9 and asks if you have had enough of someone. The sixth staff begins with Gmaj9 and concludes with a D.S. and Fade.

**Chords:** D, A/C#, Bm7, A, D, A/C#  
Bm7, A, A7/E, Adim/Eb, Dm7, A/C#  
D, A/C#, Bm, A  
Gmaj9, A  
Gmaj9, A  
Gmaj9, A  
Gmaj9, F#m7, 1,2  
Gmaj9, 3, A, D.S. and Fade

**Lyrics:**

Your ev - er - last - ing sum - mer, you can see it fad - ing fast,  
tell - in' me you're a gen - ius since you were sev - en - teen;  
spent a lot of mon - ey and I spent a lot of time,  
so you grab a piece of some-thing that you  
in - all the time I've known you - I  
the - trip we made to Hol - ly - wood is

think is gon - na last. You - would - n't know a dia - mond if you held it in your hand, the  
still don't know what you mean. The week - end at the col - lege did - n't turn out like you planned, the  
etched up - on my mind. Af - ter all the things we've done and seen, you find an - oth - er man, the

things you think are pre - cious I can't un - der - stand.  
things that pass for know - ledge I can't un - der - stand.  
things you think are use - less I can't un - der - stand. } Are you Reel - in' In The

Years, - stow-in' a - way the time, - Are you gath-er - in' up the

tears, - have you had e - nouf of mine? - Are you Reel - in' In The

Years, - stow-in' a - way the time, - are you gath-er - in' up the

tears, - have you had e - nouf of mine? - { You been I Are you Reel-in' In The

## REMEMBER

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Words and Music by  
IRVING BERLIN

Moderate Waltz

The musical score for "Remember" is in 3/4 time and includes lyrics about a past relationship. The score features various chords including Bb, F+, Bb, F+, Bb, C7b9, C7, F, F7, Bb, Gm7b5, F/C, Am, Gm/Bb, A+, Bb, F+, F, G9, C7, F, and F.

**Chords:** Bb, F+, Bb, F+, Bb, C7b9, C7, F, F7, Bb, Gm7b5, F/C, Am, Gm/Bb, A+, Bb, F+, F, G9, C7, F, F

**Lyrics:**

Re - mem - ber the night, - the night - you said - "I love you," - Re -  
mem - ber? - Re - mem - ber you vowed - by all - the stars - a - bove  
you, - Re - mem - ber? - Re - mem - ber we found - a lone - ly spot, - and  
af - ter I learned - to care - a lot, - you prom - ised that you'd - for - get - me  
not. - But you for - got to Re - mem - ber. - Re - mem - ber. -

## RETURN TO SENDER

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Words and Music by OTIS BLACKWELL  
and WINFIELD SCOTT

Moderately

I gave a let - ter to the post - man; So then I dropped it in the mail - box. he put it in his sack. Bright and ear - ly next  
So then I dropped it in the mail - box. he put it in his sack. Bright and ear - ly next

morn - ing - he brought my let-ter back. } She wrote up-on it: Re - turn\_ To Send-er, ad - dress un -  
morn - ing - it came right back to me. } She wrote up-on it: Re - turn\_ To Send-er, ad - dress un -

known. No such num-ber, no such zone. We had \_ a quar-rel,

a lover's spat. I write I'm sor - ry but my let - ter keeps com-ing back.

zone. This time I'm gon-na take it my - self and put it right in her hand. And if it comes back the

ver - y next day, Then I'll un-der - stand\_ the writ-ing on it. Re - turn\_ To Send-er, ad - dress un -

known. No such num-ber, no such zone. zone.

## REUNITED

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Words and Music by DINO FEKARIS  
and FREDDIE PERREN

Moderately

Cmaj7 Am7

I was a fool to ev - er leave your side. Me mi-nus you is such a lone - ly ride. The  
I sat here star-ing at the same old wall. Came back to life just when I got your call. I

Dm7 Fm7 Fm7/Bb

break-up we had \_ has made me lone-some and sad; I re - al - ize I love you 'cause I want you bad, \_ hey, \_ hey!  
wished I could climb right through the tel - e-phone line and give you what you want so you would still be mine, \_ hey, \_ hey!

Cmaj7 Am7

I spent the eve-ning with the ra - di - o; re - gret the mo-ment that I let you go. Our  
I can't go cheat-in' Hon - ey, I can't play. I found it ver - y hard to stay a - way. As  
D.S. (See additional lyrics)

Dm7 Fm7 Fm7/B♭

quar-rel was such\_ a way of learn-ing so much., I know now that I love you 'cause I need your touch,\_ hey,\_ hey!  
we rem - i - nisce\_ on pre-cious mo-ments like this, I'm glad we're back to-gether, 'cause I missed your kiss,\_ hey,\_ hey!

Cmaj7 Am7

Re - u - nit - ed and it feels so good.\_ Re - u - nit - ed 'cause we un - der - stood, \_ there's

Dm7 Fm7

one per - fect fit \_ and, Sug - ar, this one is it. We both are so ex - cit - ed, 'cause we're

Fm7/B♭ Cmaj7 Am7 Dm7 Dm7/G Dm7 D.S. and Fade

Re - u - nit-ed hey,\_ hey!

*Additional Lyrics*

3. Lover, lover this is solid love, and you're exactly what I'm dreaming of.  
All through the day and all through the night,  
I'll give you all the love I have with all my might, hey, hey!

**LYRICS FOR FADE ENDING:**

Ooo, listen baby, I won't ever make you cry, I won't let one day go by  
without holding you, without kissing you, without loving you.  
Ooo, you're my everything, only you know how to free  
all the love there is in me.  
I wanna let you know, I won't let you go.  
I wanna let you know, I won't let you go.  
Ooo, feels so good!

## RIDIN' HIGH

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Words and Music by  
**COLE PORTER**

**Moderately fast**

Cmaj7 C7 Cm7**5** C7 Gm7 G7 B G7 Cmaj7 C7 Cm7**5** C7 Gm7 G7 B G7

Life's great, \_ life's grand, \_ fu - ture \_ all planned. \_\_  
Some - one I love. \_ Mad for \_ my love, \_\_  
ring bells, \_ sing songs, \_ blow horns \_ beat gongs, \_\_

E7 Am Dm7 B C G7 A7 Dm7 G7 C Ab7 G7

No more clouds in the sky. How'm I rid - in'? I'm Rid - in' High. \_\_  
so long Jo - nah, good - bye. How'm I rid - in'? I'm  
our love nev - er will die. How'm I

To Coda ♪

2 Dm7**5** G7 C Bb7 Eb Cm7 Eb Bb7 Eb

Rid - in' High. \_\_ Float - ing \_ on a star - lit ceil - ing,

Cm7 Eb Bb7 Gm7**5** C7 Edim7 Fm

dot - ing \_ on the cards I'm deal - ing. Gloat - ing, \_ be - cause I'm feel - ing .

B7 G7 G D.C. al Coda CODA

so hap-hap - hap - py, I'm slap hap - py. So rid - in'? I'm Rid - in' High. \_\_

# REVOLUTION

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**Words and Music by JOHN LENNON  
and PAUL McCARTNEY**

### Moderate Rock and Roll Shuffle ( $\text{♪} \text{♪} = \text{♪} \text{♪}$ )

You say you want a Rev-o-lu-tion, well you know, we all want  
 say you got a real so-lu-tion, well you know, we'd all love  
 say you'll change the con-sti-tu-tion, well you know, we all want

to change the world.  
 to see the plan.  
 to change your head.

You tell me that it's e-vo-lu-tion, well  
 You ask me for a con-tri-bu-tion, well  
 You tell me it's the in-sti-tu-tion, well

you know, we all want to change the world.  
 you know, we're all doing what we can.  
 you know, you better free your mind instead.

But when you talk about de-struc-tion,  
 But if you want money for people with minds that hate,  
 But if you go carry-ing pictures of Chair-man Mao,

don't you know that you can all I can tell you is "Brother you  
 You ain't going to make it with any-one

count me out. have to wait." {  
 an - y - how. }

Don't you know it's gon-na be al - right,

al - right, al - right, 1,2 G11

C G11 || 3 C G7 C F C

You You Al - right, al - right, al - right, al - right, al - right,

F C F G7 C

al - right, al - right, al - right, al - right, 3

## RING OF FIRE

Copyright © 1962, 1963 Painted Desert Music Corporation  
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By MERLE KILGORE  
and JUNE CARTER

## Moderately bright

Bb Eb Bb Eb Bb F7  
 Love \_\_\_\_\_ is a burn - ing thing \_\_\_\_\_ and it makes \_\_\_\_\_ its fi - ery  
 taste \_\_\_\_\_ of love is sweet \_\_\_\_\_ when hearts \_\_\_\_\_ like ours \_\_\_\_\_  
 Bb F7 Bb Eb Bb Eb  
 ring beat bound \_\_\_\_\_ for by wild de - sires \_\_\_\_\_  
 I fell for you like a child \_\_\_\_\_  
 Bb F7 Bb F7  
 I fell in - to a Ring Of Fire. \_\_\_\_\_ wild. \_\_\_\_\_ } I fell in - to a

A-21

**RIKKI DON'T LOSE THAT NUMBER**

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by WALTER BECKER  
and DONALD FAGEN

### **Moderately**

C G D C  
 We hear you're leav - ing, that's O. K.  
 I have a friend in town, he's heard your name,  
 I thought our lit - tle  
 We can go out

G D B A C G  
 wild time had just be - gun.  
 driv - ing on Slow Hand Row.  
 I guess you kind of scared your-self,  
 We could stay in - side and play games you  
 I

D Em7 G6 N.C.  
 turn and run,  
 — don't know, But if you have a change of heart,  
 And you could have a change of heart,

D7 Fmaj7  
 Rik - ki, Don't Lose That Num - ber, you don't wan - na call no - bod - y else,  
 G F C Bbmaj7

Send it off in a let - ter to your - self. Rik - ki, Don't Lose That Num - ber, it's the  
 on - ly one you own. You might use it if you feel bet - ter when you get

Dm Bbmaj7 C G N.C. To Coda  $\oplus$   
 on - ly one you own. You might use it if you feel bet - ter when you get

D [1] [2] Gmaj7 F#m7  
 home. You tell your - self you're not my kind,

D.S. al Coda  
 Gmaj7 Bm7 Em7 G6 N.C.  
 CODA But you don't e - ven know your mind, And you could have a change of heart,

D D7  
 home. Rik - ki, Don't Lose That Num - ber, Rik - ki, Don't Lose That Num - ber.

## RIGHT HERE WAITING

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Words and Music by  
RICHARD MARX

Moderately

Csus2 Csus2/F Dm7add4 Gsus G Csus2

1. Oceans a - part \_\_\_\_\_ day af- ter day, \_\_\_\_\_ and I slow - ly go \_\_\_\_\_ in - sane. \_\_\_\_\_ I hear your voice -  
 2. I took for grant - ed all the times \_\_\_\_\_ that I thought would last \_\_\_\_\_ some-how. \_\_\_\_\_ I hear the laugh -

Csus2/F Dm7add4 G/B Am

- ter, on the line, \_\_\_\_\_ but it does - n't stop \_\_\_\_\_ the pain. \_\_\_\_\_ If I see you next -  
 I taste the tears, \_\_\_\_\_ but I can't get near \_\_\_\_\_ you now. \_\_\_\_\_ Oh, can't you see -

**S** Fsus2/D Am Fsus2/D Fsus2/G C

to nev - er, \_\_\_\_\_ how can we say \_\_\_\_\_ for ev - er. \_\_\_\_\_ Wher-ev - er you go, -  
 it, ba - by, \_\_\_\_\_ you've got me go - in' cra - zy. \_\_\_\_\_

G Am F G C

what-ev - er you do, \_\_\_\_\_ I will be Right Here Wait - ing for you. \_\_\_\_\_ What-ev - er it takes,

G Am F G To Coda <sup>1</sup> Am

or how my heart breaks, \_\_\_\_\_ I will be Right Here Wait - ing for you. \_\_\_\_\_

**2** Fsus2/D C/E Fadd2 Fsus2/D

I won-der how we can - sur - vive \_\_\_\_\_ this ro - mance. \_\_\_\_\_ But in the

C/E Fadd2 Gsus4 G/B C G

end if I'm - with you, \_\_\_\_\_ I'll take - the chance. -

Am F G C G Am F G

D.S. al Coda CODA Am F G

Oh, can't you see - Wait-ing for you.

C G Am F Gsus4 G C

## RIVERS OF BABYLON

Copyright © 1978 PolyGram International Publishing, Inc.,  
Al Gallico Music Corp. and Far Musikverlag

Words and Music by BRENT DOWE,  
JAMES A. McNAUGHTON,  
GEORGE REYAM and FRANK FARIAN

**Moderately**

*Solo:*

By the Riv - ers Of Ba - by - lon there we sat down Yeah we

D G 1 2  
wept when we re-mem - bered Zi - on. By the Riv - ers Of For there, they that

C G  
car-ried us a-way in cap - tiv - i - ty, re - quir-ing of us a song. Now how shall we sing the

D G 1 2 Group:  
Lord's song in a strange land? For there, they that ah

*(ah)*

To Coda  $\oplus$  G Solo: D  
Let the words of our mouths and the medi -

G D G D7 G  
ta - tions of our hearts be ac - cept - a - ble in thy sight here to - night.

1 2  
Let the By the Riv - ers Of Ba - by - lon, there we sat down Yeah we

D7 G 1 2 D.S. al Coda  
wept when we re-mem - bered Zi - on. By the Riv - ers Of ah

**CODA**  $\oplus$  G  
By the Riv - ers Of Ba - by - lon, there we sat down

D7 G  
Yeah we wept when we re-mem - bered Zi - on. By the Riv - ers of

Repeat and Fade

## THE RIVER OF DREAMS

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Words and Music by  
BILLY JOEL

**Smooth shuffle, with soul ( $\text{BPM} = 100$ )**

G

In the mid-dle of the night\_\_\_\_ I go walk-ing in my sleep,\_\_\_\_ from the moun-tains of faith -  
night\_\_\_\_ I go walk-ing in my sleep,\_\_\_\_ through the val - ley of fear -

C D G

to a riv-er so deep.\_\_\_\_ I must be look - ing for some - thing,\_\_\_\_ some-thing sa-cred I lost..  
to a riv-er so deep.\_\_\_\_ And I've been search-ing for some - thing,\_\_\_\_ tak - en out of my soul..

C D

But the riv-er is wide and it's too - hard to cross.  
some-thing I would nev - er lose some-thing some - bod - y stole.

Em D6 Cmaj7 Bm7

And e - ven though I know the riv - er is wide\_\_ I walk down ev - 'ry eve - ning and stand on the shore,\_\_  
I don't know why I go walk-ing at night,\_\_ but now I'm tired and I don't want to walk an - y - more.\_\_

Cmaj7 Bm7 1 A D

and try to cross to the op - po-site side\_\_ so I can fin-al - ly find what I've been looking for.\_\_\_\_ In the mid-dle of the  
I hope it does-n't take the rest of my life\_\_ un-til I

2 A D N.C. % G

find what it is\_\_ I've been look-ing for..\_\_\_\_ In the mid-dle of the night,\_\_\_\_ I go walk-ing in my  
night,\_\_\_\_ I go walk-ing in my

C D

sleep,\_\_\_\_ through the jun-gle of doubt to a riv-er so deep.\_\_\_\_ I know I'm search-ing for some -  
sleep,\_\_\_\_ through the des-ert of truth to the riv-er so deep.\_\_\_\_ We all end in the o -

G C

- thing,\_\_\_\_ some-thing so un-de - fined\_\_\_\_ that it can on - ly be seen\_\_\_\_ by the eyes of the  
cean,\_\_\_\_ we all start in the streams.\_\_\_\_ We're all car-ried a - long\_\_\_\_ by The Riv - er Of

D To Coda  $\Phi$  G Am/G G Am/G G

blind,\_\_\_\_ in the mid-dle of the night.\_\_\_\_

D Bm/C C6 Am7/D Gmaj7/D D9 G

C6 Bm/C C6 Am7/D Gmaj7/D D9 G

G7 C D7

Em D6 Cmaj7 Bm7 Cmaj7 Bm7

I'm not sure a-bout a life af - ter this, God knows\_ I've nev-er been a spir - it-ual man.\_ Bap-tized \_ by the fire, \_ I wade \_ in-to the

A D N.C. D.S. al Coda

riv - er that runs \_ to the prom-ised land. \_ In the mid - dle of the

**CODA**

G

(I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the; night.)

C D

I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the;

G

I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the;

C D Repeat and Fade

I go walk-ing in the, in the mid-dle of the; I go walk-ing in the, in the mid-dle of the;)

## RIVER, STAY 'WAY FROM MY DOOR

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Administered by Fred Ahlert Music Corporation

Lyric by MORT DIXON  
Music by HARRY WOODS

**Slow ballad tempo**

E♭ B♭7 E♭ E♭7 A♭ E♭ F7 B7 B♭7

You keep go - in' your way, I'll keep go - in' my way } Riv - er, Stay 'Way From My  
I just got a cab - in You don't need my cab - in }

E♭ Cm Fm B♭7 Cm D7 Gm

Door. 1 2 Don't come up an - y high - er, I'm so all a -

C9 Gm B♭ Bdim7 F7 B♭7 E♭ B7 E♭ B7

lone Leave my bed \_ and my fi - re That's all I own I ain't break - in' your heart,

A♭ Adim7 E♭ F7 B7 B♭7 E♭

Don't start break - in' my heart Riv - er, Stay 'Way From My Door.

## ROBBIN'S NEST

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by Atlantic Music Corp.

By SIR CHARLES THOMPSON  
and "ILLINOIS" JACQUET

Easy Swing

Chords: C, A♭7, C6, A♭7, C6, G7b9, C6, E♭dim7, Dm7, G7, C, A♭7, Dm7, G7b9, C6, D♭9, C, E7, A7, D7, G7♯5b9, Dm7, G7, C, A♭7, C6, A♭7, Dm7, G7, G7♯5 C6.

A-72

1-12-D

## ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

Copyright © 1994 by HAL LEONARD PUBLISHING CORPORATION

Words by SAM M. LEWIS and JOE YOUNG  
Music by JEAN SCHWARTZ

Rhythmically

Chords: C, C/E, E♭dim7, Dm7, G7, Rock - A - Bye Your Ba - by With — A Dix - ie Mel - o - dy; Dm7, G7, Dm7, G7, C, Am7, D9, G7, Dm, Dm(maj7), When you croon, — croon a tune — from the heart of Dix - ie. Just hang my cra-dle, Dm7, G9, C, Em7, A9, G, Am7, D7, Mam-my mine, — Right on that Ma-son Dix - on Line — And swing it from Vir - gin - ia, G7, Dm7, G7, C, C/E, E♭dim7, Dm7, to Ten-nes-see with all the love that's in — ya. "Weep No More, My La - dy;" sing — that song a - gain for me, And "Old Black Joe," — just as though — you had — me on your knee.

A7 D7 D<sup>#</sup>dim7

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

C/E C E7/G# Am D7 G7 C

Rock - A - Bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

## ROCK AND ROLL IS HERE TO STAY

Copyright © 1957 (Renewed) by Arc Music Corp.  
and Golden Egg Music Inc.

Words and Music by  
DAVID WHITE

**Brightly, in 2**

Oh, ba - by Rock And Roll Is Here To Stay, and it will nev - er die. It was meant to

If you don't like rock and roll, just think what you've been miss - in', but if you like to

be that way, though I don't know why. I don't care what peo - ple say, Rock And Roll Is

bop and stroll, walk a - round and lis - ten Let's all start to rock and roll, Ev - 'ry - bod - y

Here To Stay! We don't care what peo - ple say — Rock And Roll Is Here To Stay. Rock and roll will

rock and roll. al - ways be, I dig it to the end, it - 'll go down in his - to - ry, just you watch my

friend. Rock and roll will al - ways be, it - 'll go down in his - to - ry. Rock and roll will

al -ways be, — it - 'll go down in his-to - ry. — Ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock —

ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock. — Come on, ev - 'ry - bod - y rock and

roll. Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y rock and roll. —

Ev - 'ry - bod - y rock and roll. — Come on, 2nd time D.S. and Fade

Ev - 'ry - bod - y rock and roll. —

## ROCK 'N' ROLL HEAVEN

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Words and Music by JOHNNY STEVENSON  
and ALAN O'DAY

Moderate Rock beat

The musical score consists of ten staves of music. The first staff starts with A, followed by Bm/A, D, and A. The lyrics are: "If you believe in for - ev - er, then life is just a one-night stand." The second staff starts with Bm/A, followed by D, E, A, D, and E. The lyrics are: "If there's a Rock 'N' Roll Heav - en, well, you know they got a hell of a band, band, band." The third staff starts with Em7, followed by A7, and D. The lyrics are: "Jim - i gave us rain - bows, and Jan - is took a piece of our heart, Re - mem - ber Bad, Bad Le - roy Brown, hey, Jim, he touched us with that song,". The fourth staff starts with Bm, followed by Em7, A7, and D. The lyrics are: "and O - tis brought us all to the dock of the bay. and time won't change the friend to we came to know." The fifth staff starts with Em7, followed by A7, D, and Bm7. The lyrics are: "Sing a song to light my fire, re - mem - ber Jim that way; And Bob - by gave us Mack the Knife, look out, he's back in town;".

The sixth staff starts with Em7, followed by D/F#, and Bm. The lyrics are: "they've on - ly found - an - oth - er place, an - oth - er place to play. they'll all be there to - geth - er when they meet in one big show." The seventh staff starts with E, followed by A, Bm/A, D, and A. The lyrics are: "If you believe in for - ev - er, then life is just a one-night stand..". The eighth staff starts with Bm/A, followed by D, E, and A. The lyrics are: "If there's a Rock 'N' Roll Heav - en, well, you know they got a hell of a band, band, band." The ninth staff starts with D, followed by E (measures 1 and 2), and Cmaj7. The lyrics are: "There's a spot - light, wait - ing, no mat - ter who - you are, 'cause ev - 'ry - bod - y's got a". The tenth staff starts with Fmaj7, followed by Em7, Am, and Cmaj7. The lyrics are: "Fmaj7 Em7 Am Cmaj7 song to sing, ev - 'ry - one's a star." The eleventh staff starts with Bm/A, followed by D, and A. The lyrics are: "If you believe in for - ev - er, then life is just a one-night stand." The twelfth staff starts with Bm/A, followed by D, E, A, and ends with "Repeat and Fade". The lyrics are: "If there's a Rock 'N' Roll Heav - en, well, you know they got a hell of a band."

## ROCK & ROLL - PART II

(The Hey Song)

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by GARY GLITTER  
and MIKE LEANDER

Moderately

Hey! Hey! Hey! Hey!

F E<sub>b</sub> B<sub>b</sub> F A<sub>b</sub> B<sub>b</sub> D<sub>b</sub> C

E<sub>b</sub> B<sub>b</sub> F A<sub>b</sub> B<sub>b</sub> D<sub>b</sub> C

<sup>1</sup>C7 F E<sub>b</sub> B<sub>b</sub> C F E<sub>b</sub> B<sub>b</sub> C F E<sub>b</sub> B<sub>b</sub> C7 F

<sup>2</sup>C7 F E<sub>b</sub> Hey! B<sub>b</sub> C7 F E<sub>b</sub> Hey! B<sub>b</sub> C7

F E<sub>b</sub> Hey! B<sub>b</sub> C7 F Hey! Hey! Hey! Hey!

F A<sub>b</sub> F E<sub>b</sub>/C F A<sub>b</sub> F E<sub>b</sub>/C F A<sub>b</sub> F A<sub>b</sub> F E<sub>b</sub>/C

Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

F A<sub>b</sub> F E<sub>b</sub>/C F A<sub>b</sub> F E<sub>b</sub>/C F A<sub>b</sub> F E<sub>b</sub>/C F C7 Repeat and Fade

Hey! Hey! Hey! Hey! Hey! Hey! Hey! Hey!

A-26  
T-155

## ROCKY TOP

Copyright © 1967 by HOUSE OF BRYANT PUBLICATIONS, Gatlinburg, TN

Words and Music by BOUDLEAUX BRYANT  
and FELICE BRYANT

Lively

D G D Bm A7 D G D Bm A7 D

Wish that I was on ol' Rock-y Top, down in the Ten-nes-see hills;  
Once two strang-ers climbed ol' Rock-y Top, lookin' for a moon-shine still;

Ain't no smog-gy smoke on Rock-y Top;  
Strang-ers ain't come down from Rock-y Top;

Bm A7 D § G D Bm A7 D

Ain't no tel-e-phone bills;  
Reckon they nev-er will;

1. Once I had a girl on Rock-y Top; Half bear, oth-er half cat;  
2. Corn won't grow at all on Rock-y Top; Dirt's too rock-y by far;  
3. (See additional lyrics)

Wild as a mink, but  
That's why all the

G D Bm A7 D G D Bm A C G

sweet as so-d-a pop, I still dream a-bout that;  
folks on Rock-y Top get their corn-from a jar;

Rock-y Top, you'll al-ways be home sweet home to me;

Chorus  
Bm A C G

Good ol' Rock-y Top; Rock-y Top, Ten - nes - see; Rock-y Top, Ten - nes - see; see.

D C D C 1 D 2 D.S. al 3 D  
D 3rd ending

Additional Lyrics

3. I've had years of cramped-up city life  
Trapped like a duck in a pen;  
All I know is it's a pity life  
Can't be simple again.

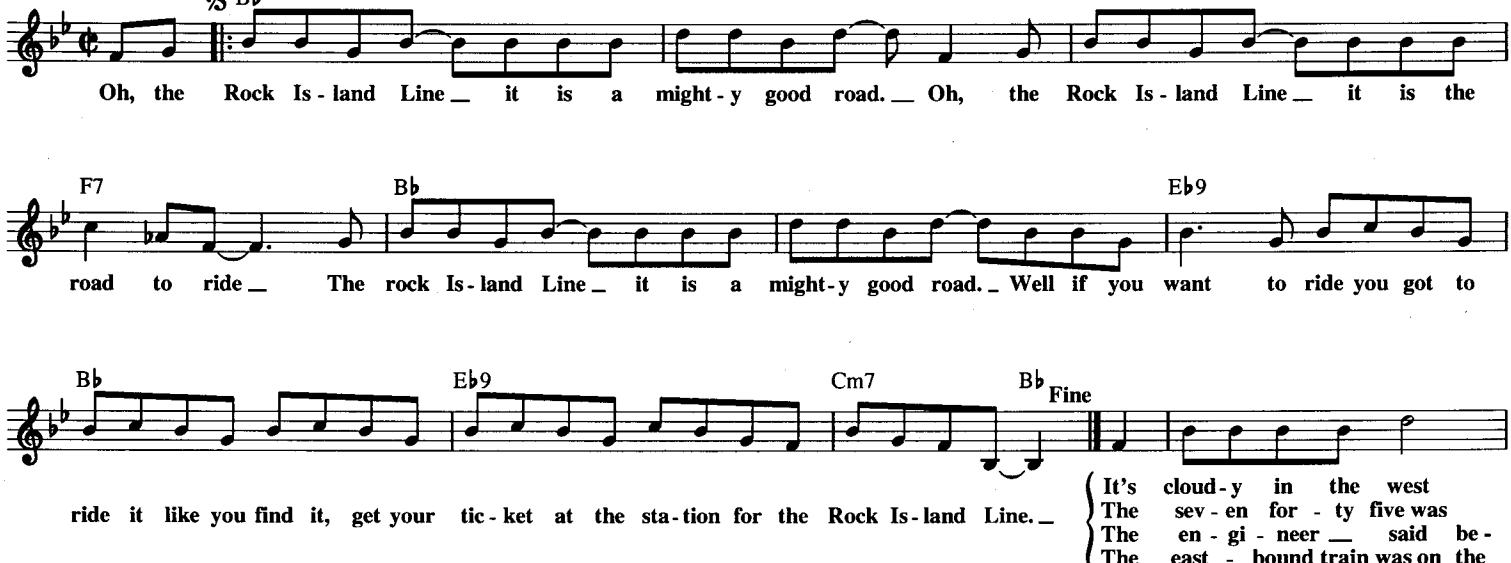
(Chorus)

## ROCK ISLAND LINE

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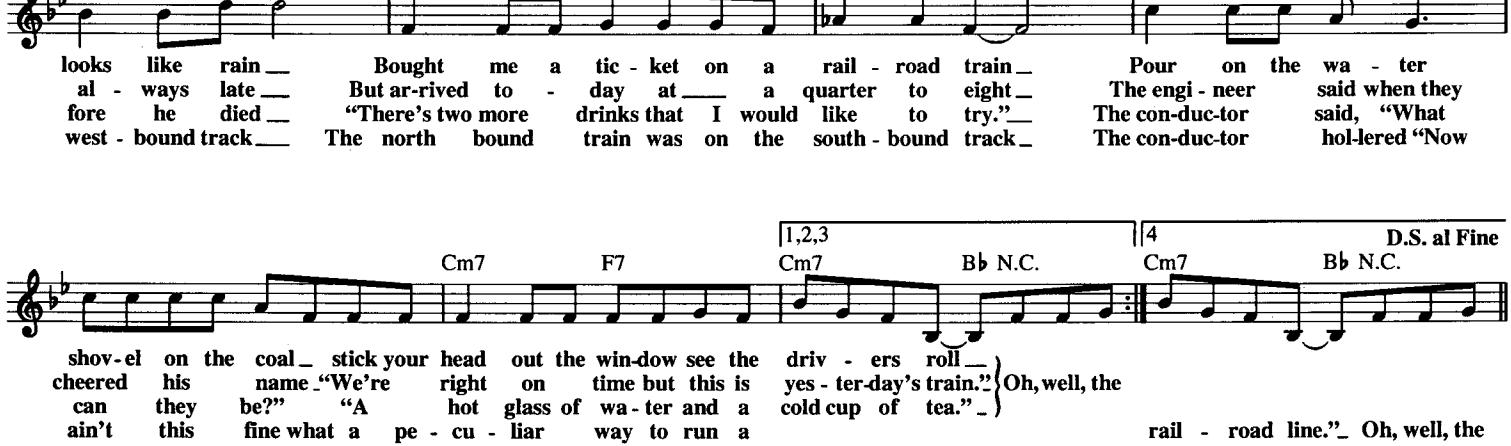
Words and Music by  
LONNIE DONEGAN

Moderately  



Oh, the Rock Is - land Line \_ it is a might - y good road. — Oh, the Rock Is - land Line \_ it is the  
 road to ride \_ The rock Is - land Line \_ it is a mighty good road. — Well if you want to ride you got to  
 ride it like you find it, get your tic - ket at the sta - tion for the Rock Is - land Line. — It's cloud - y in the west  
 al - ways late \_ But ar - rived to - day at \_ a quarter to eight \_ The sev - en for - ty five was  
 fore he died \_ "There's two more drinks that I would like to try." — The en - gi - neer said be -  
 west - bound track \_ The north bound train was on the south - bound track \_ The east - bound train was on the  
 looks like rain \_ Bought me a tic - ket on a rail - road train \_ Pour on the wa - ter  
 The engi - neer said when they  
 The con - duct - or said, "What  
 The con - duct - or hol - lered "Now



shov - el on the coal \_ stick your head out the win - dow see the driv - ers roll \_  
 cheered his name "We're right on time but this is yes - ter-day's train." — Oh, well, the  
 can they be?" "A hot glass of wa - ter and a cold cup of tea." — rail - road line." — Oh, well, the  
 ain't this fine what a pe - cu - liar way to run a

## ROCKY MOUNTAIN HIGH

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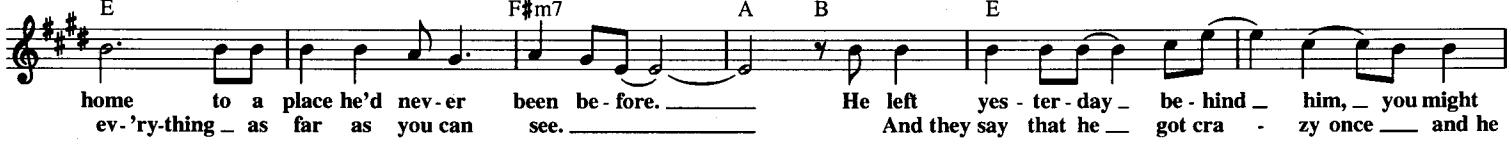
Words and Music by JOHN DENVER  
and MIKE TAYLOR

Moderately 



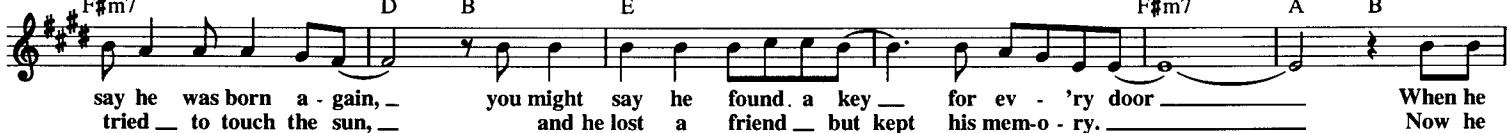
He was born \_ Ca in the sum - mer of his twen - ty - sev - enth year, he com - in'  
 Ca - the - dral Moun - tains he saw sil - ver clouds be - low, he com - in'



home to a place he'd nev - er been be - fore. — He left yes - ter - day be - hind him, — you might  
 ev - ry - thing - as far as you can see. — And they say that he got cra - zy once — and he



say he was born a - gain, — you might say he found a key — for ev - 'ry door — When he  
 tried \_ to touch the sun, — and he lost a friend \_ but kept his mem - o - ry. — Now he

E F#m7 D B E F#m7

first came to the moun - tains his life was far a - way, on the road and hang-in' by a song.  
 walks in qui - et sol - i - tude, the for-ests and the streams seek-ing grace in ev - 'ry step he takes.  
 — is full of won - der but his heart still knows some fear of a sim - ple thing he can-not com-pre - hend.

A B E F#m7 D B E

But the string's al - ready bro - ken and he does-n't real - ly care,  
 His sight has turned in - side him - self to try and un - der - stand  
 Why they try to tear the moun - tains down to bring in a couple more

it keeps chang-in' fast and  
 the se - ren-i - ty of a  
 more peo - ple more

F#m7 A B N.C. A B E

it don't last for long,  
 clear blue moun - tain lake.  
 scars up - on - the land.

But the  
 And the Col - o - ra - do Rock - y Moun - tain High,  
 And the

I've

A B E A B

seen it rain - in' fire in - the sky.

The shad - ow from the star - light is  
 Talk to God and lis - ten to the cas -  
 I know he'd be a poor - er man if he

E F#m7 Emaj7 A E F#m7

soft-er than a lull - a - by.  
 - u - al re - ply.  
 nev-er saw an ea - gle fly.

Rock-y Moun-tain High,

A B To Coda E F#m7 1 A B 2 A D.S. al Coda B

Rock-y Moun - tain High.

He climbed Now his life.

**CODA**

E A B E

It's a Col - o - ra - do Rock - y Moun - tain High,  
 I've

A B E A

seen it rain - in' fire in - the sky.

Friends a - round the camp -

B E F#m7 E A

fire and ev - 'ry - bod - y's high.

E F#m7 A B Repeat and Fade

Rock - y Moun - tain High, Rock - y Moun - tain High.

A-26  
T-125

## ROOM FULL OF ROSES

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TIM SPENCER

Moderately

F F#dim7

If I sent a rose to you for ev - 'ry time you made me blue, you'd have a Room Full Of Ros - es.

Gm7 C7 Gm7 C7 If I sent a rose of white for ev - 'ry time I cried all night,

F F7 Bb

you'd have a Room Full Of Ros - es. And if you took the pet - als and you

F G7 C7 G7 C7

tore them all a - part, you'd be tear - ing at the ros - es just the way you tore my heart.

F F#dim7

If some - day you're feel - ing blue, and you could send some ros - es, too, well, I don't want a Room Full Of Ros - es,

Gm7 C7 I just want my arms full of you.

F C7 F Bb F

## ROSALIE

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COLE PORTER

Slowly

A7 Adim A9 D Bb7 D

Ro - sa - lie, my dar - ling. Ro - sa - lie, my dream.

A7 A♭7 Em7 A7 D F#dim

Since, one night, when stars danced a - bove, I'm oh, oh, so much in love. So,

A7 Adim7 A9 C♯7 F#7

Ro - sa - lie, have mer - ey! Ro - sa - lie, don't de - cline, won't you

B7 Em D Bb7 B7 E7 Em7 A7 D

make my life thrill-ing, and tell me you're will-ing to be mine, Ro - sa - lie, mine! mine!

## ROSE OF WASHINGTON SQUARE

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Lyric by BALLARD MACDONALD  
Music by JAMES F. HANLEY

Moderately

Bb Bbdim Cm7 F7 Cm7 F7

Rose \_\_\_\_\_ Of Wash - ing-ton Square \_\_\_\_\_ a flow - er so fair \_\_\_\_\_ should blos - som

Bb D7 Gm7

where the sun shines. Rose, \_\_\_\_\_ for na - ture did not mean \_\_\_\_\_ that you should

C7 F7 Ebm6 F7 Bb

blush un - seen \_\_\_\_\_ but be the queen of some fair gar - den. Rose \_\_\_\_\_

Bbdim Cm7 F7 Cm7 F7 F#dim7

I'll nev - er de - part \_\_\_\_\_ but dwell in your heart. Your love to care \_\_\_\_\_

Gm7 C9 Bb G7

I'll bring the sun-beams from the heav - ens to you and give you kiss-es that spar - kle with dew. My

C7 F7 1 Bb Gb7 Cm7 2 Bb Cm7 Ebm Bb

Rose \_\_\_\_\_ Of Wash-ing-ton Square. \_\_\_\_\_ Square. \_\_\_\_\_

## ROSE ROOM

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Words by HARRY WILLIAMS  
Music by ART HICKMAN

Medium Swing

A9 D7 Gmaj7 G6

In sun - ny Rose - land, where sum - mer breez - es are play - ing,

G7 Cmaj7 C6 Cm

Where the hon - ey bees are "A - May - ing," There \_\_\_\_\_

G E7 A7

all the ros - es are sway - ing, Danc - ing while the mead - oow brook

D7 A7b5 D7 G/B E7/Bb A9 D7 Gmaj7

flows. The moon when shin - ing is more than ev - er de - sign -

G6 G7 Cmaj7 C6

ing, For 'tis ev - er then I am pin - ing,

Cm G E7 G/B E7/Bb A9

Pin - ing to be sweet - ly re - clin - ing, Some - where in Rose - land,

D7 1 G G/B E7/Bb 2 G

Be - side a beau - ti - ful rose. In sun - ny rose. \_\_\_\_\_

## ROXANNE

Copyright © 1978 Blue Turtle Music (ASCAP)

Words and Music by  
STING

Moderately fast

Gm Dm/F Ebmaj7 Dm

Rox - anne loved you since I knew ya you don't have I to put on the red light ya I

Cm Fsus Gsus Rox - I

have those days are o - ver you don't have to sell your bod - y to the night. Rox - I

I feel I won't share you with an - oth - er boy

Gm Dm/F Ebmaj7 Dm

- anne know my mind is made up you don't have to wear that dress to - night

up so put a - way your make-up

Cm Fsus Gsus Cm

walk the streets for mon-ey told you once I won't tell you again you don't care if it's wrong or if it's right. Rox - anne -

it's a crime the way ..... Rox - anne -

Fsus Gsus Cm Fsus

you don't have to put on the red light. Rox - anne you don't have to

To Coda ♪

Gsus G7sus Cm B♭ Rox - anne (put on the red light) Rox - anne

E♭ F Rox - anne (put on the red light) Rox - anne (put on the red light)

F Gm F/C B♭ F/C Rox - anne (put on the red light) Rox - anne (put on the red light)

E♭ F Rox - anne (put on the red light) Gsus Oh

Gm Gm/F Gm Gm/F D.S. al Coda I

CODA B♭ Rox - anne (put on the red light)

E♭ F Rox - anne (put on the red light) F Gm Rox - anne (put on the red light) F/C B♭ Rox - anne Repeat and Fade

Rox - anne (put on the red light) Rox - anne (put on the red light) Rox - anne

## ROSES OF PICARDY

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Words by FRED E. WEATHERLY  
Music by HAYDEN WOOD

Slowly

G7 C Am Dm G7 C A7 Dm  
Ro - ses are shin - ing in Pi - car - dy in the hush of the sil - ver dew. Ro - ses are flow'r-ing in Pi - car - dy, but there's

D7 G7 C Am Dm G7  
nev - er a rose like you! And the ro - ses will die with the sum-mer-time, and our roads may be far a -

E7 A7 D7 Dm G7 C  
part, but there's one rose that dies not in Pi - car - dy! 'Tis the rose that I keep in my heart! \_\_\_\_\_

## RUBY, DON'T TAKE YOUR LOVE TO TOWN

Copyright © 1966, 1977 by Cedarwood Publishing  
All Rights Administered by Songs Of PolyGram International, Inc.Words and Music by  
MEL TILLIS

Moderately

C F G7  
You have paint - ed up your lips and rolled and curled your tint - ed hair. \_\_\_\_\_  
hard to love a man whose legs are bent and par - a - lized \_\_\_\_\_  
leav - ing now 'cause I just heard the slam - ming of a door \_\_\_\_\_  
And the The

C F G7  
Ru - by, are you con - tem - plat - ing go - ing out some - where? \_\_\_\_\_  
wants and the needs of a wom - an your age, Ru - by, I re - a - lize, \_\_\_\_\_  
way I know I've heard it slam one hun - dred times be - fore \_\_\_\_\_  
The But it And if

F G7 C  
shad - ows on the wall tell me the sun is go - ing down. \_\_\_\_\_  
won't be long I've heard them say un - til I'm not a round. \_\_\_\_\_  
I could move I'd get my gun and put her in the ground. \_\_\_\_\_  
Oh, Ru -

F G7 C Dm  
by, \_\_\_\_\_ Don't Take Your Love To Town. \_\_\_\_\_ For it was - n't me that start - ed that old

F C Dm F G7  
cra - zy As - ia war. \_\_\_\_\_ But I was proud to go and do my pa - tri - ot - ic chores. \_\_\_\_\_ Oh,

F G7 C F  
I know, Ru - by, that I'm not the man I used to be. \_\_\_\_\_ But, Ru - by, \_\_\_\_\_ I still

G7 C F C G7 C  
need your com - pa - ny. \_\_\_\_\_ { 2. It's \_\_\_\_\_ 3. She's ny \_\_\_\_\_ for God's sake turn a-round, don't take your love to town. \_\_\_\_\_

## ROYAL GARDEN BLUES

Copyright © 1919 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed

By CLARENCE WILLIAMS  
and SPENCER WILLIAMS

**Blues tempo**

F B♭ Bbm F B♭ Bbm F B♭ Bbm F F7 B♭6 F7♯5

No use of talk-in' no use of talk-in'. You'll start in dog-walk-in' no matter where there's jazz-co-pation

B♭6 F7♯5 B♭6 F7♯5 B♭dim7 B♭7 C7 Ddim7 D♯dim7 C7 D♭7 C7

blues mod-u-la-tion. Just like a Haitian you'll rip and tear. Most ev-'ry-bod-y likes the

F C7 F B♭ Bbm F B♭ Bbm F B♭ Bbm

blues. Here's why I'm rav-in' here's why I'm rav-in' if it's blues you are crav-in' just

F F7 B♭6 F7♯5 B♭6 F7♯5 B♭6 F7♯5 B♭dim7 B♭7

come on down. You'll hear 'emplay-in', you'll hear 'emplay-in'. Soon you'll be say-in' "Hon jazz me 'round."

C7 Ddim7 D♯dim C7 D♭7 C7 F C7 F F7

Be - cause your feet they can't re - fuse. What's that fa-mil-iar strain  
There goes that mel-o-dy

F F7 F F7 C7 B♭6 D♭7 C7

that true blue note re-frain? It's driv-in' me in-sane. Can't keep still tho' it's a-against my  
it sounds so good to me, and I am up a tree. It's a shame you don't know the

F Fm7b5 C7 1 F

will I'm on my P's and Q's. I just can't re-fuse

name. It's a brand new blues. \_\_\_\_\_

2 C7 F C7♯5 F

the Roy-al Gar-den Blues. Ev-'ry-bod-y

B♭ Bbm F F7 B♭

Grab some-bod-y and start jazz-ing 'round. Hon, don't you hear that trom-bone moan -  
That weep - in' mel-an-cho-ly strain.

B♭7 E♭ E♭m6 B♭

Just lis-ten to that sax-o-phone. Gee, hear that clar-i-net and flute. Cor - net a-jazz-in'  
Say but it's sooth-ing to the brain. Just wan-na get right up and dance. Don't care I'll take most

G7 C7 F7 B♭ E♭m6 B♭ E♭m6 B♭

with a mute. Makes me just throw my-self a-way when I hear 'em play  
an - y chance. No oth-er blues I'd care to choose. But Royal Gar-den Blues.

## RUBBER BALL

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Words and Music by AARON SCHROEDER  
and ANN ORLOWSKI

Moderately

The sheet music consists of ten staves of music with lyrics. The chords indicated are G, Em, C, D, A7, and G. The lyrics describe a 'Rubber Ball' baby, bouncing my heart around, stretching love till it's thin enough to tear, coming boun-cin' back, and being like a rubber ball when on my shoulder.

I'm like a Rubber-Ball ba-by that's all that I am to you. Just a Rub-ber Ball 'cause you think you can be true to two. You bounce my heart a-round I don't e-ven put you down and like a Rub-ber Ball I come boun-cin' back to you. Rub-ber Ball I come boun-cin' back to you.

If you stretch my love till it's thin e-nough to tear I'll just stretch my arms to reach you a - ny - where and like a Rub-ber Ball I'll come boun-cin' back to you. Rub-ber Ball I'll come boun-cin' back to you.

You bounce my heart a-round and I don't e-ven put you down and like a Rub-ber Ball I come boun - cin' back to you. Rub-ber Ball I come boun - cin' back to you.

Boun - cy, boun - cy e - e. I'm like a Rub-ber Ball when on my shoul-der you do tap. Just a Rub-ber Ball be-cause my heart strings they just snap. You go and squeeze me till I'm all a-flame then call me by some oth-er guy's name but like a Rub-ber Ball I come boun - cin' back to you. Rub-ber Ball I come boun - cin' back to you.

## RUNAWAY

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Words and Music by DEL SHANNON  
and MAX CROOK

Moderately bright

Fm E♭ D♭ C7  
As I walk a - long - I won - der what went wrong - with our love, a love that was - so strong.

Fm E♭ D♭ C7  
And as I still walk on - I think of the things we've done - to - geth - er

C7 F Dm  
while our hearts - were young. I'm a-walk - in' in the rain. - Tears are fall-in' and I feel a pain, -

F Dm F  
A-wish-in' you were here by me - To end this mis - er - y. - And I won - der, wo - wo - wo - wo -

Dm F Dm F  
won - der - why, - why - why - why she ran a - way. And I - won - der -

C7 F B♭ F  
- where she will stay. - My lit - tle Run-a-way, run - run - run - run - Run-a - way. -

## S-H-I-N-E

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Copyright Renewed

Words by CECIL MACK and LEW BROWN  
Music by FORD DABNEY

Moderately

E♭ E♭/G G♭dim7 B♭7 E♭ E♭/G G♭dim7  
Shine \_\_\_\_\_ a - way your blues - ies, \_\_\_\_\_ Shine, \_\_\_\_\_ start with your

B♭7 G7 Cm7 F7  
shoes - ies, \_\_\_\_\_ Shine each place up, make it look like new, Shine your

B♭7 E♭ E♭/G G♭dim7 B♭7  
face up, wear a smile - or two, Shine \_\_\_\_\_ your these and thos - ies, \_\_\_\_\_

G7 Cm G7 Cm Fm E♭  
you'll find that ev - 'ry - thing will turn out fine. Folks will Shine up to - ya. Ev - 'ry-one will

C7 Fm C7 Fm B♭7♯5 1 E♭ 2 E♭  
how-dy - do - ya. You'll make the whole world Shine. Shine! \_\_\_\_\_

## SAIL ALONG, SIL'V'RY MOON

B-77  
T-100Copyright © 1937 by Chappell & Co.  
Copyright RenewedWords by HARRY TOBIAS  
Music by PERCY WENRICH

Moderately

Musical score for "Sail Along, Sil'v'r Moon" in G major. The score consists of four staves of music with lyrics. The chords indicated are F, C7, N.C., F, C7, B♭6, F, F7, B♭, F#dim7, C7, F, F7, B♭, F, Dm7, G7, Gm7, C7, N.C., F, C7, B♭6, F.

Sail A-long, Sil-v'ry Moon, ————— trail a-long lov-ers' lane. ————— Sail A-long, Sil-v'ry Moon —————  
 ————— to my love a - gain. ————— In the glow of your light, ————— let me see her to - night, —————  
 ————— once a-gain hold her tight ————— back in lov - ers' lane. ————— And then the  
 whole \_ world \_ will \_ seem \_ bright-er, ————— as we stroll hand in hand. Two blue \_ hearts \_ will \_ seem \_  
 light - er, you un-der - stand. ————— Sail A-long, Sil-v'ry Moon. ————— trail a-long lov-ers' lane. —————  
 ————— Sail A-long, Sil-v'ry Moon, ————— to my love a - gain. —————

## SAM, YOU MADE THE PANTS TOO LONG

Copyright © 1932, 1940 and 1966 Shapiro, Bernstein & Co., Inc., New York  
Copyright RenewedWords by FRED WHITEHOUSE and MILTON BERLE  
Adapted from "Lord You Made The Night Too Long"  
by SAM M. LEWIS and VICTOR YOUNG

Musical score for "Sam, You Made The Pants Too Long" in G major. The score consists of eight staves of music with lyrics. The chords indicated are Cm, G7, C7, G7/D, D#dim7, C7/E, C7, Cm, F9, A♭9, G7♭9, Cm, D7♭9, G7, Cm, G7, C7, Gm7/DD#dim7, C7/E, C7, F9, A♭9, G7♭9, Cm, G7, C7, Em, Am, D7, G, Em, Am, D7, A♭7, G7, Cm, D7, G, Em, Am, D7, B♭, Gm, Cm, F7, B♭, G7, Cm, G7, C7, Gm7/D, D#dim7, C7/E, C7, F9, A♭9, G9, 1 Cm, D7♭9, G7, 2 Cm, A♭7, G7♭9, Cm.

You made the coat and vest fit the best, ————— You made the lin - ing nice and strong; But  
 Sam, ————— You Made The Pants Too Long. ————— You made the peak la - pel —————  
 look so swell, ————— So who am I to say you're wrong? But Sam, ————— You Made The Pants Too Long. —————  
 They got a belt and they got sus-pend - ers, ————— So what can they lose? ————— But  
 what good are belts — and what good sus-pend - ers, ————— When the pants are hang-ing o - ver the shoes. You feel a win - ter breeze —  
 up and down the knees, ————— The belt is where the tie be-longs; 'Cause Sam, Sam, — Sam, — You Made The  
 Pants Too Long! ————— You made the Long! —————

## SAMBA DE ORFEU

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Words by ANTONIO MARIA  
 Music by LUIZ BONFA

Lively

Que-ro vi-ver, que-ro sam-bar, A-té sen-tir a-es-sen-cia da vi-

da, Me-fal-ta ar. Que-ro sam-bar, que-ro vi-ver De-pois do sam-

- ba, ta bem Meu a-mor pos-so mor-rer. Que-ro vi-ver, - mor, pos-so mor-rer.

Quem-qui-zer gos-tar de mim. Se qui-zer

vai-ser as-sim Va-mos vi-ver, va-mos sam-bar Se a fan-ta-sia

ras-gar, Meu a-mor, eu com-pro ou tra Va-mos sam-bar va-mos vi-ver

O sam-ba é livre, Eu sou livre tam-bem, A-te mor-rer.

A.71  
T.150

## SAM'S SONG

Copyright © 1950 (Renewed 1978) Sam Weiss Music Inc.

Words by JACK ELLIOTT  
 Music by LEW QUADLING

Lilting

Here's a hap-py tune you'll love to croon, they call it "Sam's Song," Catch-y as can

be the mel-o-dy, they call it "Sam's Song," Noth-in' on your

mind and then you find you're hum-min' "Sam's Song," Why it makes you grin, gets

un-der your skin, as on-ly a song can do. Peo-ple that you meet out on the

C7 Fmaj7 Gm A<sub>b</sub>dim7 F6 F Cm7  
 street \_\_\_\_\_ are whist - lin' "Sam's Song," \_\_\_\_\_ Ev - 'ry-one you see \_\_\_\_\_ will soon a -  
 F7 B<sub>b</sub>maj7 Cm B<sub>b</sub> B<sub>b</sub>m7  
 gree \_\_\_\_\_ that it's a grand song; \_\_\_\_\_ So for - get your trou-bles and wear a smile, - you'll  
 Am7 D7#5 G7 C7  
 find you'll nev - er go wrong, - if you learn to croon \_\_\_\_\_ the hap - py tune, \_\_\_\_\_ they call it  
 1 F 2 F  
 "Sam's Song." \_\_\_\_\_ Here's a hap - py "Sam's Song." \_\_\_\_\_

### SAN ANTONIO ROSE

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Words and Music by  
BOB WILLS

Brightly B<sub>b</sub> B<sub>b</sub>7 E<sub>b</sub> C7 F7 1 F+  
 Deep with - in my heart lies a mel mem - o - dy, A Be - song of the Old San An -  
 dreams I live with a mem - o - ry, Be - neath the tone, \_\_\_\_\_ Where in stars all a - lone. \_\_\_\_\_ It was there moon - I found pass be -  
 B<sub>b</sub> F B<sub>b</sub> B<sub>b</sub>7  
 tone, \_\_\_\_\_ Where in stars all a - lone. \_\_\_\_\_ It was there moon - I found pass be -  
 E<sub>b</sub> C7 F7 1 B<sub>b</sub> 2 F7  
 side the Al - a - mo, En - chant - ment strange as the blue up a - bove. A bro - ken song of  
 on - ly she would know, Still hears my love \_\_\_\_\_ Moon in all your splen-dor, know on - ly my heart, - Call back my  
 B<sub>b</sub> F C7 C9  
 love \_\_\_\_\_ Lips so sweet and ten - der, like petals fall-ing a - part, - Speak once a -  
 1 F 2 F F7 B<sub>b</sub> B<sub>b</sub>7  
 Rose, Rose of San An - tone. love, my own. Bro - ken song, emp - ty  
 gain of my words I know Still live in my heart all a - lone, \_\_\_\_\_ For that moon - lit  
 E<sub>b</sub> C7 F7 F+ B<sub>b</sub> B<sub>b</sub>  
 B<sub>b</sub>7 E<sub>b</sub> C7 F7 B<sub>b</sub>  
 pass by the Al - a - mo, And Rose, my Rose of San An - tone. \_\_\_\_\_

## SAN FRANCISCO BAY BLUES

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Words and Music by  
JESSE FULLER

Moderately Slow

Cmaj7 Dm7 Cmaj7 C  
I got the blues when my Ba - by left me by the San Fran - cis - co Bay. She's tak - en an

F Cmaj7 F  
o - cean lin - er and she's gone so far a - way. I did - n't mean to treat her so

Cmaj7 A7 D7 G7  
bad. She's the best girl I ev - er have had. She said good-bye \_ gon-na make me cry.. I'm gon-na lay down and

Cmaj7 Dm7 Cmaj7 C F  
die. I have-n't got a nick-el, Ain't got a lous - y dime. If she don't come back, I

E7 F Fm6  
think I'm gon - na lose my mind. If she ev - er comes back to stay, There's gon - na

C A7 D9 G7 C F Fm C  
be an - oth - er brand new day — Walk-in' with my Ba - by down by the San - Fran - cis - co Bay.

## SATIN DOLL

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Tempo Music, Inc. c/o Music Sales Corporation in the U.S.A.Words by JOHNNY MERCER  
Music by BILLY STRAYHORN and DUKE ELLINGTON

Smoothly

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7 Am9 D9  
Cig - a - rette hold - er which wigs me, o - ver her shoul - der, she digs me. Out cat - tin'  
Ba - by shall we go out skip-pin', care - ful a - mi - go, you're flip-pin'. Speaks Lat - in

A♭m9 D♭9 C Dm7 Em7 A7 C F7 C  
that Sat - in Doll. — She's

Gm7 C7 Gm7 C7♭9 Fmaj7 Gm7 Am7 B♭m7 Am7 D7  
no - bod - y's fool, so I'm play - ing it cool as can be. I'll give it a whirl, - but I

Am7 D7♭9 G7 Dm7 G7 Dm7 G7 Dm7 G7  
ain't for no girl - catch-ing me. (Spoken) Switch - E - Roo - ney. Tel - e-phone num - bers well you know,

Em7 A7 Em7 A7 Am9 D9 A♭m9 D♭9 C C7/E F A♭/G♭ C/G G7 C6/9  
do - ing my rhum - bas with u - no, and that 'n' my Sat - in Doll.

# SAVE THE BEST FOR LAST

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Words and Music by PHIL GULDSTON,  
 JON LIND and WENDY WALDMAN

**Flowing**

**Chorus:** Some-times the snow — comes down — in June. — Some-times the sun — goes 'round — the moon. —  
 Some-times the sun — goes 'round — the moon. —

**Verse 1:** I see the pas - sion in your eyes. — Some-times it's all — a big — sur -prise. —  
 You won-dered how you'd make it through — I won-dered what was wrong with you. —  
 Just when I thought a chance had passed, — you go and Save — The Best — For Last. —

**Chorus:** Cause there was a time — when all — I did — was wish — you'd tell — me this — was love. —  
 Cause how could you give — your love — to some - one else — and share — your dreams — with me? —

**Chorus:** It's not the way — I hoped — or — how — I planned, — but some -how it's e - enough. —  
 Some-times the ver - y thing — you're — look - ing for — is the one thing you can't see. —

**Chorus:** And now we're stand - ing face — to face. — Is - n't this world — a cra - zy place? —

**Chorus:** Just when I thought — our chance — had passed, — you go and Save — The Best — For Last. —

**Bridge:** 1 Ab(add9) Bb sus Db6/9 Cm7 Eb      2 Eb  
 All of the nights —

La da da da da — da da. —

Some-times the ver - y thing — you're — look -

Cm7 Db(add9) A/C Bb N.C. D.S. al Coda  
 ing for — is the one thing you can't see. — Some-times the snow —

**Coda:** Eb Bb/D Ab Eb/Bb  
 You went and saved. —

Ab Bb(no 3rd) Ab(add9) Bb sus Db6/9 Cm7 Eb  
 the best — for last. — Yeah. —

**SATURDAY NIGHT IS THE LONELIEST NIGHT OF THE WEEK**

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Words by SAMMY CAHN  
Music by JULE STYNE

Moderately

E♭ B♭7 E♭ B♭7 E♭ B♭m/D♭ C7 C+ C7 Fm D♭7

Sat - ur-day night \_ is the lone - li-est night \_ in the week, \_\_\_\_\_ 'Cause that's the night that my sweet - ie and I \_

Fm D♭7 Fm B♭7 E♭ G7/D Cm

\_ used to dance cheek to cheek. \_\_\_\_\_ I don't mind Sun - day night at all \_\_\_\_\_ 'cause that's the

F♯dim7 Gm Adim B♭ Gm7 Cm9 F9 B♭7

night friends come to call \_ and Mon - day to Fri - day go fast \_\_\_\_\_ and an - oth - er week is past..

Fm7 B♭7 E♭ B♭7 E♭ B♭7 E♭ B♭m/D♭ C7 C+ C7

— But Sat - ur-day Night \_ is the lone - li-est night \_ in the week. \_\_\_\_\_ I sing the

Fm D♭7 Fm D♭7 Fm B♭7 E♭ G7/D Cm

song that I sang \_ for the mem - ries I u - sually seek. \_\_\_\_\_ Un - til I hear you at the door, \_\_\_\_\_ un-till you're

F7 A♭m E♭ C7 Fm9 B♭7 E♭

in my arms once more \_ Sat - ur-day night \_ is the lone - li-est night \_ in the week. \_\_\_\_\_

**SAVE THE BONES FOR HENRY JONES**

Copyright © 1947 (Renewed 1975) Criterion Music Corp.

By DANNY BARKER and VERNON LEE

Moderately

To - night I'll serve a sup - per, — we'll eat some food that's rare.  
day day I'll go to mar - ket and buy a lot fish,  
we had a ban - quet, — It real ly was bake,  
And that they

at the head of the ta - ble, — I'll place broth - er Hen - ry's chair.  
will thrill broth - er Hen - ry, — be - cause that's his spec - ial dish.  
start - ed off with some short-ribs, — then they fin - ish'd up with steak.  
In - vite all the lo - cal  
Get a large can of mo -  
But when the feast was

big dogs, — we'll laugh and talk and eat, but we'll Save The Bones For Hen - ry Jones, 'cause  
las - ses, — so we'll have some - thing sweet, but we'll Save The Bones For Hen - ry Jones, 'cause  
o - ver, — brother Henry just kept his seat, and we served the bones For Hen - ry Jones, 'cause

To Coda  $\oplus$

1 G Am7 Abmaj7 G D7#5 | 2 G Am7 Abmaj7 G Am7 G

he don't eat no meat. — To- he don't eat no meat. — Henry is not a drink-er, — he

Dm7 G7 A♭7#11 G7 E7#5 A7 Bm7 A7 B♭13 A13

rare - ly takes a nip, he don't need a nap - kin, — 'cause the things he eats don't

Am D.S. al Coda D7+ CODA G Am A♭maj7 G

drip. One he don't eat no meat. —

*B-53**T-120*

## SAVE THE LAST DANCE FOR ME

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Copyright RenewedWords and Music by DOC POMUS  
and MORT SHUMAN

Moderately Eb

You can dance ev - 'ry dance with the guy who gave you the eye; let him hold you tight. — You can  
know that the mus - ic is fine, like spark-ling wine; — go and have your fun. — Laugh and

Eb B♭7

smile ev - 'ry smile for the man who held your hand 'neath the pale moon-light. — But don't for - get who's tak-ing you  
sing, but while we're a - part \_ don't give your heart\_ to \_ an - y - one. —

home and in whose arms you're gon - na be. — So dar - lin', — Save The Last Dance For Me.

1 Eb

2 Eb N.C. B♭7 Eb

Oh, I Me. Ba-by, don't you know I love you so? — Can't you feel it when we touch?

N.C. B♭7 Eb

I will nev-er, nev-er let you go. — I love you, oh, so much. — You can  
dance, go and car - ry on — till the night is gone\_ and it's time to go. — If he

B♭7 Eb B♭7 Eb

asks if you're all a - lone, — can he take you home, you must tell him no. — 'Cause don't for - get who's tak-ing you  
home and in whose arms you're gon - na be. — So, dar - lin', — Save The Last Dance For Me. —

## SAY IT ISN'T SO

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Words and Music by  
 IRVING BERLIN

Not too fast

Music score for 'Say It Isn't So' featuring three staves of music with lyrics and chords. The first staff starts with G6, followed by G+, G, Em, Em7, A9, D9, D7b9, D6, Am7, D7b9, G6, G+, G, Am, Am7, D7b9, G6, G+, G, Am, E7/A, Am7b5, G/D, Gmaj7, Eb7, Bbdim, Em7/A, A7, Am7/D, D9, D7b9, G6, Em7, Am7, D7sus, D7b9, G6, Em7, Am, Abmaj7, G6, and ends with a repeat sign and 'So.' The lyrics include: 'Say It Is - n't So, \_\_\_\_\_', 'you don't love me, Say It Is - n't So. \_\_\_\_\_', 'Ev - 'ry-one is say - ing', 'you don't love me, Say It Is - n't So. \_\_\_\_\_', 'Ev - 'ry-where I go, \_\_\_\_\_', 'ev - 'ry-one I know \_\_\_\_\_', 'whis - pers that you're grow - ing ti - red of me, \_\_\_\_\_', 'Say It Is - n't So. \_\_\_\_\_', 'Peo - ple say that you \_\_\_\_\_', 'found some-bod - y new. \_\_\_\_\_', 'And it won't be long be - fore you leave me, say it is - n't true. \_\_\_\_\_', 'Say that ev - 'ry-thing is still o - kay, that's all I want to know, \_\_\_\_\_', 'and what they're say - ing, \_\_\_\_\_', 'Say It Is - n't So. \_\_\_\_\_', and 'So. \_\_\_\_\_'.

## SAY IT WITH MUSIC

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Words and Music by  
 IRVING BERLIN

Moderately

Music score for 'Say It With Music' featuring three staves of music with lyrics and chords. The first staff starts with Eb, Bb7, Ab, Eb, Abm, Gbm6/A, Cb7/A, Eb/Bb, Ab, Eb/G, Eb/Bb, Bdim, Cm, F7, Bb7, Eb, Bb7, Ab, Cho - pin or Liszt, A, mel, o - dy, mel, low, played, on, a, cel, - lo, helps, mis - ter, Cu - pid, a - long, So, Fm7, Fm7b5, Bb7, Eb, G7, Bbm, Gm7b5, C7, Edim, Fm, Fm/Ab, C/G, and ends with a repeat sign and 'So.' The lyrics include: 'Say It With Mu - sic, beau - ti - ful mu - sic, Some - how they'd rath - er be kissed to the strains of Cho - pin or Liszt, A, mel, o - dy, mel, low, played, on, a, cel, - lo, helps, mis - ter, Cu - pid, a - long, say it with a beau - ti - ful song', and 'So.'

## SEALED WITH A KISS

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Words by PETER UDELL  
Music by GARY GELD

Moderately

'Tho we got - ta say good - bye cold for the sum - mer, But Dar - ling I prom - ise you fill the emp - ti -

this: "I'll send you all my love ev - 'ry day in a let - ter. Sealed With A Kiss." Guess it's gon - na be a Sealed With A

Kiss. I'll see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll

run to ten - der - ly hold you, But dar - ling you won't be there. I don't wan - na say good-

bye for the sum - mer, Know - ing the love we'll miss. Oh, let us make a

Gm C Dm Gm6 C F D+ pledge to meet in Sep - tem - ber, And seal it with a kiss.

## SEARCHIN'

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Words and Music by JERRY LEIBER  
and MIKE STOLLER

Moderately

Well, now if I have to swim a riv - er, you know I will \_\_\_\_ and if I have to Sher - lock Holmes - Sam Spade got nothing, child, on me Sar - geant Fri - day,

climb a moun - tain you know I will \_\_\_\_ and if she's hid - ing up on a blue - ber - ry Char - lie Chan and Boston Black - ie. No mat - ter where she's hiding she's gon - na hear me

hill am I gon - na find her, child, you know \_\_\_\_ I will. 'Cause I've been Search - in' Oh, coming I'm gonna walk right down that street \_\_\_\_ like Bull - dog Drummond. 'Cause I've been Search - in' Oh, -

yeah, - Search-in' My good - ness, } Search-in' ev - 'ry which \_\_\_\_ a - way - yeah yeah, Lord, - Search-in' Um \_\_\_\_ child, }

but I'm like the North - west Mount - ie. You know I'll bring her in some day. \_\_\_\_

Gon - na find her. Well, day. \_\_\_\_ Gon - na find her. \_\_\_\_

# **SECRET AGENT MAN**

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by P.F. SLOAN  
and STEVE BARRI

## **Bright rock tempo**

Dm G Dm G Dm

There's a man who leads a life of dan - ger; — To ev - 'ry - one he meets -

G A7 Dm

— he stays a stran - ger. — With ev - 'ry move — he makes —

G Dm G Dm G

— an - oth - er chance — he takes. — Odds are he \_\_ won't live \_\_ to \_\_ see to -

Dm G Dm G

mor - row. — Be - ware of pret-ty fac - es you may find. — A Then

Dm G A7 Dm G

pret-ty face \_ can hide \_ an \_ e - vil mind. — Ooh, care - ful what you say; — Don't While

bleed-in' in \_ a Bom - bay \_ al - ley next \_ day. — Oh, don't let the wrong word slip — While

Dm G Dm G Dm

give your - self — a - way. Odds are you \_ won't live \_ to \_\_ see to - mor - row. }  
kiss - in' per-sua - sive lips. Odds are you \_ won't live \_ to \_\_ see to - mor - row. }

Am Dm Am Dm Bb A

Se - cret A - gent Man, Se - cret A - gent Man, They've \_ giv - en you a num - ber and

Dm Am Dm Am Dm

tak-en 'way \_ your name. — (Look out!) Se - cret A - gent Man; Se - cret A - gent Man, This mys -

Bb A Dm Dm

ter - i - ous life you chose \_ is a \_\_ dead - ly game. — 1 2 Repeat and Fade

You're game. —

# SEE SEE RIDER

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Words and Music by  
**MA RAINEY**

### **Moderately**

C G7 C G7 C C7  
 See See Rid - er — See what you have done, — Lawd, lawd, lawd,  
 F F#dim7 C G7 C C#dim7 Dm7 G7  
 Made me love you, Now your gal's — done come — You made me love — you,  
 Dm7 G7 C D9 G7 C G7 C  
 Now your gal's done come, — I'm go'n' — a - way — ba - by, —

C7 F F#dim7  
 I won't be back 'til Fall, — Lawd, lawd — lawd, Go'n a - way ba - by, Won't be back 'til  
 C G7 C C#dim7 3 Dm7 G7 Dm7 G7 C  
 Fall. — If I find me a good man Won't be back — at all. — I'm gon - na  
 G7 C C7  
 buy — me a pis - tol, — just as long as I am tall, — Lawd, lawd, lawd,  
 F F#dim7 C G7 C C#dim7  
 shoot my man, — And catch a can - non ball. — If he won't —  
 G7 Dm7 G7 C G7 C  
 — have me, — He won't have no gal at all. — See See Ri - der, —  
 C7 F F#dim7  
 Where did you stay last night? — Lawd, lawd, — lawd, Your shoes ain't but - toned, your clothes don't fit you  
 C G7 C C#dim7 Dm7 G7 D7 G7 C  
 right. — You did - n't come home — 'til the sun was shin - ing bright. —

A-24/B71

## **SEE YOU LATER, ALLIGATOR**

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Words and Music by  
ROBERT GUIDRY

## SENTIMENTAL ME

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Words by JIMMY CASSIN  
Music by JIM MOREHEAD

Moderately

Chords: Cm7, F7, Bb, F7#5, Bb, F7, F9, Bb, Bdim7, F7, Cm7, F7, Bb, F7#5, Bb, F7, Bb, F7, F9, Bb, Ebm6, Bb, D7, Gm, Em7, A7, Dm, A/C#, F9/C, F7, Cm7, F7, Bb, F7#5, Bb, F7, F9, Bb, C9, F7, Bb, F7#5, Bb6.

Lyrics:

Sen - ti-men - tal Me \_\_\_\_\_ guess I'll al - ways be \_\_\_\_\_ so in love with you, don't know what to do, Sen - ti-men - tal Me \_\_\_\_\_ Dream-ing while I live. Liv - ing just to give \_\_\_\_\_ all my love to you, no one else will do, Sen - ti-men - tal Me \_\_\_\_\_ Reach-ing for the moon \_\_\_\_\_ and wish - ing on a star. On my hon - ey - moon \_\_\_\_\_ I want to be where you are. Dar - ling, can't you see \_\_\_\_\_ it was meant to be \_\_\_\_\_ I'm in love with you, say you love me too, Sen - ti-men - tal Me. Sen - ti-men - tal Me.

## SEPARATE LIVES

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Words and Music by STEPHEN BISHOP

Freely, with expression

Chords: A(add9), B7sus, E(add9), C#m7, A(add9), E(add9), F9, Bb, C9, F7, Bb, F7#5, Bb6.

Lyrics:

You called me from the room in your ho - tel all full of ro-mance for some-one you had met, and tell - ing me how sor - ry you were leav-ing so soon, and that you miss me some-times when you're a - lone in your room. Do I feel lone - ly too? You have no right to ask me how I to let you to ask me how I

Slowly, with expression

Chords: F#m7, B7, F#m7, E/G#, B/C#, F#m7b5/C, E, B/A.

Lyrics:

feel. You have no right to speak to me so kind. I can't go on holding on to ties go. And if you lost your love for me, you nev - er let it show. There was no way to com - promise. feel. You have no right to speak to me so kind. Some-day I might

To Coda

Chords: E(add9) F#m7b5/E, E E(add9)/G#, A/B A(add9)/C# E/G# B/C# E(add 9)/G# A(add9), B7sus, B7, B/C# C#m7 G#m7, F#m7, A/B, E, A/E, E, A/E, C#, F#m7b5/A.

Lyrics:

now that we're liv - ing Sep - 'rate Lives. Well, I held on - so now we're liv - ing Sep - 'rate

2 E A(add9) G#m9 F#m7 E/G# A(add9)

Lives. Oh, it's so typ-i-cal; love leads to i-so-la-tion. So you

F#m7 E(add9)/G# A(add9) B7sus C#m7 D7 F#m7b5/A D.S. al Coda

build that wall, so you build that wall, and make it strong-er. You have no right —

**CODA**

A(add 9) A/B E(add9) E(add9)/G# F#m11 A/B

— find my-self look-ing in your eyes. But for now we'll go on liv-ing Sep-'rate —

E(add 9) F#m7 C#m7 G#/B# B7sus C#m A(add9) E A(add9)/E E/G# A(add9) B7sus E(add9)

Lives. Yes, for now we'll go on liv-ing Sep-'rate Lives.

## SEPTEMBER SONG

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Words by MAXWELL ANDERSON  
Music by KURT WEILL

Ad lib G7 G#dim7 Am Dm7 G#dim7 Am Dm7 G#dim7

(Male) When I was a young man court-ing the girls I played me a wait-ing game. If a maid re-fused me with  
(Female) When you meet with the young men ear-ly in spring they court you in song and rhyme. They woo you with words and a

Am A#dim7 Bm7b5 G9#5 C Am Fm6 G7 Am

toss-ing curls I let the old earth take a couple of whirls, while I plied her with tears in lieu of pearls, and as  
clo-ver ring. But if you ex-am-ine the goods they bring they have lit-tle to offer but the songs they sing, and a

Dm G#dim7 Am Dm7 G7 C6 Moderately slow

time came a-round she came my way, as time came a-round she came. Oh, it's a  
plen-ti-ful waste of time of day, a plen-ti-ful waste of time. { Oh, it's a

Cm6 A♭7 Cmaj7 C6 D7

long, long while from May to De-cem-ber, but the days grow short,

Dm7b5 G7b9 Cmaj7 Cm6 A♭7 Cmaj7

when you reach Sep-tem-ber. When the au-tumn weath-er turns the leaves to flame

C6 D7 Fm G7 Cmaj7 Fm6

one has-n't got time for the wait-ing game. Oh, the days dwindle down to a

F#dim7 Fm6 Fdim C Cm6

pre-cious few, Sep-tem-ber, Nov-em-ber! And these few pre-cious days

A♭7 Cmaj7 C6 D7 Bb9 C6

I'll spend with you. These pre-cious days I'll spend with you.

# 77 SUNSET STRIP

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Words and Music by MACK DAVID  
and JERRY LIVINGSTON

### **Medium blues tempo**

McGhee's Seven-ty-seven  
C7 3 snap snap snap  
Sev-en - ty - sev - en Sun - set Strip, —  
snap F7 3 C Sev-en - ty - sev - en Sun - set Strip, — Fine  
G7 Sev-en - ty - sev - en Sun - set Strip, — C6  
A street that wears a fan - cy la - bel,  
You'll meet the high - brow and the hip - ster,  
That's glo - ri-fied in song and fa - ble,  
The star - let and the pho - ny tip - ster,  
G7 D7 G7 1 C 2 C D.C. al Fine  
The most ex - cit - ing peo - ple pass you by, — In - clud - ing a pri - vate eye. —  
You'll find most ev - 'ry kind of gal and guy, — In - clud - ing a pri - vate eye. —

SH-BOOM

### **(Life Could Be A Dream)**

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Words and Music by JAMES KEYES, CLAUDE FEASTER,  
CARL FEASTER, FLOYD McRAE and JAMES EDWARDS

## **Moderately Bright**

Moderately Bright

E♭ Cm Fm7 B♭7 E♭ 3 Cm Fm7 B♭7

Life could be a dream, if I could take you up in Par-a-dise up a-bove, If you would tell me I'm the

To Coda ⊕

E♭ 3 Cm Fm7 B♭7 E♭ Cm

on - ly one that you love, life could be a dream, sweet - heart. Hel-lo, hel - lo a - gain, — Sh

Fm7 B♭7 E♭ Cm Fm7 B♭7 E♭ Cm

Boom, and hop-in' we'll meet a-gain. Oh, life could be a dream, if on - ly all my pre - cious plans would come true.

Fm7 B♭7 E♭ Cm Fm7 B♭7 E♭ A♭7 E♭ A♭7

If you would let me spend my whole life lov - in' you, life could be a dream, sweet - heart. —

G7 C7 F7

Ev - 'ry time I look at you — some - thing is on my mind. — If you'd do what I

CODA ⊕ E♭ Cm Fm7 B♭7

heart. — Sh-

Fm7 B♭7 D.C. al Coda

want you to, — ba - by, we'd be so fine. — Oh,

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

Boom Sh - Boom, — ya da da da da da da da. Sh-Boom Sh - Boom, — ya da da da da da da da. Sh-

E♭ Cm Fm7 B♭7 1 E♭ 2 E♭

Boom Sh - Boom, — ya da da da da da da da, Sh - Boom. Sh - Boom.

# SHADOWS IN THE MOONLIGHT

Copyright © 1979 by Chappell &amp; Co.

Words and Music by CHARLIE BLACK  
and RORY BOURKE

**Moderately**

We'll be Shadows In The Moon-light, dar-ling I'll meet you at mid-night, hand in hand we'll go danc-

- in' through the milk-y way. And we'll find a lit-tle hide a-way where we can love.

the whole night a-way. We'll be Shadows In The Moon-light right up 'til the light of day..

Ooo, the night is young and, ba-by, so are we, glad I'm gon-na

make you glad you came Ooo, you won't need a thing, just bring your love for me.,.

To Coda

and, dar-lin', I will do the same We'll be Shadows In The Moon-light,

dar-lin', I'll meet you at mid-night, hand in hand we'll go danc - in' through the milk-y way..

D.S. al Coda CODA

You'll be glad you came, just wait and see, wait and see. We'll be Shadows In The Moon-light,

dar-lin', I'll meet you at mid-night, hand in hand we'll go danc - in' through the milk-y way..

And we'll find a lit-tle hide a-way where we can love the whole night a-way.

We'll be Shadows In The Moon-light right up 'til the light of day.. And we'll find ..

Repeat and Fade

## **SHAKE, RATTLE AND ROLL**

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Words and Music by  
CHARLES CALHOUN

## **Moderately** C6

A musical score for a single melodic line. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The lyrics are: "Get out from that kitchen and rat-tle those pots and pans." The score includes three chords: C6, C7, and F9, with rests indicating where each chord is held.

A musical score for a vocal performance. The score consists of a single staff with a treble clef. It features four measures of music. The first measure has a 'C6' label above it and contains the lyrics 'rat-tle those pots and pans.' The second measure has a 'Dm7' label above it and contains the lyrics 'Well, roll my break-fast, 'cause'. The third measure has a 'G9' label above it and contains the lyrics 'I'm a hun - gry man.' The fourth measure has a 'C6' label above it and concludes with a fermata over the final note.

§ C6 | Shake Rat - tle And Roll. — | Shake Rat - tle And Roll, — | C7 | F9 | Shake Rat - tle And Roll, —

Musical score for "Rattle And Roll" with lyrics and chords:

C6 Dm7 G7

Shake Rattle And Roll; You never do noth-in' to save your dog-gone soul.

To Verse 2 C6 C6 Fine

**VERSE 2**

C6 C7 F9 C6  
Wear-in' those dress-es, your hair done up so right, — Wear-in' those dress-es, your hair done up so right;

Dm7 G9 C6 D.S. al Fine  
You look so warm but your heart is cold as ice.

## **SHALL WE DANCE?**

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

A musical score for a piano or voice. The top line shows chords: Bb7 Bb7#5 Eflat, Bb7 Bb7#5 Eflat, Eflat6, and Bb7. The bottom line shows lyrics: Shall We Dance?, On a bright cloud of music shall we fly?, Shall We.

A musical score for a soprano voice. The key signature is E-flat major (one sharp). The vocal line starts with a rest, followed by a melodic line that includes a grace note, a dotted half note, and a half note. The lyrics "Dance?" are written below the staff. The vocal line continues with a melodic line that includes a grace note, a dotted half note, and a half note. The lyrics "Shall we then say 'good-night' and mean 'good-bye?'" are written below the staff. The vocal line ends with a melodic line that includes a grace note, a dotted half note, and a half note. The lyrics "Or, per -" are written below the staff.

Musical score for "When the Little Star Has Left the Sky" in E♭ major. The score consists of two staves. The top staff shows a melody line with various note values and rests, corresponding to the lyrics below. The bottom staff provides harmonic context with chords: E♭maj7, E♭6, E♭, A♭, and Fm7. The lyrics are: "chance \_\_\_\_\_ when the last lit - tle star has left the sky. Shall we". The music is in common time.

A musical score for 'Still Be Together' in B-flat major. The vocal line starts with a melodic line in B-flat 7, followed by a section in E-flat, and ends with a melodic line in B-flat 7. The lyrics are: "still be to - geth - er with our arms a - round each oth - er, And shall you be my new ro -". The music consists of a single melodic line on a staff with a treble clef and a key signature of one flat.

A musical score for a solo voice and piano. The vocal line starts with a melodic line in E♭7, followed by lyrics in A♭, then a melodic line in E♭/B♭, and finally a melodic line in C7♯5/C7. The piano accompaniment consists of harmonic chords and bass notes.

Musical score for 'Dance? Shall We Dance?' showing lyrics and chords. The score includes a treble clef, a key signature of one flat, and a time signature of common time. The lyrics are: 'Dance? Shall We Dance? Shall We Dance? Shall We Dance?'. The chords are: Fm7, B♭7, E♭, B♭7, and E♭.

## SHAMBALA

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1755 Broadway, New York, NY 10019

Words and Music by  
DANIEL MOORE

Moderately

Wash a - way my trou - bles, wash a - way my pain, with the rain road of Sham - ba - la.  
 is help - ful, ev - ery - one is kind, on the road to Sham - ba - la,  
 my sis - ter by the flow - ers in her eyes, on the road to Sham - ba - la.

Wash a - way my sor - row, wash a - way my shame, with the rain road  
 Ev - ery - one is luck - y, ev - ery - one is so kind, on the road to Sham - ba - la,  
 I can tell my broth - er by the flow - ers in his eyes, on the road to Sham - ba - la.

of Sham - ba - la.  
 to Sham - ba - la.  
 to Sham - ba - la.

A E D A E D A E D A To Coda 1 A

A E D A E D A E D A Ev - ery - one -

How does your light shine, in the halls of Sham - ba - la?  
 How does your light shine, in the halls of Sham - ba - la?

E D A E D A 3rd verse - D.S. al Coda  
 I can tell

**CODA**

A D/A A D A  
 How does your light shine, in the halls of Sham - ba - la?

A D/A A D A Tell me how.  
 How does your light shine, in the halls of Sham - ba - la?

A D/A A D A Ah  
 does your light shine, in the halls of Sham - ba - la?

E D A E D A Ah  
 oo, ooh. Yeah, yeah, yeah, yeah.

E D A E D A Repeat and Fade  
 oo, ooh. Yeah, yeah, yeah, yeah.

## SHE

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Lyrics by HERBERT KRETZMER  
Music by CHARLES AZNAVOUR

Slowly

D Ddim7

She may be the face I can't for - get a trace of pleas - ure or re -  
She may be the rea - son I sur - vive, the why and where - fore I'm a -

G D B7

gret, may be my treas - ure or through the price I have to pay.  
live, The one I'll care for rough and read - y years.

Em Bbdim

She may be the song that sum - mer sings, may be the chill that au - tumn  
Me, I'll take her laugh - ter and her tears and make them all my sou - ve -

D G6 A7sus To Coda  $\oplus$  D

brings, may be a hun - dred dif - f'rent things with - in the meas - ure of a day.  
nirs, for where she goes I've got to be, The mean - ing of my life is

Ddim7

She may be the beau - ty or the beast, may be the fa - mine or the

G D B7 Em

feast, may turn each day in - to a heav - en or hell. She may be the mir - ror of my

Bbdim7 D G6 A7 D

dream, a smile re - flect - ed in a stream, she may not be what she may seem in - side her shell.

Bb F

She who al - ways seems so hap - py in a crowd, whose eyes can be so pri - vate and so

Eb D

proud, no one's al - lowed to see them when they cry.

Gm C F Dm

She may be the love that can - not hope to last, may come to me from shad - ows of the

E7 A7 D.C. al Coda CODA

past that I'll re - mem - ber 'till the day I die.

$\oplus$  G6 D G A7sus D

She, She, mm, She.



## SHE DIDN'T SAY "YES"

Copyright © 1931 PolyGram International Publishing, Inc.  
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Words by OTTO HARBACH  
Music by JEROME KERN

Moderately

The sheet music consists of four staves of musical notation. The first staff starts with a C major chord. The lyrics include: "1. She Did-n't Say 'Yes,'" "She did-n't say 'No,'" "She did-n't say 'Stay,'" "She did-n't say 'Go.'" The second staff begins with an F major chord. The lyrics continue: "2. Did-n't Say 'Yes,'" "She did-n't say 'No,'" "They ver - y soon stood" followed by "(See additional lyrics)." The third staff starts with a C major chord. The lyrics: "She on - ly knew that he had" "They lin - gered like two poor -" "spied her there," "And then she knew he sat be - side her there." The fourth staff starts with a C major chord. The lyrics: "Then waifs out - side" "For well she knew 'twas on - ly safe out - side," "At first there was heard" "not one lit - tle word." The fifth staff starts with a C major chord. The lyrics: "Then coy - ly she took" "one sly lit - tle look" "And some - thing a - woke and smiled in - side" "Her heart be - gan beat - ing" "sleet and the storm" "said 'Bet - ter be bold!'" "She mur - mured: 'I'm not a - afraid of ice,'" "I on - ly wish that I was wild in - side." The sixth staff starts with an Am7 chord. The lyrics: "So what did she do? I leave it to you, She did just what you'd do too." The seventh staff starts with a D7 chord. The lyrics: "made of ice.' So what did she do? I leave it to you, She did just what you'd do too." The eighth staff starts with a C major chord.

## Additional Lyrics

3. She didn't say "Yes", She didn't say "No",  
She wanted to stay, But knew she should go,  
She wasn't so sure that he'd be good,  
She wasn't even sure that she'd be good.  
She wanted to rest all cuddled and pressed  
A palpable part of somebody's heart.  
She loved to be "enrapport" with him,  
But not behind a bolted door with him.  
And what did she do? I leave it to you,  
She did just what you'd do too.

4. She didn't say "Yes", She didn't say "No",  
for heaven was near, she wanted it so,  
Above her sweet love was beckoning,  
And yet she knew there'd be a reckoning.  
She wanted to climb, but dreaded to fall  
So bided her time and clung to the wall,  
She wanted to act adlibitum,  
But feared to lose her equilibrium,  
So what did she do? I leave it to you,  
She did just what you'd do too.

## SHOUT

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Words and Music by ROLAND ORZABAL  
and IAN STANLEY

Moderately with a beat

The sheet music consists of six staves of musical notation. The first staff starts with a Gm chord. The lyrics: "Shout, Shout let it all out." The second staff starts with a Gm/E♭ chord. The lyrics: "These are the things I can do with-out, come on." The third staff starts with a Gm/C chord. The lyrics: "I'm talk-ing to you, come on." The fourth staff starts with a Gm/B♭ chord. The lyrics: "1. In vio - lent times" "2.,3. (See additional lyrics)" "Gm/B♭" "In black - and white" "they real-ly, real-ly". The fifth staff starts with a Gm/C chord. The lyrics: "you should-n't have to sell your soul." The sixth staff starts with a Gm/B♭ chord. The lyrics: "ought to know." "Those one \_\_ track minds" "In black - and white" "they real-ly, real-ly". The seventh staff starts with a Gm/C chord. The lyrics: "Kiss them \_ good - bye." The eighth staff starts with a Gm/C chord. The lyrics: "You should-n't have to jump for joy." The ninth staff starts with a Gm/C chord. The lyrics: "You should-n't have to".

## Additional Lyrics

2. They gave you life and in return you gave them hell  
As cold as ice, I hope we live to tell the tale  
I hope we live to tell the tale  
*Chorus with repeat*

*Instrumental**Chorus with repeat*

3. And when you've taken down your guard  
If I could change your mind I'd really like to  
Break your heart I'd really like to shake your heart

*Chorus (Repeat and Fade)*

## SIGN OF THE TIMES

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by  
TONY HATCH

#### **Moderately (with a beat)**

C Em Am Dm7 G7 Dm7 G7  
 It's a Sign Of The Times — that your love for me — is get - ting so much strong - er.  
 It's a Sign Of The Times — that you call me up — when ev - er you feel lone - ly.

C Em Am Dm7 G7 Dm7 G7  
 It's a Sign Of The Times — and I know that I — won't have to wait much long - er.  
 It's a Sign Of The Times — that you tell your friends — that I'm your one and on - ly.

Em Dm  
 You've changed a lot — some - how — from the one I used to know,  
 I'll nev - er un - der - stand from the way you treat - ed me

Em Dm Dm7 G7  
 for when you hold — me now — it feels like you nev - er want to let me go —  
 But when I hold — your hand I know you couldn't be the way you

2 Dm7 G7 C  
 used to be. May - be my luck - y star — at last de - cid - ed to

B♭ Dm7 G7 Dm7 G7  
 shine. May - be some - bod - y knows — how long I've wait - ed to make you mine. —

C Em Am Dm7 G7 Dm7 G7  
 It's a Sign Of The Times — that you kiss me now — as if you real - ly mean it.

C Em Am Dm7 G7 Dm7 G7  
 It's a Sign Of The Times — and a year a - go — I nev - er could have seen it.

Em Dm  
 Don't ev - er change — your mind — and take your love a - way —

Em Dm Dm7 G7  
 Just leave the fires — be - hind — and ba - by on - ly think of how it is to - day. —

Repeat and Fade

C Dm7 G7  
 It's a Sign Of The Times. —

## SIDE BY SIDE

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Words and Music by  
HARRY WOODS

Moderately

E♭ A♭/E♭ E♭ A♭/E♭ E♭ A♭ Adim7 E♭ C7

Oh! we ain't got a bar-rel of mon - ey, May-be we're rag-ged and fun - ny, But we'll tra-vel a - long\_ Sing-in' a song -  
Don't know what's com-in' to - mor - row May-be it's trou-ble and sor - row, But we'll tra-vel the road\_ Sha-rin' our load -

F7 B♭7 E♭ G7 C7 F7

Side By Side. Thru all kinds of wea-ther What if the sky should fall \_\_\_\_ Just as long as we're to -

B♭7 B♭dim B♭7 E♭ A♭/E♭ E♭

ge - ther, It does - n't mat-ter at all \_\_\_\_ When they've all had their quar-rels and part - ed We'll be the same as we

A♭/E♭ E♭ A♭ Adim7 E♭ C7 F7 B♭7 1 E♭ 2 E♭

start - ed Just trav-lin' a - long - Sing-in' a song - Side By Side. \_\_\_\_ Oh! we Side.

## SILHOUETTES

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Words and Music by FRANK C. SLAY  
and BOB CREWE

Moderately

F Dm Gm C7 F Dm Gm C7

Took a walk and passed your house late last night, All the shades were pulled and drawn 'way down your  
Lost control, and rang your bell, I was sore, "Let me in or else I'll beat down your

F Dm Gm C7 F Dm Gm C7

tight; From with - in a dim light cast two Sil-hou-ettes on the shade, Oh, what a love - ly cou-ple they made. -  
door." When two stran-gers, who had been two Sil-hou-ettes on the shade said to my shock, "You're on the wrong block."

F Dm Gm C7 F Dm Gm C7

Put {his} arms a - round your waist, held you tight, Kiss - es I could al - most taste in the  
Rushed down to your house with wings on my feet, loved you like I've nev - er loved you my

F Dm Gm C7 G ? F Dm 1 Gm C7 F

night, Won-der'd why I'm not the {guy} whose sil-hou-ette's on the shade I could-n't hide the tears in my eyes.  
sweet, Vowed that you and I would be two Sil-hou-ettes on the shade All of our days, two

Dm Gm C7 F D7 Gm C7 F 2 Gm 3 C7 F

Ah, \_\_\_\_\_ Sil - hou - ettes on the shade.

F Dm Gm C7 F D7 Gm C7 F 2 Gm C7 F

Ah \_\_\_\_\_

**SIMPLY IRRESISTIBLE**

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**Words and Music by  
ROBERT PALMER**

### **Hard rock beat**

How can it be per-mis - si - ble?  
lov - ing is so pow - er - ful.  
meth - ods are in - scruta - ble!

A E5  
Yeah, yeah.  
Whoa, whoa.

E5 A E5  
That kind of love is myth - i - cal;  
The trend is ir - re - vers - i - ble,  
She's so com - plete - ly kiss - a - ble,

E5 A B5  
she's an - y-thing but typ - i - cal.  
the wom - an is in - vin - ci - ble.  
our lives are in - di - vis - i - ble.

A5 G5  
pow - er - ful force. — You're o - bliged to con - form, — when there's no oth - er course. — She  
leaves me in awe. — She de - serves the ap - plause. — I sur - ren - der be - cause — she  
pow - er - ful force. — You're o - bliged to con - form, — when there's no oth - er course. — She

E5 G5 N.C. E5  
used to look good to me, — but now I find her —  
used to look good to me, — but now I find her —  
used to look good to me, — but now I find her — Sim - ply Ir - re - sist - i - ble,

A E5 A B  
Sim - ply Ir - re - sist - i - ble. Her |2

E5 A E5  
She's so fine, there's no tell-ing where the mon - ey went. She's all mine, — there's no oth - er way to

A To Coda ♪ N.C.  
go. — She's un - a - void - a - ble, I'm backed a - gainst the wall. She gives me feel - ings that I

E5 A E5  
nev - er felt be - fore. — I'm break-ing prom - is - es, she's break-ing ev - 'ry law. She used to look good to me,

E5 A E5  
now I find her Sim - ply Ir - re - sist - i - ble, Sim - ply Ir - re -

E5 A D.S. al Coda  
sist - i - ble. Her CODA  
Sim -ply Ir - re - sist - i - ble.

*SINCE I MET YOU BABY*

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Words and Music by  
IVORY JOE HUNTER

**Slow Blues**

Since I Met You Ba - by My whole life has changed. Since I Met You Ba - by  
Since I Met You Ba - by I'm a hap - py man. Since I Met You Ba - by  
Since I Met You Ba - by

My whole life has changed. And ev - 'ry-bod - y tells me that I am not the same.  
I'm a hap - py man. I'm gon-na try to please you in ev - 'ry way I

**REFRAIN**

I don't need no-bod - y to tell my trou - bles to. I don't need no - bod - y  
can. to tell my trou - bles to. 'Cause Since I Met You Ba - by all I need is you.

D.C. al Fine

**SING, YOU SINNERS**

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words and Music by SAM COSLOW  
and W. FRANKE HARLING

**Moderately**

You sin - ners drop ev - 'ry-thing Let dat har - mon - y ring up to  
arms all a - bout, Let the Lord hear you shout. Pour dat

Heav - en mu - sic and sing, Sing You Sin - ners. Just wave your Sin - ners.  
right out, Sing You You

When - ev - er there's mu - sic The de - bil Dm Bb7  
He don't al - low mu - sic by dat riv - er Styx, you're wick - ed and you're de - praved And you've  
all mis - be - haved, If you wan - na be saved Sing You Sin - ners.

## SISTERS

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Words and Music by  
IRVING BERLIN

Moderately

C C7 F6 Dm C Am7 Dm7 G7

Sis - ters,  
(Male:) Broth - ers,

there were nev - er such de - vot - ed Sis - ters.

C Am7/D D7 G7 Gdim Dm7/G G7 C C/B♭ A7 Am7 D9 G7

Nev - er had to have a chap - er - one "No sir," I'm there to keep my eye on her.  
When there comes a glam - our girl who's nice and trim, he watch - es me and I watch him.

C C7 F6 Dm C Am7 Dm7 G7 C Am7/D D7

Car - ing, shar - ing ev - 'ry lit - tle thing that we are wear - ing.  
Car - ing, shar - ing ev - 'ry lit - tle thing that we are wear - ing.

G7 Gdim Dm7/G G7 C C/B♭ A7 Dm7 G7 C E A/B Emaj7 A/B

rived from Rome, she wore the dress and { I stayed home. All kinds of weath - er, we stick to - geth - er, the  
came from Rome, he wore the blue serge, } I stayed home. All kinds of weath - er, we stick to - geth - er, the

B7 B9 Emaj7 E(add9) A/B Emaj7 Amaj7/B

same in the rain and sun. Two diff - 'rent fac - es, but in tight plac - es, we

B7 E(add9) G7 C C7 F6 Dm C Am7

think and we act as one. Those who've seen us know that not a thing could come be -

Dm7 G7 C Am7/D D7 G7 Dm7/G Bm7 B♭7♭5 Em7/A A7

tween us. { Man - y men have tried to split us up, but no one can.  
Man - y girls have tried to split us up, but no one shall.

F F♯dim7 C/G Cdim/G Dm7/G C Gm6/B♭

Lord help the mis - ter who comes be - tween me and my sis - ter. And Lord help the the  
an - oth - er who comes be - tween me and my broth - er. And Lord help the the

A7 Dm7 G7 1 C E♭dim7 Dm7 G7 2 C

sis - ter who comes be - tween me and my man.  
broth - er who comes be - tween me and my man. gal.

# SIXTEEN GOING ON SEVENTEEN

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

**Slowly, with expression**

F C7 F Dm9 G7 C9 F  
 You are Six - teen Go-ing On Sev-en-teen, Ba-by, it's time to think! Bet-ter be-ware, be can-ny and care - ful,  
 Gm7 G7 C7 F C7 F Dm7 G7**9**  
 Ba-by, you're on the brink! You are Six - teen, Go-ing On Sev-en-teen, Fel-lows will fall in line.  
 C9 F Gm7 C7 F Bb  
 Ea - ger young lads and rou - es and cads will of - fer you food and wine. To - tal - ly un - pre -  
 Bb(b5) F7**9** Bb Bb(b5)  
 pared are you To face a world of men. Tim - id and shy and scared are you of  
 F D9 G7 C7 F C7 F Gm7**5**  
 things be - yond your ken. You need some - one old - er and wis - er Tell-ing you what to do.  
 F D7 G9 C7**9** F  
 I am sev - en-teen go - ing on eigh - teen, I'll \_\_\_\_ take care \_\_\_\_ of you. \_\_\_\_\_

# **SIXTEEN REASONS**

## **(Why I Love You)**

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Words and Music by BILL POST  
and DOREE POST

## **Moderately Slow**

C 3 Am 3 Dm7 3 G7 C 3 Am 3 Dm7 3 G7  
 One - The way you hold my hand, Two - Your laugh-ing eyes,  
 Five - The way you comb your hair, Six - Your freck-led nose,  
 Three - The way you un - der-stand, Four - Your se - cret sighs,  
 Seven - The way you say you care, Eight - Your cra - zy clothes,

C 3 Am 3 Dm7 G7 1 C Am7 D7 Dm7 G7  
 They're all the part of Six - teen Rea - sons, Why I love you.  
 That's just the half of Six - teen Rea - sons, Why

2 C Dm7 G7 C C7 F C 3 C 3 C 3  
 I love you. Nine - Snug - gling in the car, Ten - Your wish up on a star,  
 D7 G7 C 3 C 3 Am 3  
 Eleven - Whis p'ring on the phone, Twelve - Your kiss whenwe're a - lone, Thirteen - The way you thrill my heart,  
 Dm7 3 G7 C 3 Am 3 Dm7 3 G7  
 Fourteen - Your voice so neat, Fifteen - You say we'll nev - er part, Sixteen - Our love's com - plete,  
 C 3 Am 3 Dm7 G7 C Dm7 G7 C  
 Those are all of Six - teen Rea - sons, Why I love you.

# SIXTEEN TONS

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Words and Music by  
**MERLE TRAVIS**

### **Moderately**

Em

Some people say a man is made out of mud — A poor man's made out of muscle and blood  
born — one — morn-in' when the sun did -n't shine — I picked up my shovel and I walked to the mine, I loaded

Mus - cle and blood and skin and bones \_ A mind that's weak and a back that's strong, You load { Six - teen Tons,

what do you get?— An - oth - er day old - er and deep - er in debt. — Saint Pe - ter, don't you call me 'cause

I can't go — I owe my soul to the com-pa-ny store. \_\_\_\_\_ I was \_\_\_\_\_

**SKYLINER**

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Words and Music by  
**CHARLIE BARNET**

## Bright Swing Tempo

Cmaj7 C7 C6 A9 Em7**b**5 A7 Dm7 Abmaj7  
 Sky lin er, Sky lin er, fly ing so free  
 Sun beams all dance on your wings the where the light  
 I'll hold her close that's the sweet song they sing

Fm6 Dm7 Fm6 G9 G7**b**9 To Coda Cmaj7 D7  
 ly. We seem real ly touch hea - ven,  
 falls. And then night falls, me

G7 C/G 2 C B**b**9 C Eb**b**9 3 3  
 high - er, ev - er high - er. stars dance a - bove giv - ing a show for the

people be - low as we fly. As we fly so high

Abmaj7 Db9 Gb9 Cb  
 hear - ing each sin - gle beat of the mo - tors re - peat with a sigh by

D9 D**b**9 D.C. al Coda CODA C Bb9 C  
 and by. home to love.

## SLEEPY LAGOON

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Words by JACK LAWRENCE  
Music by ERIC COATES

**Slowly**

A Sleepy La - goon, a trop-i - cal moon and two on an is - land. A Sleepy La - goon and two hearts in  
Am7 D9 G9 D9 G9 D9 3 Dm7  
tune in some lull-a - by - land. The fi - re-flies gleam, re-flects in the stream, they spark-le and shim - mer.  
G7 C D7 G7  
— A star from on high, falls out of the sky, and slow-ly grows dim - mer. The leaves from the  
C C6 Cmaj7 C6 C7 3  
trees, all dance in the breeze, and float on the rip - ples; We're deep in a spell, as night-in-gales  
C7#5 F6 Fm C  
tell of ro-ses and dew; The mem-o - ry of this mo-ment of love, will haunt me for - ev - er.  
A7 Dm7 Fm6 3 G7 1 C A♭7 G7 3 2 C  
— A trop-i - cal moon, A Sleepy La - goon and you! A Sleepy La - you.

## SMALL WORLD

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Words by STEPHEN SONDEHIM  
Music by JULE STYNE

**Slowly**

E♭ Cm7 Fm7b5 B♭7 E♭6  
Fun - ny, — you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, — I'm a  
Fm7 B♭9 E♭6  
stran - ger my - self here. Small World, is - n't it? Fun - ny, — you're a {girl} who goes trav' - ling,  
Cm7 Fm7b5 B♭7 E♭6 Fm7 Gm7  
rath - er than set - tling down. Fun - ny, — 'cause I'd love to go trav' - ling. Small World,  
C7 Fm7 B♭9 E♭ Gm7 G♭m7 Fm7 B♭7#5 E♭maj7  
is - n't it? We have so much in com-mon, it's a phe-nom - e - non.  
E♭m7 A♭7 D♭maj7 Fm7 Em7 E♭m7 E♭m/D♭ C7#5 F9 B♭7#5  
We could pool our re-sourc - es by join - ing forc - es from now on.  
E♭6 Cm7 Fm7b5 B♭7 E♭  
Luck - y, — you're a {man} who likes chil - dren, that's an im - por - tant sign. Luck - y, — 'cause I'd

Ab 3 E♭ Eb/B♭ Edim7 Fm7 B♭9 Gm7 C7♯5 F9  
 love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it? Small and  
 B♭9 1 E♭ G♭dim7 Fm7 B♭7♯5 2 E♭ Ab E♭  
 fun - ny and fine. fine.

## SMILE

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Words by JOHN TURNER and GEOFFREY PARSONS  
Music by CHARLIE CHAPLIN

Moderately, with great warmth

F F/A Abdim  
 Smile, tho' your heart is ach - ing, Smile, e - ven tho' it's break-ing, When there are clouds in the  
 Gm D7 Gm B♭m F G B♭ D♭  
 sky, you'll get by. If you Smile through your fear and sor-row, Smile and may - be to - mor-row, You'll see the  
 D7 Gm C7 F  
 sun comes shin - ing thru for you. Light up your face with glad-ness, Hide ev - 'ry trace of sad - ness,  
 F/A Abdim Gm D7 Gm B♭m  
 Al - tho' a tear may be ev - er so near. That's the time you must keep on try - ing, Smile, what's the  
 Eb9 F D7 Gm C7 F  
 use of cry - ing, You'll find that life is still worth while, if you'll just Smile.

## SMILE, DARN YA, SMILE

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Words by CHARLES O'FLYNN and JACK MESKILL  
Music by MAX RICH

Moderately

C C♯dim7 G7  
 Smile, Darn Ya, Smile. You know this old world is a great world af - ter all.  
 Smile, Darn Ya, Smile. For there is noth - ing that you can - not o - ver - come.  
 Dm G7 G7♯5  
 Smile, Darn Ya, Smile. And right a - way watch "La - dy Luck" pay you a  
 Smile, Darn Ya, Smile. And where the clouds ap - pear you soon will find the  
 C C7  
 call. Things are nev - er black as they are paint ed.  
 sun. Life is real ly on - ly what you make it.  
 D7 Fm6 G7 C E7  
 Time for you and joy to get ac - quaint - ed. Make life worth - while  
 Stand right up and show them to you can take it. Make life worth - while  
 A7 Dm Fm6 G7 1 C Dm7 G7 2 C  
 Come on and Smile, Darn Ya, Smile. Come on and Smile.

## SMILES

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Lyrics by J. WILL CALLAHAN  
Music by LEE S. ROBERTS

Moderately E♭7 A♭

There are Smiles — that make us hap - py, — there are Smiles — that make us

C7 Fm

blue, — there are Smiles that steal a - way the tear - drops — as the

B♭7 E♭7 A♭7

sun - beams steal a - way the dew, — there are Smiles that have a ten - der

D♭ Ddim7

mean - ing — that the eyes of love a - lone may see, — and the Smiles that

A♭ E♭7 A♭

fill my life with sun - shine — are the Smiles that you give to me. —

## SMOKE GETS IN YOUR EYES

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Copyright RenewedWords by OTTO HARBACH  
Music by JEROME KERN

Moderately

E♭ Gm7 G♭dim7 Fm7 B♭7 E♭ G7♯5 A♭maj7 Adim7

They asked me how I knew my true love was true? I of course re - When your heart's on

They said some - day you'll find, all who love are blind.

Gm7 Cm7 Fm7 B♭7 1 G7 C7 Fm7 B♭7 2 E♭

plied, "Some thing here in - side, can - not be de - nied." Eyes.

fire, you must re - al - ize. SmokeGets In Your

Bmaj7 G♯m7 C♯m7 Cdim7 C♯m7 F♯7

So I chaffed — them and I gay - ly laughed, — to think they could doubt my love.

Bmaj7 A♭m7 Fm7/B♭ B♭7 E♭maj7 C7b9 Fm7 B♭9

Yet to - day, — my love has flown a - way, — I am with - out my love.

E♭ Gm7 G♭dim7 Fm7 B♭7 E♭ G7♯5 A♭maj7 Adim7

Now laugh - ing friends de - ride, tears I can - not hide, — so I smile and

Gm7 Cm7 Fm7 B♭7 E♭6 D♭6 D6 E♭6/9

say, "When a love - ly flame dies, Smoke Gets In Your Eyes."

# **SMOKE, SMOKE, SMOKE**

(That Cigarette)

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**Words and Music by MERLE TRAVIS  
and TEX WILLIAMS**

### **Moderately Bright**

F

Bb7

F

1. Now I'm a fel-ler with a heart of gold, And the ways of a gen-tle man, I've been told, The kind of a guy that  
game of chance the oth-er night \_\_\_\_ Old Dame For-tune was a do-in' me right, The Kings and Queens just  
oth-er night I had a date with the cut-est lit-tle girl in the for-ty eight states, A high-bred, up-town,

wouldn't e - ven harm a flea \_\_\_\_\_ But if me and a cer - tain char - ac - ter met, The  
kept on com-in' a round \_\_\_\_\_ I played 'em hard and I bet - 'em high,  
fan ev lit tle dame She said she loved me and it seemed to me But my  
that

guy that in-vent-ed the cig - a - rette, I'd mur-der that son-of - a - gun in the first de - gree  
bluff did-n't work on a cer - tain guy, He kept on rais-in' and lay-in' the mon - ey down  
things were 'bout like they ought - a be. So hand in hand we strolled down lov - er's lane

Not 'cause I don't smoke my - self, And I don't reck-on they'll harm your health -  
He'd raise me and I'd raise him, I sweat - ed blood got - ta sink or swim, He  
She was oh, so far from a cake of ice. Our smooch-in' par - ty was a - go - in' nice, So I've smoked all my  
fin - ally called and help me Han - nah,

life — and — ain't — dead yet \_\_\_\_\_ But nic - o - tine slaves are all the same, At a  
did - n't raise — the bet \_\_\_\_\_ I said, "A - ces full, pal how 'bout you?" He said,  
I think I'd a been — there yet \_\_\_\_\_ But I give her a kiss and a lit - tle squeeze, And

Bb7 F C7 F  
pet - in' par - ty or a pok - er game, Ev-'ry-thing must stop while they smoke that cig - a - rette.  
"I'll tell you in a min -ute or two, Right now I've just got to have a cig - a - rette."  
she said "Tex, ex - cuse me please, I've just got to have an - oth - er cig - a - rette."

A musical score for a single melodic line. The key signature is B-flat major (two flats). The first measure starts with a B-flat 7 chord. The second measure begins with an F note. The third measure starts with a B-flat 7 chord. The lyrics "Smoke, Smoke, Smoke that cigarette," are written below the notes, with a blank line for the end of the first sentence. The melody consists of eighth and sixteenth notes.

C7

1.2

## Gm7

CT

3

15

**got to have an - oth - er cig - a - rette.**

2. In a rette. \_\_\_\_\_  
3. The

## SO IN LOVE

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Words and Music by  
 COLE PORTER

Moderately

Musical score for 'So In Love' featuring lyrics and chords. The score consists of ten staves of music with lyrics underneath each staff. The chords are indicated above the notes. The lyrics include:

Fm C7 Fm Bbm Eb  
 Strange, dear, — but true, dear, — When I'm close — to you, dear, — The stars

Eb7b9 Ab Ab7 Db G7 C C7b9 Fm  
 fill the sky, — So In Love with you am I, — E - ven — with -

C7 Fm Bbm Eb Db Dbm  
 out you, — My arms fold — a - bout you, — You know, dar - ling, why, —

Abmaj7 Ab6 Eb7 Ab Db Eb7 Ab  
 — So In Love — with you am I, — In love with the night mys - te - ri - ous, — The

Db Eb7 Ab Db Eb7 Ab C7 Fm Fm7  
 night when you first were there, — In love with my joy de - lir - i - ous — When I knew that

Dm7b5 G7 C C7b9 Fm C7 Fm  
 you could care, — So taunt me — and hurt me, — De - ceive me, — De -

Bbm Eb Eb7 Cm7b5 F7 Bbm Dbm Ab  
 sert me. — I'm yours 'til I die, — So In Love, — So In Love, —

Abm Abdim Bbm7 Eb7 Ab  
 — So In Love with you, my love — am I. —

## SO LONG, FAREWELL

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

Musical score for 'So Long, Farewell' featuring lyrics and chords. The score consists of two staves of music with lyrics underneath each staff. The chords are indicated above the notes. The lyrics include:

C  
 So Long, Fare - well, { Auf wie - der - sehn, good - night, — I hate to go and  
 { Auf wie - der - sehn, a - dieu, — a - dieu, to a - dieu, to and  
 { Au' voir, auf wie - der - sehn, — I'd like to stay and

G7 C  
 leave this pret - ty sight. —  
 yieu and yieu and yieu. —  
 taste my first cham - pagne. —

1, 2 | 3 | C  
 So Long, Fare - well, Auf wie - der - sehn, good -

Musical score for 'Good-bye' featuring six staves of music with lyrics. The key signature changes between C major (Cmaj7), G major (G7), and F major (F). The tempo is marked 'Slower' in the third staff.

lyrics:

bye, — I leave and heave a sigh and say good - bye. — Good - bye. —

I'm glad to go, I can - not tell a

lie, — I flit, I float, I fleet - ly flee, I fly. —

The sun has gone to

bed and so must I — So Long, Fare - well, Auf wie - der - sehn, good - bye, — Good - bye; —

Good - bye, — Good - bye, — Good - bye! —

## SO LONG IT'S BEEN GOOD TO KNOW YUH

(Dusty Old Dust)

TRO - © Copyright 1940 (Renewed), 1950 (Renewed) and 1963 (Renewed)  
Folkways Music Publishers, Inc., New York, NY

Words and Music by  
WOODY GUTHRIE

**Moderately**

Musical score for 'So Long It's Been Good To Know Yuh' featuring ten staves of music with lyrics. The key signature changes between C major (C), F major (F), G major (G7), and C major (C).

lyrics:

I've sung this song, but I'll sing it again. Of the people I've met and the

sweethearts they sat in the dark and they sparked. They hugged and they kissed in the

places I've seen Of some of the trou - bles that both - ered my mind, And a lot of good

dust - y old dark, they sighed and they cried and they hugged and they kissed, But in - stead of

peo - ple that I've left be - hind, say - ing: { So Long It's Been Good To Know Yuh; So long, It's

mar - raige they talked like this; Hon - ey, }

Been Good To Know Yuh; So Long, It's Been Good To Know Yuh, What a long time since I've been

home. — And I got - ta be drift - in' a - long. — The long. —

## SOFT SHOE SONG

(The Dance My Darlin' Used To Do)

Copyright © 1951 Shapiro, Bernstein & Co., Inc., New York  
Copyright Renewed

By ROY JORDAN and SID BASS

Soft Shoe tempo

The musical score for "Soft Shoe Song" consists of eight staves of music. The first staff starts with G major and includes lyrics about an old soft shoe. The second staff begins with G major and continues the narrative. The third staff starts with C major and describes a train. The fourth staff begins with A7 and discusses dancing. The fifth staff starts with D major and mentions a stroll. The sixth staff begins with G major and describes a lane. The seventh staff starts with A7 and discusses a soft shoe. The eighth staff begins with G major and concludes with a final verse.

Give me that Old Soft Shoe, I said that Old Soft Shoe, Ah - one, ah - two, ah - doo - dee - doo, Play me that Old Soft Shoe and noth - in' else will do, That's the dance Bo - jan - gles used to do. We'll sing love's re - train (just like a vau-de-ville team) Dance the whole night through (Do-ing the cu-test rou-tine) Stroll - ing lov - er's lane (just like we're play-ing a scene) We'll har - mo - nize and doo - dee doo - dee doo, Give me that Old Soft Shoe, I said that Old Soft Shoe, Ah - one, ah - two, ah - doo - dee doo - dee doo, Play me that Old Soft Shoe and noth - in' else will do, That's the dance Bo - jan - gles used to do. Give me that do. Lead - er, play the song and dance - I love to do, The Old (I'm talk-in' a - bout the old) Soft (I'm talk-in' a - bout the Soft) Shoe. (Slap.... legs..... then..... shoe) Soft Shoe

## SOFTLY AS IN A MORNING SUNRISE

Copyright © 1928 by BAMBALINA MUSIC PUBLISHING CO. and WARNER BROS. INC.  
Copyright RenewedLyrics by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

Tango tempo

The musical score for "Softly As In A Morning Sunrise" consists of six staves of music. The first staff starts with C major and discusses a flaming sunrise. The second staff begins with F major and discusses a burning kiss. The third staff starts with C major and discusses a new-born day. The fourth staff begins with G major and discusses a vow. The fifth staff starts with E major and discusses passions. The sixth staff begins with F major and discusses a killing love. The seventh staff starts with C major and discusses a falling to hell. The eighth staff begins with F major and discusses a sunset. The ninth staff starts with C major and discusses a gloomy way.

Soft - ly, As In A Morn-ing Sun - rise, The light of love comes steal - ing In - to a new-born day, Flam - ing with all the glow - ing sun - rise, A burn-ing kiss is seal - ing The vow that all be - tray.

Oh! For the pas-sions that thrill love And lift you high to heav - en, Are the pas-sions that kill love And let you fall to hell! So ends each sto - ry. Soft - ly, as in an eve - ning sun - set,

The light that gave you glo - ry Will take you all a - way.

## SOFT LIGHTS AND SWEET MUSIC

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Words and Music by  
IRVING BERLIN

Moderately

The musical score consists of five staves of music for voice and piano. The lyrics are written below each staff. Chords are indicated above the notes.

**Staff 1:** F7, D7, G7  
 Soft Lights \_\_\_\_\_ And Sweet Mu - sic and you in \_\_\_\_\_ my

**Staff 2:** Ddim, F, Edim, C7, Eb7dim, C7/E, C7  
 arms. \_\_\_\_\_ Soft lights and sweet mel - o - dy \_\_\_\_\_ will bring you

**Staff 3:** C+, F6, C7/G, G#dim, F/A, F7, D7  
 clo - ser to me. \_\_\_\_\_ Cho - pin \_\_\_\_\_ and pale moon - light re -

**Staff 4:** G7, Ddim, F, G7  
 veal all \_\_\_\_\_ your charms. \_\_\_\_\_ So give me vel - vet lights and sweet

**Staff 5:** C7  
 mu - sic and you in \_\_\_\_\_ my arms. \_\_\_\_\_

Chord boxes:  
 1: F, Edim, C7  
 2: F, Bb6/F, F

## SOLITUDE

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EMI Mills Music Inc. and Scarsdale Music Corp. in the U.S.A.

Words and Music by DUKE ELLINGTON,  
EDDIE DeLANGE and IRVING MILLS

Slowly, with expression

The musical score consists of six staves of music for voice and piano. The lyrics are written below each staff. Chords are indicated above the notes.

**Staff 1:** Ebmaj7, Cm7, Fm7, Fm7/Bb, Bb7, Eb  
 In my Sol - i - tude \_\_\_\_\_ you haunt me With rev - er - ies \_\_\_\_\_ of days gone by \_\_\_\_\_

**Staff 2:** Bb7, Bb7#5, Ebmaj7, Cm7, F7, Fm7/Bb, Bb7, Eb  
 In my Sol - i - tude \_\_\_\_\_ you taunt me With mem - o - ries \_\_\_\_\_ that nev - er die \_\_\_\_\_

**Staff 3:** Eb7, Fm7, F#dim7, Eb  
 I sit in my chair, I'm filled with de - spair, There's no one could be so sad \_\_\_\_\_ With

**Staff 4:** Fm7, F#dim7, Eb, Edim7, Bb7, Bb7#5, Ebmaj7, Cm7  
 gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad In my Sol - i - tude \_\_\_\_\_ I'm

**Staff 5:** Fm7, Fm7/Bb, Bb7, Eb  
 pray - ing Dear Lord a - bove \_\_\_\_\_ Send back my love. In my love. \_\_\_\_\_

A-11  
T-70

## SOME ENCHANTED EVENING

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

Musical score for 'SOME ENCHANTED EVENING' featuring three staves of music with lyrics. The first staff starts with a C major chord. The second staff starts with an F major chord. The third staff starts with a Dm7 chord. The lyrics describe various scenes of an enchanted evening, including seeing strangers, hearing laughter, and finding true love.

Some En-chant-ed Eve - ning — You may see a stran - ger, — You may see a stran - ger — A - cross a  
 Some En-chant-ed Eve - ning — Some-one may be laugh - ing, — You may hear her laugh - ing — A - cross a

F F6 C6 G7 Dm7 G7 Dm E7 Am C7 F C+ F

crowd - ed room And some-how you know, — You know e - ven then That some-where you'll see her a -  
 crowd - ed room And night af - ter night, — As strange as it seems The sound of her laugh-ter will

Dm7 G7 1 C C7 C+ Cdim 2 C G7 C G7 C

gain and a - gain. dreams Who can ex-plain it? Who can tell you why?

G7 C Am7 D7 G Cm6 Edim Dm7 Cdim C Am C

Fools give you rea - sons, Wise men nev - er try. Some En-chant-ed Eve - ning —

G7 C C+ F F6 C6 3 Dm7 G7

When you find your true love, — When you feel her call you — A - cross a crowd - ed room, Then fly to her side —

Dm E 3 Am C7 F Dm7 G7 C

— And make her your own — Or all through your life you may dream all a - lone.

G7 C G7 C6 C G7 C Dm Dm7 C C6 C

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

A-72  
T-1HD

## SOMEBODY ELSE IS TAKING MY PLACE

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By DICK HOWARD,  
 BOB ELLSWORTH and RUSS MORGAN

Slowly, with expression

Musical score for 'SOMEBODY ELSE IS TAKING MY PLACE' featuring four staves of music with lyrics. The first staff starts with a Bb major chord. The second staff starts with a Bb major chord. The third staff starts with a C major chord. The fourth staff starts with a F7 chord. The lyrics express feelings of loss and heartbreak as someone else takes the singer's place.

Bb G7 C7 F7

Some - bod - y Else Is Tak - ing My Place Some - bod - y else now

Bb Bb7 Eb Bb Bb7 G7 C7

shares your em - brace While I am try - ing To keep from cry - ing You go a -

C7 F7 Bb G7 C7

round with a smile on your face Lit - tle you care for vows that you made

F7 Bb Bb7 Eb Bb Bb7

Lit - tle you care how much I have paid My heart is ach - ing My heart is

G7 C7 F7 1 Bb Bb7 Cm7 F7 2 Bb

break - ing For some - bod - y's tak - ing my place. place.

# SOMEBODY STOLE MY GAL

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**Brightly**

Some-bod - y      Stole      My      { Gal. pal. }      Some-bod - y      { stole left      my his      pal gal }

Some-bod - y      came      and      took { her him } a - way —      { She He } did - n't e - ven

say { she he } was leav - in';      The kiss - es I      loved      so —

{ He's She's } get - ting now      I      know. —      And      Gee! —      I      know      that

{ she he } would come to me —      if { she he } could see —      { Her His } bro - ken heart - ed

lone - some { pal }      Some-bod - y      Stole      My      { Gal. pal. }      { Gal. pal. }

# SOMEDAY MY PRINCE WILL COME

Copyright © 1937 by Bourne Co.  
Copyright Renewed

Words by LARRY MOREY  
Music by FRANK CHURCHILL

**Moderately Slow**

Some - day      My      Prince      Will      Come,      Some - day      I'll      find      my

love, And how thrill - ing that mo - ment will be, —      When the Prince of my dreams comes to

me. —      He'll      whis - per, "I      love      you,"      And

steal      a      kiss      or      two, Though he's far a - way,      I'll      find      my love some

day,      Some      day when my dreams come true. —      true. —

## SOMEONE LIKE YOU

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Lyrics by LESLIE BRICUSSE  
Music by FRANK WILDHORN

**Slowly**

D(add2) A/D G(add2)/D D A/D G(add2) Gsus G

1. I peered through win-dows watched life go by. dreamed of to-mor-row, but stayed in-side.  
2. (See additional lyrics)

F C/F B♭/F F C/F A/C♯ Dm Dm/C

The past was hold-ing me, keep-ing life at bay. I wan-dered, lost in yes - ter-day. want - ing to

B♭ Gm7 B♭/C F Gm7

fly, but scared to try. Then Some - one\_ Like You found some - one\_ like me. And

Fsus F/A B♭ Gm7♭5 F Dm Gm7 F Dm Gm7

sud - den - ly noth-ing is the same. My heart's tak - en wing, and I feel so a - live, 'cause

1 F Dm Gm7 D♭/E♭ F Em7 G/A A 2 F Dm Gm7 C7sus

Some - one Like You found me. Some - one Like You found

D♭maj7 C♭/D♭ G♭ Abm7

me. Oh, Some - One\_ Like You found some - one\_ like me. And

Gsus G♭ Abm G♭/B♭ C♭maj7 Abm7♭5 G♭ E♭m Abm7

sud - den - ly noth-ing will ev - er be the same. My heart's tak - en wing, and I

B♭m7 D♭/E♭ E♭7 Abm7 Dsus G♭maj7 C♭maj7 G♭

feel so a - live, 'cause Some - one Like You loves me, loves me.

## Additional Lyrics

2. It's like you took my dreams, made each one real,  
You reached inside of me and made me feel.  
And now I see a world I've never seen before.  
Your love has opened every door;  
You've set me free, now I can soar.

*Chorus:* For someone like you found someone like me.  
You touched my heart, nothing is the same.  
There's a new way to live, a new way to love,  
'Cause Someone Like You found me.

## SOMEONE SAVED MY LIFE TONIGHT

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Published in the U.S.A. by Intersong-USA, Inc.

Words and Music by ELTON JOHN  
and BERNIE TAUPIN

## VERSE

**Slowly**

G/D C G C G F C

1. When I think of those east end lights, mug - gy nights, the cur-tains drawn \_ in the lit - tle down - stairs \_\_\_\_\_  
2. (See additional lyrics)

F G F G C

Pri-ma don-na, lord, you real-ly should have been there. sit-ting like a prin - cess perched \_ in her e - lec - tric chair. \_\_\_\_\_ And it's

Cm A C  
one more beer, — and I don't hear you an - y - more. — We've all — gone cra - zy late - ly, my

A/C# G/D D7 C G/B  
friends out there — roll - in' 'round\_ the base - ment floor. And Some - one Saved My Life To - night, —

Am7 C G/B Am7 C G/B  
sug - ar bear. — You al - most had your hooks in me — did - n't you dear? — You near - ly had me roped - and tied, —

C A7/C# G/D A/E  
al - tar bound, — hyp - no - tized, — sweet free - dom whis - pered in my ear. — You're a but - ter - fly, — and

C A7/C# G/D B 3 C G/B Am7  
but - ter - flies — are free - to fly, — Fly a - way — high-a - way — bye — bye.

To Coda  $\Phi$   
F last time A7 G/B Em  
And I would have walked head on\_ in-to the deep end of a riv - er, cling-ing to your stocks and bonds, — pay-ing your

C/G Am7 G/B  
H. P. de - mand for - ev - er, they're com-ing in the morn - ing with a truck \_ to take me home.

Em C/G Em  
Some - one Saved My Life — To - night, — Some - one Saved My Life — To - night, — Some - one Saved My Life — To - night, —

C Em C/G  
Some - one Saved My Life — To - night, — Some - one Saved My Life — To - night, — So save your strength \_ and run the field you

A7 D.S. al Coda CODA  $\Phi$  G C Repeat and Fade  
play a - lone. — Some - one saved, some - one saved, Some - one Saved My Life — To - night. —

*Additional Lyrics*

2. I never realized the passing hours  
Of evening showers,  
A slip noose hanging in my darkest dreams.  
I'm strangled by your haunted social scene  
Just a pawn out-played by a dominating queen.  
It's four-o-clock in the morning  
Damn it!  
Listen to me good.  
I'm sleeping with myself tonight  
Saved in time, thank God my music's still alive.

(To CHORUS:)

## SOMEWHERE IN YOUR HEART

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1755 Broadway, New York, NY 10019  
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Words and Music by RUSSELL FAITH  
and CLARENCE KEHNER

**Moderately**

B♭ D7

Some-where In Your Heart, try to find a place for me.

Gm G7 Cm7

Some-where In Your Heart, I won't care where it might be. One lit - tle

F7 B♭ Bbm C7

cor - ner may not seem so much to you, but one lit - tle cor - ner would be e -

Cm7 F9 B♭

nough to see me through. Some-where in your dreams, let my lips come

D7 Gm G7

close to you. Tho' they're on - ly dreams, some-day they may all come true.

Cm7 F7 E♭m B♭ C9

Is it so much to ask for such a ti - ny part? Won't you

Cm7 F7 1 B♭ Gm7 Cm7 F7 2 B♭ A♭9 B♭

find a place for me, Some-where In Your Heart. Heart.

## SOMEWHERE OUT THERE

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Words and Music by JAMES HORNER,  
BARRY MANN and CYNTHIA WEIL

**Moderately, with expression**

C(add9) Cmaj7/E C/F F/G C(add9) C/E F Dm7 G/F Em Am

Some-where Out There be-neath the pale moon - light some - one's think-in' of me and

Dm7 C/E F Gsus G C(add9) Cmaj7/E C/F F/G C(add9) C/E F

lov - ing me to-night. Some-where Out There some-one's say-ing a prayer that

Dm7 G/F Em7 Am Dm7 C/E F/G C % F G/F

we'll find one an - oth - er in that big Some - where Out There. And e - ven though I know how ver - y

F G/F Fmaj7 G/F F G/F

far a - part we are it helps to think we might be wish - in' on the same bright star. And

Ab                    B<sub>b</sub>/Ab                    Ab                    B<sub>b</sub>/Ab                    Ab                    B<sub>b</sub>/Ab

when the night wind starts to sing that lone-some lul-la-by it helps to think we're sleep-ing un - der - neath the same big

G                    C                    Cmaj7/E Fmaj9                    *GACE* To Coda  $\Phi$  C                    C/E                    F                    Dm7                    G/F  $\frac{3}{4}$  Em7                    Am7

sky.                    Some-where                    Out There                    if love can see us through,                    then we'll be to - geth - er Some-where

F                    G                    C                    D/C                    C                    D/C                    C/B<sub>b</sub>                    B<sub>b</sub>maj7                    Am/B<sub>b</sub>

Out There,                    out where dreams come true.

D/E                    A C<sup>#</sup>m7 A/D D/E                    A                    A/C<sup>#</sup>                    D D+ D6 A/C<sup>#</sup>                    Bm7 Dmaj7                    C<sup>#</sup>m                    F<sup>#</sup>m7

Bm7 C<sup>#</sup>m D/E                    A                    D.S. al Coda                    CODA  $\Phi$  C                    G/E                    F                    Dm                    G/F  $\frac{3}{4}$

And                    love can see us through,                    (love can see us then we'll be to - through)

Em7                    Am                    F                    G                    C Cmaj7/E C/F G7sus C(add9)

geth - er Some - where Out There,                    out where dreams come true.

### THE SONG IS ENDED (But The Melody Lingers On)

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Words and Music by  
**IRVING BERLIN**

Moderately

E<sub>b</sub>                    E<sub>b</sub>7                    A<sub>b</sub>  $\frac{3}{4}$                     A<sub>b</sub>m                    E<sub>b</sub>/G  $\frac{3}{4}$                     Cm7

The Song Is End - ed, but the mel - o - dy lin - gers on. You and the song are

F7                    B<sub>b</sub>7                    B<sub>b</sub>7<sup>#</sup>5 E<sub>b</sub>                    E<sub>b</sub>7

gone,                    but the mel - o - dy lin - gers on. The night was splen - did and the

A<sub>b</sub>  $\frac{3}{4}$                     A<sub>b</sub>m                    E<sub>b</sub>/G  $\frac{3}{4}$                     Cm7 F7                    B<sub>b</sub>7                    B<sub>b</sub>7<sup>#</sup>5 E<sub>b</sub>

mel - o - dy seemed to say,                    "Sum - mer will pass a - way: take your hap - pi - ness while you may."

Gm                    Am7<sub>b</sub>5                    D7

There 'neath the light of the moon we sang a love song that

Gm C7                    Fm B<sub>b</sub>7                    E<sub>b</sub>                    E<sub>b</sub>7                    A<sub>b</sub>  $\frac{3}{4}$                     A<sub>b</sub>m

end - ed too soon. The moon de - scend - ed, and I found with the break of dawn,

E<sub>b</sub>/G  $\frac{3}{4}$                     Cm7 F7                    B<sub>b</sub>7                    B<sub>b</sub>7<sup>#</sup>5  $\frac{1}{2}$  E<sub>b</sub>  $\frac{2}{2}$  E<sub>b</sub>

you and the song had gone. But the mel - o - dy lin - gers on. The on.

## THE SONG IS YOU

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

**Broadly**

I hear mu - sic when I look at you; a beau - ti - ful theme of ev - ry dream I ev - er knew. Down deep in my heart I hear it play. I feel it start, then melt a - way. I hear mu - sic when I touch your hand; a beau - ti - ful mel - o - dy from some en - chant - ed land. Down deep in my heart, I hear it say, is this the day? I a - lone have heard this love - ly strain, I a - lone have heard this glad re - frain: Must it be for ev - er in - side of me, why can't I let it go, why can't I let you know, why can't I let you know the song my heart would sing? That beau - ti - ful rhaps - o - dy of love and youth and spring, the mu - sic is sweet, the words are true. The Song Is You.

## SONG OF THE ISLANDS

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**Slowly**

Ha - wai - i isles of beau - ty Where skies are blue and love is true Where balm - y Your fra - grant val - leys with their rain - bows Your moun - tains green, the a - zure sea. Your flow'rs and gold - en moon - light Ca - ress the wav - ing palms of Ho - no lu - lu. Your me. en - chant - ing mu - sic U - nite and sing a - lo - ha oe to

SONG OF THE JET  
(Samba Do Aviao) (Avion)

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English lyrics by GENE LEES  
Original text and music by ANTONIO CARLOS JOBIM

**Bossa Nova**

Ebmaj7 Eb6 Gbdim7 Fm7b5 Bb7 Ebmaj9 Eb6 Eb+ How my heart is sing - ing I see Ri - o de Ja - nei - Abmaj7 Abm6 Ebmaj7 Eb6 Gbdim7 Gm7b5 C7#5 ro. My lone - ly long - ing days are end - ing.

Ri - o my love, there by the sea. — Ri - o my love, wait - ing for me. — See — the ca -  
Stat - ue of —  
Gbdim7 Fm7b5 Bb7 Ebmaj9 Eb6 Eb+  
ble cars — That sway - a - bove — the Bay of Gua - na - ba -  
the Sav - ior With o - pen arms — a - bove the yel - low sea -  
Abmaj7 Abm6 Ab Abm Eb  
ra. — Ti - ny sail - boats far — be - low — Dance the sam - ba as -  
shore. — Su - gar Loaf - in maj - es - ty — Climbing from — a sil -  
Gbdim7 Ab Abm Gm7b5 C7#5 Abm6 Bb9  
— they go, — Shin - ing Ri - o, there - you lie, — Cit - y of sun, of sea — and sky.  
- ver sea, — Dark-eyed girls who smile - at me, — Cit - y of love and mys - teries;  
Bbm6 Bbm7 C7 Ab6  
Mountains of green ris - ing — so high. Four min - utes more — we'll be there —  
Fas - ten seat - belts, no smok - ing please. Now we're de - scend - ing and ev -  
Fm7 Bb11 Fm7 1 F9  
— at the air - port of Ga - le - ão, — Ri - o de Ja - nei - ro, Ri - o  
'ry-thing's rush - ing and now the wheels —  
Bb9 Bb7b9 2 F9 E9 Eb  
de Ja - nei - ro, Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro. touch the ground. —  
Fm7 Bb7 Eb

## SONNY BOY

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Words and Music by AL JOLSON, B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Moderately

Eb Gm7b5 C7 Fm Fm7 Bb7 Eb Gbdim7 Fm7 Bb7 Eb  
When there are gray skies, I don't mind the gray skies, You make them blue, Son - ny Boy. — Friends may for -

Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7 Eb Ab7 Eb G7  
sake me, Let them all for - sake me, You'll pull me through, Son - ny Boy. — You're sent from

C7b9 C7 F7 Bb7 Eb  
heav - en, and I know your worth. You've made a heav - en for me right here on earth { When I'm old and  
gray, dear, Prom - ise you won't stray, dear, I love you so, Son - ny Boy. — And then the an - gels grew

Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7 Eb 1 Fm7 Bb7 2  
gray, dear, Prom - ise you won't stray, dear, I love you so, Son - ny Boy. — lone - ly Took you 'cause they're lone - ly Now I'm lone - ly too, Son - ny Boy. —

## SOON IT'S GONNA RAIN

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Words by TOM JONES  
Music by HARVEY SCHMIDT

Moderately

Chords: Cmaj9, C6, Cmaj9, C6, Cmaj9, C6, Em7, A7, Dm9, D9, Dm7, G7**9**

Lyrics:

Soon It's Gon-na Rain, I can see it. Soon It's Gon-na Rain; I can tell. Soon It's Gon-na Rain, What are we gon-na  
 Soon It's Gon-na Rain, I can feel it. Soon It's Gon-na Rain; I can tell. Soon It's Gon-na Rain; What'll we do with

1 C6 2 C6 Dm7 G7 Cmaj9 Em7 Am7  
 do? you? We'll find four limbs of a tree. We'll build four walls and a floor. We'll

Dm7 Fmaj7 Am7 D9 Dm7 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7  
 bind it o-ver with leaves, Then duck in-side to stay. Then we'll let it rain. We'll not feel it. Then we'll let it rain, Rain pell mell

Dm9 D9 Dm7 G7 Em7 A9 Dm7 Em7 F6 G7 C  
 And we'll not com-plain If it nev-er stops at all We'll live and love with-in our own four walls.

## SOPHISTICATED LADY

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and EMI Mills Music Inc. in the U.S.

Words and Music by DUKE ELLINGTON,  
IRVING MILLS and MITCHELL PARISH

Chords: Bbm7, Gb7, F7, E7, Eb7, Ab, Ab7, G7, Gb7, F7, Bbm7, Bb7, Eb7, Ab7, Abmaj7, Ab7, G7, Gb7, F7, Bb7, Gb7, F7, E7, Eb7, Abmaj7, Ab7, G7, Em, Am, D7, G, G#dim7, Am7b5, D7, G, Em, Am, D7, G, Bdim7, Cm, Am7, D7#5, G, Em, Am, D7, G, Bdim7, Cm, Eb7, D7, Bbm7, Gb7, F7, E7, Eb7, Abmaj7, Ab9, G9, Gb9, F9, Bb7, Eb7, 1 Ab, Ddim7, Dbm6, Cm6, Bm6, 2 Ab, A6, go, 3 no-bod-y is nigh you cry. They cry.

They say in - to your ear - ly life ro - mance came, and in this heart of yours burned a

Bb7, Eb7, Abmaj7, Ab7, Bbm7, flame, a flame that flick-ered one day and died a way. Then, with dis - il -

Gb7, F7, E7, Eb7, Abmaj7, lu - sion deep in your eyes, you learned that fools in love soon grow wise. The years have

Eb7, Ab, Am7b5, D7, G, Em, Am, D7, G, G#dim7, changed you, some-how; I see you now... Smok - ing, drink - ing, nev - er think - ing of to - mor - row,

Am7, D7#5, G, Em, Am, D7, G, Bdim7, Cm, non - cha - lant. Dia - monds shin - ing, danc - ing, din - ing with some man in a res - tau - rant;

Eb7, D7, Bbm7, Gb7, F7, E7, Eb7, Abmaj7, Ab9, G9, Gb9, F9, is that all you real - ly want? No, So - phis - ti - cat - ed La - dy, I know, you miss the love you lost long a -

## SPAGHETTI RAG

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 for U.S.A. and Canada

Words by DICK ROGERS  
 Music by GEORGE LYONS and BOB YOSCO

Moderately

G7 C

There's a new sen - sa - tion that is sweep-ing the land - }  
 That's the new sen - sa - tion that is sweep-ing the land - } Mis - ter Joe Spa - get - ti and his rag - a - time band -

G7 C G7

Ev - 'ry - bod - y loves him and they think that he's grand. - Be - bop? Yop! Yop! When he plays the clar - i - net, he's

C A7

mad as a loon - On - ly knows one mel - o - dy but oh! what a tune - First you go zig - - ge - ty

Dm D7 G7 1 C 2 To Second Strain 3 C Fine F SECOND STRAIN

then you go zag - That's the Spa - get - ti Rag. Rag. Rag. When Joe starts

Dm G7 C7 Fdim7

off with his beat - You can't help tap-pin' your feet - It gets ya Up - sets ya Al - tho' it's

F Dm

corn - a - dee - corn - Just hear that mop-pi - ty mop - No - bod - y wants him to stop -

G7 C7 F TRIO Fdim

That la - zy That cra - zy horn. All at once his strange so - na - ta

F C7

floats thru the air - The rhy - thm's rug - ged but oh! bro - ther, it's rare - His kind - a jazz is com - in'

F Fdim7 F

back, back, back, back Then you'll hear a queer ca - den - za ri - din' the breeze -

C7 F G7 D.C. al Fine

- And when it hits you it will tick - le your knees - And you'll be jump - ing like a jack, Jack,

## THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

With much expression

E/F

F

The hills are a - live with The Sound Of Mu - sic, \_\_\_\_\_ With songs they have sung I know I will hear

To Coda ♪ B♭/D C7 C+ F E/F

for a thou - sand years. \_\_\_\_\_ The hills fill my heart with The Sound Of Mu - sic. \_\_\_\_\_

F B♭ C C7 F F7 B♭ B♭dim

My heart wants to sing ev - 'ry song it hears. \_\_\_\_\_ My heart wants to beat like the wings of the

F B♭ B♭dim F B♭ B♭dim F

birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a

G7 G7b9 C F B♭ B♭dim F B♭ B♭dim F

church on a breeze, To laugh like a brook when it trips and falls o - ver stones on its way. To

D.S. al Coda Dm Am Dm7 G7 C C7 CODA ♪ B♭m/D♭ F/C

sing through the night like a lark who is learn - ing to pray. I — My heart will be blessed

Am B♭ Gm7 Am C7 F

with The Sound Of Mu - sic \_\_\_\_\_ And I'll sing once more. \_\_\_\_\_

SOUTH OF THE BORDER  
(Down Mexico Way)

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 for U.S.A. and Canada

By JIMMY KENNEDY  
and MICHAEL CARR

Moderately E♭ Fm7 B♭7 E♭

South Of The Bor - der down Mex - i - co way That's where I fell in love when I

pic - ture in old Span - ish lace Just for a ten - der while I

E♭/G G♭dim7 B♭7 E♭ E♭7 A♭

stars a - bove came out to play And now as I wan - der My thoughts ev - er stray

kissed the smile up - on her face For it was Fi - es - ta and we were so gay

A♭ E♭ Fm7 B♭7 1 E♭ 2 E♭

South Of The Bor - der down Mex - i - co way She was a way. Then she

South Of The Bor - der down Mex - i - co

E♭ Fm7 B♭7 E♭ C7 Fm7

sighed as she whis - pered Ma - ña - na Nev - er dream - ing that we were part - ing And I lied as I whis - pered Ma - ña - na For our to -

Eb Bb9 Eb Fm7 Bb7 Eb  
 mor-row nev - er came, South Of The Bor - der \_\_\_\_\_ I rode back one day \_\_\_\_\_ There in a  
 Eb/G Gbdim7 Bb7 Eb Eb7 Eb  
 veil of white by can - dle-light she knelt to pray \_\_\_\_\_ The mis-sion bells told me \_\_\_\_\_ That I must-n't  
 Ab Eb Fm7 Bb7 Eb Bb7  
 stay \_\_\_\_\_ South Of The Bor - der \_\_\_\_\_ Down Mex - i - co way \_\_\_\_\_ Ay! Ay! Ay! Ay!  
 Eb Bb7 Eb Abm6 Eb  
 Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

SPEAK LOW

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New York, and Chappell & Co.

Words by OGDEN NASH  
Music by KURT WEILL

## Rhumba or Beguine

Gm9 C9      3      Gm9 C9      3      Gm9 3 C9  
 Speak Low \_\_\_\_\_ when you speak, love, \_\_\_\_\_ our sum - mer day with - ers a - way too  
 Low \_\_\_\_\_ dar - ling, Speak Low \_\_\_\_\_ love is a spark lost in the dark too  
 F6 D7 B♭m9 E♭9      3 B♭m9 E♭9 3  
 soon, too soon. Speak I Low feel \_\_\_\_\_ when you speak, love, \_\_\_\_\_ Our \_ mo - ment is  
 soon, too soon, wher - ever I go \_\_\_\_\_ that to - mor - row is

G9 C9 C7b9 1 F6 D7 Gm7 C7 2 F  
 swift, like \_ ships a drift, we're \_ swept a - drift, too soon Speak  
 near, to - mor - row is here and al - ways too soon.

Fm7 3 A♭m E♭maj7 3  
 Time is so old \_\_\_\_\_ and love so brief, love is pure gold \_\_\_\_\_ and

E7b9 E7 C7#5 Gm9 C9 3 Gm9 C9 3  
 time a thief. We're late \_\_\_\_\_ dar - ling we're late \_\_\_\_\_ the cur - tain de -

Gm9 3 C9 F6 D7 B♭m9 E♭9 3  
 scends, ev - 'ry - thing ends too soon too soon I wait \_\_\_\_\_ dar - ling, I

F D7 G9 C9#5 F6  
 wait \_\_\_\_\_ will you Speak Low to me, speak love to me and soon. \_\_\_\_\_

# **SPIDERS AND SNAKES**

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**Words and Music by JIM STAFFORD  
and DAVID BELLAMY**

## **Moderately Bright**

Еът

Ab7

*(Spoken) I remember when Mary Lou said, "You wanna walk me home from school?" Well, I said —*

"Yes, I do! She said, "I don't have to go right home and

*I would like to be alone some, if you would."* I said, "Me, too."

*(Sung) And so we took a stroll, — wound up down by the swim-ming hole — and*

**she said,** "Do what you wan - na do." \_\_\_\_\_ I got sil - ly and

I got sil - ly and

*said, "This frog's for you."* She said, (Sung) "I don't like Spi - ders And Snakes, —

and that ain't what it takes to love me. you fool. you fool.

**what it takes — to love me like I wan - na be loved — by you.”**

# SPLISH SPLASH

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**Words and Music by BOBBY DARIN  
and JEAN MURRAY**

### **With a beat**

B6

**Splish Splash,** I was tak - in' a bath —  
**Bing bang,** I saw the whole gang —

'Long a - bout - a Sat - ur - day night.  
Danc-in' on my liv - in' room rug.

A rub dub just re - lax - in' in the tub, Think-in' ev 'ry thing was all right.  
Flip flop, they were do - in' the bop, All the teens had the danc - in' bug.  
Well, There I was

B♭ B♭ Edim F F7

stepped out the tub, put my feet on the floor, I wrapped the towel a - round me and I o-pened the door. And then —  
Lol - li - pop with Peg - gy Sue, Good Gol - ly, Miss\_\_ Mol - ly was - a e - ven there too. A well - a

B♭ F7 B♭ 1

Splish Splash, I jumped back in the bath, — Well, how was I to know there was a par - ty go - ing on?  
Splish Splash, I for - got a - bout the bath, — I went and put my danc - ing shoes

2 B♭

on. I was a - splash - in' and a - splash - in', I was a - roll-in' and a-stroll - in', I was a -

E♭7 B♭ Repeat and Fade

mov - in' and a - groov - in', I was a - reel - in' with the feel - in', I was a -

STAND BY ME

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Words and Music by BEN E. KING,  
JERRY LEIBER and MIKE STOLLER

**Slowly**

C Am F G7

When the night — has come and the land is dark And the moon — is the on - ly light we'll

C Am F

see. No, I won't be a - fraid, no — I won't be a - fraid Just as long — as you

G7 C Am

stand, — Stand By Me. So, dar - ling, dar - ling, Stand — By Me, oh, — Stand — By

F G7 C Fine C

Me, Oh, stand, — Stand By Me, Stand By Me. If the sea — that we look up - on

Am F G7 C

should tum - ble and fall Or the moun - tain — should crumble — in the sea, I won't cry, I won't

D.S. al Fine

Am F G7 C

cry, no — I won't shed a tear Just as long — as you stand, — Stand By Me. So, dar - ling, dar - ling,

# **THE STAR SPANGLED BANNER**

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Words by FRANCIS SCOTT KEY  
Music by JOHN STAFFORD SMITH

## **With spirit**

## THEME FROM "STAR TREK"

Copyright © 1966, 1970 by Bruin Music Company

Words by GENE RODDENBERRY  
Music by ALEXANDER COURAGE

Brightly

Brightly

C 3 A♭13 C 3  
Be - yond \_\_\_\_\_ the rim of the star - light \_\_\_\_\_ my love \_\_\_\_\_ is wan - d'ring in

E♭7♯5 E♭9♭5 D6 3 D♭9♯5 E♭6  
star flight. I know he'll find in star clus-tered reach - es \_\_\_\_\_ love, strange

G7♯9 G7 C 3 A♭13  
love a star-wom-an teach - es. I know his jour-ney ends nev - er; His

C 3 F9♯11 E9 F B♭9 3 C  
star trek \_\_\_\_\_ will go on for - ev - er But tell him while he wan-ders his star - ry

A7♭9 Dm7 G7 3 C 1 D♭ 2 D♭ C6/9  
sea re - mem - ber, re - mem - ber me.

## STAR TREK – THE NEXT GENERATION

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and Ensign Music CorporationBy ALEXANDER COURAGE,  
GENE RODDENBERRY and JERRY GOLDSMITH

Bright march tempo

B♭ A♭/B♭ B♭ Fm7 B♭ Cm B♭/D Gm  
F7 B♭ A♭/B♭ B♭ Fm7 B♭ Cm

B♭/D Gm F 2 D. Bm D. Bm  
D Bm Am G/B D C/D B♭ A♭/B♭ B♭

Fm7 B♭ Cm B♭/D Gm F7 B G♯m B  
G♯m B G♯m F♯m E/G♯ B A/B C D/C

C D/C C D/C E♭/C B♭ C D G  
F/G G F/G G Em B♭/D A♭/C G

## **(JUST LIKE) STARTING OVER**

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Words and Music by  
JOHN LENNON

**Freely**

A A+ F#m/A A+

Our life to - geth - er is so pre-cious to - geth - er. We have

A E7 A E7 A

grown. We have grown. Al - though our love is still

A+ F#m/A A7 D/A Dm/A

spe - cial, let's take a chance and fly a - way some - where a -

Moderately, with a strong beat

A // % A A+

lonely. It's been too long since we took the time. No one's to blame. I be

Bm E

know time flies — so quick - ly! mak - in' love nice and eas - y?

Bm E C#m

But It's when time I see spread you, our dar wings - lin', and fly. it's Don't

F# Bm

like we both are fall - ing in love — a - gain. It - 'll let an oth - er day go by, my love. It - 'll

E A Dm

be be Just Like Start - ing O O ver, ver,

To Coda 1 Dm

A start - ing o ver. start - ing o ver. Ev - 'ry

2 G N.C. Am

Why don't we take off a - lone, —

D7 G

take a trip some-where far, far a - way.

Em Am D7

We'll be to - geth - er all a - lone a - gain, like we

G E D/F# E/G#

used to in the ear - ly days. Well, well, dar - lin'. It's D.S. al Coda (Verse 1)

CODA

**STAY**

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Words and Music by  
**MAURICE WILLIAMS**

### **Moderately**

B♭ Gm Eb F7 B♭ Gm Eb F7 B♭ Gm

Dance \_\_\_\_\_ just a lit - tle bit long - er, \_\_\_\_\_ Please, please, please,

E♭ F7 B♭ Gm Eb F7 B♭ Gm E♭ F7

please tell \_\_\_ me that you're go-in' to. \_\_\_\_\_ Now your dad - dy don't mind, \_\_\_\_\_ And your

B♭ Gm Eb F7 B♭ Gm Eb F7

mom - my don't mind, \_\_\_\_\_ Could we have an - oth - er dance, dear. Just - a one more,

Gm N.C. B♭ Gm Eb F7 B♭ Gm

one \_\_\_\_\_ more \_ time. Oh, won't you Stay \_\_\_\_\_ just a lit - tle bit long - er, \_\_\_\_\_

E♭ F7 B♭ Gm Eb F7 B♭ Gm

Please let me dance, \_\_\_\_\_ Please say that you will. \_\_\_\_\_

## STAY WITH ME

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Words and Music by JERRY RAGOVOY  
and GEORGE WEISS

Moderately

F G B<sub>b</sub>dim F B<sub>b</sub> Am

Where did you go when things went wrong, ba - by? Who did you run to and

Cm7 B<sub>b</sub> G7sus G7 C7sus C7 C7sus C7

find a shoul-der to lay your head up - on? Was-n't I there? Did-n't I take good care of you? -

C7sus C7 C7sus C7 F C7 F C7

No, no, I can't be - lieve you're leav - ing me. Stay With Me, ba - by. Stay With Me, ba - by.

F C7 B<sub>b</sub> F G B<sub>b</sub>dim

Stay With Me, ba - by, I can't go on. Who did you touch when you need-ed

F B<sub>b</sub> Am Cm7 B<sub>b</sub> G7sus

ten - der-ness? I gave you so much and in re - turn I found hap - pi - ness. What did I do?

G7 C7sus C7 C7sus C7sus C7 C7sus C7

May-be I was too good to you. No, no, I can't be-lieve you're leav-ing me.

F C7 F C7 F C7

Stay With Me, ba - by. Stay With Me, ba - by. Stay With Me, ba - by. Re -

Gm7 Am7 Gm7 Am7

mem - ber you said you're al - ways gon - na love me. Re - mem - ber you said you'd nev - er, ev - er leave me. Re -

B<sub>b</sub> D<sub>b</sub> F C7

mem - ber, re - mem - ber, I'm ask - ing you, beg - ging you. Oh, Stay With Me, Ba - by.

F C7 F C7 B<sub>b</sub> F

Stay With Me, ba - by. Stay With Me, ba - by. I can't go on.

# STAY AS SWEET AS YOU ARE

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Words by MACK GORDON  
Music by HARRY REVEL

Moderately

The musical score consists of four staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the vocal line. The chords used include C, Fdim7, E7, Fmaj7, G7, Am, D7, Fm, G7#5, C, Fdim7, C, Fdim7, G7, C, Dm7, E7, Fmaj7, Em, Am, D9, F, Fm, C, G7, and C. The tempo is moderately slow, indicated by the tempo marking 'Moderately' at the top left.

Stay As Sweet As You Are, Don't let a thing ever change you. Stay As Sweet As You Are, Don't let a soul re-ar-range you. Don't ev-er lose all the charm you pos-sess, Your love li-ness, Darling, the way you say "yes." Stay As Sweet As You Are, dis-creet as you are you're di-vine, Dear. Stay as grand as you are And as you are, tell me that you're mine, Dear. Young and gay or old and gray, Near to me or a-far, Night and day I pray That you'll al-ways Stay As Sweet As You Are.

# STEEL GUITAR RAG

Copyright © 1941, 1946 by Bourne Co.  
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Words by MERLE TRAVIS and CLIFF STONE  
Music by LEON McAULIFFE

Brightly

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the vocal line. The chords used include F6, C7, F6, F7, Bb9, Bb7, F6, C7, F6, F7, Bb, F, G7, C7, Bb, Bbm, F, G7, C7, F, Bb, E, F, F, E, F, B, C7, E, F, A, Bb, Bbm6, F6, C7, F, E, F. The tempo is brightly, indicated by the tempo marking 'Brightly' at the top left.

Been run-nin' a-round, seen man-y a town So may-be you'll find I'm the kind of guy to brag. But lis-ten to me and see if you don't a-gree, no mel-o-dy rolls like that Steel Gui-tar Rag. And when they slide that thing a-long the strings, it sounds so dog-gone heav-en-ly, You hear an-gels sing an' when you start your feet, your heart will beat the rhy-thm to that Steel Gui-tar Rag. You may be kind-a choos-y 'bout the kind of songs you hear. You may like songs that's blues-y so you cry right in your beer. But if you like a tune that's bound to drive a-way your care, make hap-py your soul with that Steel Gui-tar Rag.

## STAYIN' ALIVE

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Medium rock beat

The musical score consists of ten staves of music. The first staff starts with a 'Medium rock beat' in Fm7. The lyrics are: "Well, you can tell by the way I use my walk, I'm a woman's man: no time to talk. — get low and I get high and if I can't get ei-ther, I real - ly try. Got the". Chords: Fm7, Eb, Fm. The second staff begins with Fm7. The lyrics are: "Mu - sic loud \_ and wom - en warm \_ I've been kicked a - round \_ since I \_ was born. \_ And now it's wings of heav - en on \_ my shoes, \_ I'm a danc - in' man \_ and I just can't lose. \_ Youknow it's". Chords: Fm7, Eb, Fm. The third staff begins with Bb7. The lyrics are: "all right. \_ It's O. K. \_ And you may look \_ the oth - er way. \_ all right. \_ It's O. K. \_ I'll live to see \_ an other day. \_". Chords: Bb7. The fourth staff begins with Fm7. The lyrics are: "We can try \_ to un - der - stand \_ the New York Times' ef - fect \_ on man. \_". Chords: Fm7. The fifth staff begins with Fm7. The lyrics are: "Wheth-er you're a broth-er or wheth - er you're a moth-er, you're Stay - in' A - live, \_ Stay-in' A - live. \_". Chords: Fm7. The sixth staff begins with Fm7. The lyrics are: "Feel the cit - y break-in' and ev - 'ry-bod - y shak-in' and we're Stay-in' A - live, \_ Stay-in' A - live. \_". Chords: Fm7. The seventh staff begins with Fm7. The lyrics are: "Ah, ha, ha, ha, Stay-in' A - live, \_ Stay-in' A - live. \_ Ah, ha, ha, ha, ". Chords: Fm7, Eb, Fm, Cm7. The eighth staff begins with Fm7. The lyrics are: "Stay-in' A - live. Well now, I \_". Chords: Fm7. The ninth staff begins with Fm7. The lyrics are: "Life go - in' no - where. Some-bod - y help me. ". Chords: Fm7, Bb7. The tenth staff begins with Fm7. The lyrics are: "Some-bod - y help me, yeah. Life go - in' no - where. ". Chords: Fm7, Bb7. The eleventh staff begins with Fm7. The lyrics are: "Some-bod - y help . me, yeah. Stay-in' A - live. D.S. and Fade". Chords: Fm7. The twelfth staff begins with Fm7. The lyrics are: "Well, you can tell \_". Chords: Fm7.

## STELLA BY STARLIGHT

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Words by NED WASHINGTON  
Music by VICTOR YOUNG

Easy swing

C<sup>#</sup>m7b5 F<sup>#</sup>7 Am7 D7#5 D7 Dm9/G G7b9 Cmaj9 F13

The song \_\_\_\_\_ a rob - in sings \_\_\_\_\_ through years \_\_\_\_\_ of end - less springs. \_\_\_\_\_ The

G/D Em Bm Em7b5/Bb D/A Gdim7 F<sup>#</sup>m7b5 B7

mur-mur of a brook at e - ven-tide \_\_\_\_\_ that rip-ples by a nook where two lov - ers hide. \_\_\_\_\_ A

E7#5 Am Cm G6/9

great \_\_\_\_\_ sym-phon - ic theme, \_\_\_\_\_ that's Stel-la By Star - light \_\_\_\_\_ and not a dream. \_\_\_\_\_ { (Boy:) My  
(Girl:) She's

C<sup>#</sup>m7b5 F<sup>#</sup>7 Bm7b5 E7 Am7b5 D7 G(add9)

heart \_\_\_\_\_ and I a - gree \_\_\_\_\_ she's ev - 'ry - thing \_\_\_\_\_ on earth to me. \_\_\_\_\_  
all \_\_\_\_\_ of these and more \_\_\_\_\_ she's ev - 'ry - thing \_\_\_\_\_ that you'd a - dore. \_\_\_\_\_

## STORY OF MY FATHER

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All Rights Administered by HOWE SOUND MUSIC (BMI)Words and Music by  
ABBEY LINCOLN

Moderately (♩ played as ♪ ♪)

Gmaj7 G6 D7 Am7

Do we kill our - selves on pur - pose? Is de - struc - tion all our own? Are we dy - ing for a

D7 G Gmaj7 G7 C Am7 D7 G

rea - son? Is our leav - ing on our own? Are the peo - ple su - i - ci - dal? Did we come this far to

E7 Am7 D7 G

die? Of our - selves are we to per - ish for this use - less, worth - less lie? My fa - ther had a

1-8

E7 Am7 D7

king - dom, my fa - ther wore a crown. They said he was an aw - ful man, he tried to live it

G D7 | 9 G

E7 Am7 D7 G Bb13 Ebmaj9 Ab6/9 G(add9)

down. My spir - it of my moth - er, Lord, the crown was hand - ed down.

## Additional Lyrics

2. My father built us houses,  
And he kept his folks inside,  
His images were stolen,  
And his beauty was denied,
3. My brothers are unhappy,  
My sisters they are too,  
My mother prays for glory,  
And my father stands accused,
4. My father, yes my father,  
A brave and skillful man,  
He fed and served his people,  
With the magic of his hand,
5. My father, yes my father,  
His soul was sorely tried,  
'Cause his images were stolen,  
And his beauty was denied,
6. Sometimes the river's calling,  
Sometimes the shadows fall,  
That's when he's like a mountain,  
Rising master over all,
7. This story of my father,  
Is the one I tell and give,  
It's the power and the glory,  
Of the life I make and live,
8. My father has a kingdom,  
My father wears a crown,  
And he lives within the people,  
In the lives he handed down,
9. My father has a kingdom,  
My father wears a crown,  
And through the spirit of my mother, Lord,  
The crown was handed down.

## STOUTHEARTED MEN

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Lyrics by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

Moderately

F C9

F C7

D7 Gm

C7 F C7 F

F

C7 D7 Gm C7 F

— Stout-heart - ed Men \_\_\_\_\_ can stick to - geth - er man to man! \_\_\_\_\_

## STRANGE FRUIT

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Words and Music by  
LEWIS ALLAN

Moderately

Cm G+ G7 Cm 3 G7 3

A♭dim Fm6 G7 Cm G7 Cm Fm Cm Cm Ddim

Cm G7 Cm 3 G7 3 Cm Fm6

G7♭9 G7 Cm 3 G7 3 Cm G7 G7♭9 Bdim G7♭9

Cm A♭7 G7♭9 G7 Fdim7 G7 Cm

Fm6sus Fm6 Cm G7 Cm G7 D♭9 Cm G7 Cm

tree to drop, (Hum) \_\_\_\_\_ Here is a strange and bit - ter crop. (Hum) \_\_\_\_\_

## **STRANGE MUSIC**

(Based on "Nocturne" and "Wedding Day  
in Troldhaugen" by Edvard Grieg)

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Musical Adaptation by ROBERT WRIGHT  
and GEORGE FORREST

**Slowly**

## A STRING OF PEARLS

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Words by EDDIE DeLANGE  
Music by JERRY GRAY

### **Moderately**

Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7 Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+

Ba - by — Here's — a five and dime, Ba - by — Now's — a - bout the time For A — String —  
 Ba - by — { You — } made quite a start, found the — way — right to { my } heart With A — A — String —  
 I —

Eb F9 Bb7 Eb6 Db7 Eb7 Ab Abmaj7 Ab7 Ab6 Ab+ Ab

— Of Pearls a - la Wool - worth. — Ev - 'ry — pearl's — a star a - bove  
 — Of Pearls a - la Wool - worth. — Wait 'til — the — stars peek - a - boo.

Ab+ Ab6 Ab7 Abmaj7 Ab Abmaj7 Ab7 Ab6 Ab+ Ab Bb9 Eb7 Ab

wrapped in — dreams — and filled with love That old — string — of pearls a - la Wool - worth. —  
 I've got — some - thing { just for you It's a — string — of kiss - es for ba - by. —

Bb7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7 Ebmaj7 Eb Ebmaj7

'Til that — hap - py day in Spring when { you — } buy — the wed - ding ring,  
 I found a — love so sub - lime, right in that — old five and dime,

1	2
Eb7 Eb6 Eb+ Eb F9 Bb7 Eb6	Bb7 Eb6

Please A — String — Of Pearls a - la Wool - worth. —  
 with A — String — Of Pearls a - la Wool - worth. —

## STRAWBERRY FIELDS FOREVER

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**Slowly**

A Em7 F#7

Let me take you down 'cause I'm go - in' to Straw-ber - ry Fields. Noth-ing is

D E F# Dmaj7 A

real, and noth-ing to get hung a-bout. Straw-ber - ry Fields \_ For - ev - er.

E G#m/D# E7/D Bm7 C#7 F#m F#m7/E Dmaj7

Liv - ing is eas - y with eyes closed, Mis - un - der - stand - ing all you see.  
No one I think is in my tree I mean it must be high or low.  
Al - ways know, some - times think it's me But you know I know when it's a dream.

D E7 A F#m D E

It's get - ting hard to be some - one but it all \_ works\_ out, It does - n't mat - ter much to  
That is, you know you can't tune in but it's all right that is, I think it's not too  
I think a "No" will be a "Yes," but it's all wrong that is, I think I dis - a -

D A Em7

me. bad. gree. Let me take you down 'cause I'm go - ing to Straw-ber - ry Fields.

C#dim D E F#

Noth - ing is real, and noth - ing to get hung-a-bout...

1,2 Dmaj7 A 3 Dmaj7 A F#m

Straw-ber - ry Fields \_ For - ev - er. Straw-ber - ry Fields \_ For - ev - er,

Dmaj7 A Dmaj7 E D A

Straw-ber - ry Fields \_ For - ev - er, Straw-ber - ry Fields \_ For - ev - er.

## THE STROLL

Copyright © 1957 Songs Of PolyGram International, Inc.  
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Words and Music by CLYDE OTIS  
and NANCY LEE

Moderate Rock Beat

F6 Bb7 F6

Come, let's stroll \_ stroll a-cross the floor \_ I Come, let's stroll \_ stroll a-cross the floor \_

feel so good \_ take me by the hand \_ I feel so good \_ take me by the hand \_

C7 Bb7 [1] F6 [2] F6

Now turn a-round, ba - by, let's stroll once more \_\_\_\_\_ I land \_\_\_\_\_ Stroll - ing -

And let's\_ go stroll - ing in won - der -

B<sub>b</sub>7 F6 B<sub>b</sub>7  
stroll - ing - Rock and roll - ing. Stroll - ing - Well-a

C7 B<sub>b</sub>7 F6  
rock-a my soul How I love to stroll \_\_\_\_\_ There's my love \_\_\_\_ stroll-ing in the door -

B<sub>b</sub>7 F6 C7 B<sub>b</sub>7 F6  
There's my love \_\_\_\_ stroll-ing in the door - Ba-by, let's go stroll-ing by the can-dy store. -

## STUCK ON YOU

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Words and Music by AARON SCHROEDER  
and J. LESLIE McFARLAND

With a beat

F  
You can shake an ap - ple off an ap - ple tree. - Gon - na run my fin - gers thru your long black hair. -

Shake - a shake - a, sug - ar, but you'll nev - er shake me. Uh - uh - uh. - Squeeze you - tight - er than a griz - ly bear. Uh-huh - huh. -

B<sub>b</sub>7 F C7 C7<sup>#5</sup>  
No - sir - ee, — uh - uh. — I'm gon - na stick like glue, -  
Yes - sir - ee, — uh - huh. — I'm gon - na stick like glue, -

B<sub>b</sub>7 F N.C. 1 C7 2 B<sub>b</sub>  
Stick be - cause I'm Stuck On You. You. Hide in the kitch-en,  
Stick be - cause I'm Stuck On

F B<sub>b</sub>  
hide in the hall. Ain't gon - na do you no good at all. - 'Cause once I catch ya and the kiss - in' starts, - A

C7 N.C. F  
team o' wild hors - es could-n't tear us a-part. Try to take a ti - ger from his dad-dy's side. - That's - how - love is gon - na

F B<sub>b</sub>7 F  
keep us tied. - Uh-huh - huh. - Yes-sir - ee. — uh - huh. — I'm gon - na

C7 C7<sup>#5</sup> B<sub>b</sub>7 F N.C. F  
stick like glue, - Yay, yay, - be - cause I'm Stuck On You.

## SUDDENLY IT'S SPRING

Copyright © 1994 by Carl Elmer and Bob Couey

Music by CARL ELMER  
Words by BOB COUEY

**Slow**

Sudden - ly there're blos-soms      blue-birds on the wing, and from a - bove I hear a ro - bin sing,

sum-mers play - ing pos - sum and win - ters had it's fling and Sud-den - ly It's Spring. Bum - ble-bees are bus - y,

hear the chick-a-dees, lark in the mea - dow, na-ture's on a spree, it's al-most like I'm dream-ing but who can dis - a - gree that

Sud-den - ly It's Spring. Grass is green-er, — hats are keen-er, — no one has a care. Skies are blu-er, —

hearts are tru-er, — ro-mance fills the air. May - be it's the wea-ther and eve - ry-thing it brings, I've got a feel-ing that

I could be a king, it's time to get to - geth-er so let's go buy the ring, 'cause Sud-den - ly It's Spring.

## SUDDENLY THERE'S A VALLEY

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All Rights Administered by Chappell & Co.Words and Music by CHUCK MEYER  
and BIFF JONES

**Waltz Tempo**

When you've climbed the \_ high - est moun - tain \_\_\_\_ When a cloud holds the sun - shine in \_\_\_\_ } Sud - den-ly  
storm hides the dis - tant rain - bow \_\_\_\_ And you think you can't find a friend \_\_\_\_ }

There's A Val - ley \_\_\_\_ { where the earth knows peace with man. \_\_\_\_ When a end. \_\_\_\_ Touched on - ly

by the sea - sons \_\_\_\_ Swept clean by the wav - ing grain. \_\_\_\_ Sur-veyed by a hap - py blue - bird \_\_\_\_

And kissed by the fall - ing rain \_\_\_\_ When you think there's no bright to - mor - rows \_\_\_\_ And you feel you can't

try a - gain \_\_\_\_ Sud - den-ly There's A Val - ley \_\_\_\_ where\_ hope and\_ love be - gin. \_\_\_\_

## SUNDAY, MONDAY OR ALWAYS

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Words by JOHNNY BURKE  
Music by JAMES VAN HEUSEN

Moderately

Musical score for "Sunday, Monday or Always" featuring three staves of music with lyrics. The first staff starts with Dm7. The second staff starts with Dm7. The third staff starts with C. Chords include G7, Cmaj7, Am, Dm, G7, G+, C, C#dim7, Fmaj7, Fm6, G7, Ebdim7, Fmaj7, Fm6, G7, C, A7, Dm7, G7.

Won't you tell me when we will meet again, Sun-day, Mon-day Or Al-ways?  
 If you're sat-is-fied, I'll be at your side, Sun-day, Mon-day Or Al-ways.  
 No need to tell me now what makes the world go 'round. When at the sight of you my heart begins to pound and pound, And what am I to do,  
 Can't I be with you, Sun-day, Mon-day Or Al-ways? Al-ways?

## SUNFLOWER

Copyright © 1948 PolyGram International Publishing, Inc.  
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Words and Music by  
MACK DAVID

Moderately

E♭

Musical score for "Sunflower" featuring three staves of music with lyrics. The first staff starts with E♭. The second staff starts with B♭7. The third staff starts with Adim. Chords include E♭, B♭7, E♭, F9, B♭7, E♭, Cm, Eb, F7, B♭7, E♭, E♭, Ab, B♭7, E♭, Sun - flow - er, she's my one, flow - er, she's the flow - er, of my heart.

I was born in Kan-sas, I was bred in Kan-sas and when I get mar - ried, I'll be wed in Kan-sas. There's a true blue gal who prom - ised she would wait, she's a Sun - flow - er from the Sun - flow - er state. She's a Sun - flow - er, she's my Sun - flow - er and I know we'll never part. She's a Sun - flow - er, she's my one flow - er, she's the flow - er of my heart.

## SUNNY SIDE UP

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Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Moderately bright

Musical score for "Sunny Side Up" featuring three staves of music with lyrics. The first staff starts with C. The second staff starts with G7. The third staff starts with C. Chords include G7, C#dim7, G7, Ebdim, C, C7#5, F, F, F#dim7, C, D7, Am7, Fdim7, D7, G7, C, G7, C, C7#5, F, E7, Am, A7, F, F, C, G7, C, Stand up - on your legs, Be like two fried eggs. Keep your Sun - ny Side Up!

Keep your Sun - ny Side Up. Up! Hide the side that gets blue.  
 If you have nine sons in a row. Base - ball teams make mon - ey, you know!  
 Keep your fun - ny side up, up! Let your laugh - ter come thru, do!  
 Stand up - on your legs, Be like two fried eggs. Keep your Sun - ny Side Up!

## SUNSHINE ON MY SHOULDERS

Copyright © 1971, 1976 Cherry Lane Music Publishing Company, Inc.

Words by JOHN DENVER  
Music by JOHN DENVER,  
MIKE TAYLOR and DICK KNISSE

**Slowly**

The sheet music consists of six staves of musical notation for voice and piano. The vocal line starts with a piano introduction in E♭ major. The lyrics are as follows:

Sun-shine — on my shoul-ders — makes me hap-py, — sun-shine — in my eyes can make me  
cry. Sun-shine — on the wa-ter — looks so love-ly, — sun-shine — al-most  
al-ways — makes me high. { If I had a day that I could give you, — I'd  
tell a tale — If I had a tale that I could tell you, — I'd  
give to you — a day just like to - day. If I had — a song that I could  
tell a tale — to make you smile. If I had — a wish that I could  
sing for you, — I'd sing a song — to make you feel this way.  
wish for you, — I'd make a wish — for sun - shine all the while.  
**CODA**  
Sun-shine — al-most all the time makes me high, — sun-shine — al-most al-ways... —

## SUSIE-Q

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Words and Music by DALE HAWKINS,  
STAN LEWIS and ELLY BROADWATER

**With a beat**

The sheet music consists of five staves of musical notation for voice and piano. The vocal line starts with a piano introduction in E♭ major. The lyrics are as follows:

Oh, Su - sie Q. — oh, Su - sie Q., oh, Su - sie Q., how I love  
you, my Su - sie Q. I like the way you walk — I like the way you talk;  
I like the way you walk, I like the way you talk, my Su - sie Q. Oh, Su - sie Q.

## **SURFIN' U.S.A.**

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## **Solid Shuffle Beat**

If ev'-ry-bod-y had an ocean across the U. S. A. Then ev'-ry-bod-y'd be surf - in' \_\_\_\_  
 route we're gon-na take real soon We're wax-in' down\_ our surf - boards.\_\_\_\_

G7 C F C  
 like Cal-i-for-ni-a. You'd see them wear-in' their bag - gies, huar-a-chi san-dals too.  
 we can't wait for June. We'll all be gone for the sum - mer, we're on sa-fa-ri to stay.

C G7 C G7  
 A bush-y bush-y blonde hair - do, Surf-in' U. S. A. You'll catch 'em surf-in' at Del Mar  
 Tell the teach-er we're surf - in', Surf-in' U. S. A. At Hag-gar-ty's and Swam - i's

G7 C G7 C  
 Ven-tu-ra Coun-ty Line San-ta Cruz and Tress - els, Aus-tralia's Nar - a - bine  
 Pa-cif-ic Pal - i - sades San O - no - fre and Sun-set Re-don-do Beach, L. A.

C F C  
 All o - ver Man - hat - tan and down Do - he - ny way. Ev - 'ry-bod-y's gone  
 All o - ver La Jol - la, at Wai - a - me - a Bay. Ev - 'ry-bod-y's gone

G7 C [1] [2]  
 surf - in' Surf - in' U. S. A. We'll all be plan-nin' out a

## SUSPICION

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Words and Music by DOC POMUS  
and MORT SHUMAN

#### Moderately

Moderately

The musical score consists of four staves of handwritten music. The first staff starts with a treble clef, a key signature of one sharp, and a time signature of common time. It includes lyrics about kissing and calling. The second staff begins with a Dm chord, followed by G7sus and C chords. The third staff continues the lyrics about uncertainty and meeting someone else. The fourth staff starts with a Dm chord, followed by G7sus and C chords. The fifth staff begins with a treble clef and a key signature of one flat, with lyrics about love and sorrow. The sixth staff starts with a N.C. Am chord, followed by lyrics about speaking to someone else. The seventh staff begins with a Sus - pi - cion chord, followed by lyrics about torments and separation. The eighth staff starts with a N.C. chord, followed by a section labeled '1' with chords D7b5, G7, and N.C. The ninth staff starts with a section labeled '2' with chords D7b5, G7, and N.C. The tenth staff ends with a C chord, followed by a section labeled 'Ab7'.

C Dm

Ev-'ry time you kiss me I'm still not cer - tain that you love me.  
Ev-'ry time you call me and tell me we \_ should meet to - mor - row,

Dm G7sus C

still not cer - tain that you care.  
meet - ing some - one else to - night.

Though you keep on say - ing you real - ly real - ly real - ly  
Why should our ro-mance just a - keep on caus - ing me such

Dm

love me,  
sor - row?

N.C. Am

Do you speak the same words to some - one else \_ when I'm not there?  
Why am I so doubt - ful when - ev - er you \_ are out of sight?

Sus - pi - cion tor - ments my heart. Sus - pi - cion keeps us a - part. Sus -

N.C. 1 D7b5 G7 N.C. 2 D7b5 G7 N.C. C Ab7 C

pi - cion. why tor-ture me! me Why tor - ture me!

## THE SURREY WITH THE FRINGE ON TOP

Copyright © 1943 by WILLIAMSON MUSIC  
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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Lively**

G Gmaj7 G6 G Gmaj7 G6 G Gmaj7 G6 G

Chicks and ducks and geese bet-ter scur-ry when I take you out in the sur-rey, when I take you out in The Sur-ry With The Watch that fringe and see how it flut-ters when I drive them high step-pin'strut-ters. Nos-ey pokes 'll peek thru their shut-tersand their

Em7 A7 | 1 D7 | 2 Am7 D7 G7 C Dm7 G7

Fringe eyes On will Top! pop! The wheels are yel-ler, the up - hol-ster-y's brown, the dash-board's gen - u - ine

C A7 D Em7 A7 Am7 D7 G Gmaj7

leath - er, with is - in-glass cur-tains, y' can roll right down, in case there's a change in the weath - er. Two bright side-lights

G6 G Gmaj7 G6 G Gmaj7 G6 G

wink - in' and blink-in', ain't no fin - er rig I'm a think-in'. You can keep your rig if you're think-in' 'at I'd

C6 E7b9 Am G/D Gmaj7/D Am D7 G C G

keer to swap fer that shin - y, lit - tle sur-rey with the fringe on the top. \_\_\_\_\_

## SWEDISH RHAPSODY

TRO - © Copyright 1953 (Renewed) and 1954 (Renewed) Cromwell Music, Inc., New York, NY,  
PolyGram International Publishing, Inc. and Drolet Music

English lyric by CARL SIGMAN  
Music by PERCY FAITH

Music based on Folk Themes by HUGO ALFVEN

**Crisply**

Bb F7 Bb F7

One lit - tle fel-low on a Swed - ish street, play - ing sweet, tweet tweet tweet. One pen - nywhis - tle and an oom - pah beat,

Bb F7 Bb F7

Swed - ish Rhap - so - dy. One lit - tle girl - ie with the gold - en hair, danc - ing there in the square.

F7 Bb F7

One lit - tle mel - o - dy is in the air, Swed - ish Rhap - so - dy. { There is room for ev - ry - one at the  
On a house - top up a - bove there's a

Bb F7 Bb N.C.

con - cert in the sun. Hi - did-dle deed - in, Go to Swed - en if you are need - in' fun.  
ser - e - nad - ing dove. Hi - did-dle dar - lin', Swed - en's call - in' may - be you'll fall in love. }

F7 Bb F7

One lit - tle fel-low on a Swed - ish street, play - ing sweet, tweet tweet tweet. One pen - nywhis - tle and an oom - pah beat,

1 Bb INTERLUDE Bb

Swed - ish Rhap - so - dy.

2 Bb

Swed - ish Rhap - so - dy.

## SWEET AND LOVELY

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Words and Music by GUS ARNHEIM,  
 CHARLES N. DANIELS and HARRY TOBIAS

Slowly

Sweet And Love - ly sweet - er than the ros - es in May, — Sweet And  
 Bb Bbm C G7 C C7 Gm7 C9 F7  
 Love - ly heav - en must have sent her my way. — Skies a - bove me  
 C7 Gm7 C9 F7 Bb Bbm C G7  
 nev - er were as blue as her eyes, — And she loves me, who would want a sweet-er sur -prise. —  
 C Bb9 C Bb9  
 When she nes - tles in my arms so ten-der - ly, — there's a thrill that words can - not ex -  
 C Db9 Eb A7 G7  
 press. In my heart a song of love is taunt-ing me, — mel - o - dy haunt-ing me.  
 C Gm7 C7 Gm7 C9 F7  
 Sweet And Love - ly sweet - er than the ros - es in May, — And she  
 Bb Bbm C G7 1 C G7#5 2 C Cmaj7  
 loves me, there is noth - ing more I can say. —

## SWEET SOMEONE

Copyright © 1927 Shapiro, Bernstein & Co., Inc., New York  
 Copyright Renewed

Words by GEORGE WAGGNER  
 Music by BARON KEYES

Slowly

Gm7 Gm7b5 C7 Gm7 Gm7b5 Gm7 C7 Am7 D7 Am7b5  
 Sweet Some- one, who- ev - er you may be Sweet Some- one, you suit me to a  
 D7 Gm7 C7 F C7 F Dm7  
 "T" Al - though you pay no at - ten-tion to me at all One kiss and  
 G7 Gm7 C7 Gm7 Gm7b5 C7 Gm7 Gm7b5  
 need - less to mention I had to fall Now I won - der what's keep - ing us a -  
 Gm7 C7 Am7b5 D7 Am7b5 3 Gm7 Gm7b5  
 part Don't blun - der and give a - way your heart Un - til you  
 C7 F Gm7 Am7b5 D7 Gm7 Gm7b5 C7 Gm7 C7 F  
 whis-per "I love you" And then I'll know Sweet Some-one, that you be-long to me.

# SWEET DREAMS

(Are Made Of This)

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Words and Music by DAVID A. STEWART  
and ANNIE LENNOX

Moderately

The sheet music consists of six staves of music. The first four staves are in common time with a key signature of two sharps. The fifth staff begins with a treble clef and a key signature of one sharp, followed by a double bar line and a repeat sign. The sixth staff continues in common time with a key signature of one sharp. The lyrics are as follows:

Sweet Dreams are made — of this, — who am — I — to dis - a - grees? — I

trav - el the world — and the sev - en seas, — ev - 'ry - bod - y's look - ing for some - thing.

Some of them want to use — you, some of them want to get used — by you, —

some of them want to a - buse — you, some of them want to be — a - bused. —

Hold your head up, keep your head up, mov - in' on. —

Hold your head up, mov - in' on. — Keep your head up, mov - in' on. — Hold your head up, mov - in' on. —

Keep your head up, mov - in' on. — Hold your head up, mov - in' on, — keep your head up.

# SWEET HOME ALABAMA

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A Division of MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by RONNIE VAN ZANT,  
ED KING and GARY ROSSINGTON

Moderately

The sheet music consists of five staves of music. The first three staves are in common time with a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp, followed by a double bar line and a repeat sign. The fifth staff continues in common time with a key signature of one sharp. The lyrics are as follows:

Big wheels keep on turn - ing

Car - ry me home to see my kin.

Sing - ing songs a - bout the south - land

I miss ole 'bam - y once a - gain — (And I think it's a sin.)

Well, I heard Mis - ter Young sing a - bout her.

Well, I heard ole Neil — put her down,

Well, I hope Neil Young will re -

G D C G  
mem - ber A south - ern man don't need him a - round an - y - how \_\_\_.  
D C G D C G  
Sweet Home Al - a - bam - a, Where the skies are so blue,  
D C G D C G  
Sweet Home Al - a - bam - a, Lord, I'm com - ing home to you.  
S D C G F C D C  
In Bir - ming - ham they love the Gov' - nor. Boo! boo! boo! Now we all did what we could do..  
G D C G D C C  
Now Wa - ter - gate does not both - er me. Does your con - science both - er  
you? (Tell the truth.) Sweet Home Al - a - bam - a, Where the skies are so blue,  
D C G D C G D.S. and Fade  
Sweet Home Al - a - bam - a Lord, I'm com - ing home to you.

## SWEET SUE – JUST YOU

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Words by WILL J. HARRIS  
Music by VICTOR YOUNG

Moderately Am7 D7 Am7 D7 G D7b9

Ev - 'ry star a - bove \_\_\_ Knows the one I love \_\_\_ Sweet Sue, \_\_\_ Just You \_\_\_ And the moon up high \_\_\_ Knows the rea - son why \_\_\_ Sweet Sue, \_\_\_ It's you \_\_\_ No one else it seems \_\_\_ Ev - er shares my dreams \_\_\_ And with - out you, dear, I don't know what I'd do, \_\_\_ In this heart of mine \_\_\_ You live all the time. \_\_\_ Sweet Sue, \_\_\_ Just You. \_\_\_

D7 D7b9 G C9 1 G 2 G

Sweet Sue, \_\_\_ Just You. \_\_\_

## THE SWEETEST SOUNDS

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Lyrics and Music by  
RICHARD RODGERS

**Brightly** Dm Gm E7 A7 Dm

The Sweet - est Sounds I'll ev - er hear Are still in - side my head. The

Dm Gm C7 Fmaj7 F6 Em7b5 A7

kind - est words I'll ev - er know Are wait - ing to be said. The

Dm Gm E7 A7 Cm7 F7

most en - tranc - ing sight of all is yet for me to see. And the

Bb G7/B Bdim7 F/C Gm7 C7 Fmaj7 F7

dear - est love in all the world is wait - ing some - where for me. is

Bb Gm7 C7sus C7 F Gb6 F6

wait - ing some - where, Some - where for me.

## SWINGING ON A STAR

Copyright © 1944 by Bourne Co. and Dorsey Bros. Music,  
A Division of Music Sales Corporation  
Copyright RenewedWords by JOHNNY BURKE  
Music by JIMMY VAN HEUSEN

**Moderately Bright**

Dm7 G7 C7 Cm7 F7 Bb D7b5

Would you like to swing on a star, Car - ry moon - beams home in a jar, And be

Dm7 G7 C7 Cm7 F7 Bb Eb Bb

bet - ter off than you are, Or rath - er like to be a mule? A

Bb Eb Bb Eb Bb Eb Bb

mule is an an - i - mal with long fun - ny ears, He kicks up at an - y - thing he hears. His  
pig is an an - i - mal with dirt on his face, His shoes are a ter - ri - ble dis - grace. He's  
fish won't do an - y - thing but swim in a brook, He can't write his name or read a book. To

C7 F Gm7 C7 F F7

back is brawn - y and his brain is weak, He's just plain stu - pid with a stub - born streak And, by the  
got no man - ners when he eats his food, He's fat and la - zy and ex - treme - ly rude, But if you  
fool the peo - ple is his on - ly thought, And though he's slip - per - y, he still gets caught. But then if

Bb Eb Bb Ab9 G7 Cm7 F7 Bb D7b5 Dm7 G7

way, if you hate to go to school, You may grow up to be a mule. Or would you like to swing on a  
don't care a feath - er or a fig, You may grow up to be a pig. Or would you like to swing on a  
that sort of life is what you wish, You may grow up to be a fish. And all the mon - keys aren't in the

C7 Cm7 F7 Bb D7b5 Dm7 G7 Am C7

star, Car - ry moon - beams home in a jar, And be bet - ter off than you are.  
star, Car - ry moon - beams home in a jar, And be bet - ter off than you are.  
zoo, Ev - 'ry day you meet quite a few, So you see it's all up to you.

Cm7 F7 1,2 Bb Eb Bb 3 D7b5 G7 Cm7 F7 Bb Eb Bb

Or would you rath - er be a pig? A  
Or would you rath - er be a fish? A  
You can be bet - ter than you are, You could be Swing-ing On A Star.

## TELL ME ON A SUNDAY

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Publishing, Inc. and Songs Of PolyGram International, Inc.

Music by ANDREW LLOYD WEBBER  
Lyrics by DON BLACK

**Slowly**

G7/F C/E Dm7 G7 Em7 Am Am/G Fsus2 F Am  
 Don't write a let - ter when you want to leave. Don't call me at 3 A. M. from a friend's a-part - ment. I'd

Dm7 Em7 B♭ E♭ B♭ C/G G F B♭/F F C/G G7  
 like to choose how I hear the news. Take me to a park that's cov-ered with trees. Tell Me On A Sun - day

C G7/F Cmaj7 Dm7 G Em7 Am Am/G Fsus2 F Am  
 please. Let me down ea - sy, no big song and dance. No long fac-es, no long looks, no deep con-ver-sa - tion. I

Dm7 Em7 B♭ E♭ B♭ C/G G F B♭/F F C/G G7  
 know the way we should spend the day. Take me to a zoo that's got chim-pan - zees. Tell Me On A Sun - day

C B♭ F/A Fm/A♭ C/G F B♭  
 please. Don't want to know who's to blame, it won't help know-ing. Don't want to fight day and night,

Am G G7/F C/E Am7 Dm7 F/G Em Am Am/G  
 bad e-nough\_ you're go - ing. Don't leave in si - lence with no words at all. Don't get drunk and slam the door,-

Fsus2 F Am Dm7 Em7 B♭ E♭ B♭ C/G G7 F B♭/F F  
 that's no way to end this. I know how I want you to say good-bye. Find a cir - cus ring with a fly-ing trap-eze. Tell Me

C/G G7 C B♭ F/A Fm/A♭ C/G F B♭ Am G  
 On A Sun - day please. I don't want to fight day and night, bad e-nough you're go-ing.

G7/F C/E Am7 Dm7 F/G Em Am Am/G Fsus2 F Am  
 Don't leave in si - lence with no words at all. Don't get drunk and slam the door, that's no way to end this. I

Dm7 Em7 B♭ E♭ B♭ G7 Csus2/G C/G F/G G7 Csus2/G C/G F/G G7  
 know how I want you to say good-bye. Don't run off in the pour-ing rain. Don't call me as they call your plane. Take the

Csus2/G C/G Fsus2 F C/G G7 F B♭/F F C/G G7 C  
 hurt out of all the pain. Take me to a park that's cov-ered with trees. Tell Me On A Sun - day please. —

## SOUTHERN CROSS

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and KENWON MUSIC (BMI)

Words and Music by STEPHEN STILL,  
RICHARD CURTIS and MICHAEL CURTIS

Moderately slow

The sheet music consists of ten staves of musical notation in common time, with a key signature of one sharp (F#). The music is set to a moderately slow tempo. The lyrics are written below each staff, aligned with the chords A, D, and G.

**Chords:** A, D, G  
**Lyrics:**

Got out of town — on a boat — gon' to south-ern is - lands. Sail - ing a

reach be - fore a fol-low-ing sea. She was mak - ing for the trades - on the

out - side, and the down - hill run to Pa - pe - e - te. Off the

wind on this head-ing, lie \_\_\_\_ the Mar - que - sas. We got eight - y feet - of  
sail - ing for to - mor-row. My dreams are a - dy - ing. And my love is an an - chor

wa - ter-line, nice - ly mak - in' way. In a nois - y bar - in A - va - lon, I tried to  
tied to you, tied with a sil - ver chain. I have my ship, - and all her flags are a -

call — you. But on the mid-night watch I re - al - ized why twice you ran a - way.  
fly - ing. She is all that I have left, and mu - sic is her name.

Think a - bout how man - y times I have fall - en.

Spi - rits are us - in' me; lar - ger voic - es call - in'. What heav - en brought

you and me can-not be for - got ten. I have been a -

round the world, look - in' for that wom - an - girl

who knows love can en - dure. And you know it will. —

{ When So you see — the ed South - ern Cross lied for and the we

D A G D

first time, you un - der - stand - now why you came - this way.  
test - ed. And we nev - er failed to fail. It was - the eas - i - est thing to do.

A G D

'Cause the truth you might - be run-nin' from is so small.  
You will - sur - vive be - ing best - ed. But it's as Some-bod - y

A G D Bm A

big fine as the prom-ise, the prom-ise of a com- in' day.  
will come a - long, make me for - get a - bout lov - ing So I'm

1

2

G D A G D

in the South-ern Cross.

## THE THING

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Words and Music by  
CHARLES R. GREAN

Moderately Bright

C F C G7 C

1. While I was walk - ing down the beach one bright and sun - ny day, I saw a great big  
2. picked it up and ran to town as hap - py as a king. I took it to a

D7 G7 C

wood - en box a - float - in' in the bay. I pulled it in what and he

who'd buy most an - y - thing. But is what he

F G7 C N.C.

o - pened it up and much to my sur -prise, Oh, get I dis - cov - ered a (Stamp Feet) be -  
hol - lered at me as I walked in his shop: Oh, get out of here with that

D7 G7 C N.C.

Right be - fore my eyes. Oh, get I dis - cov - ered a (Stamp Feet) Be - Right be - fore my a

1 - 5 C G7 C G7 C

eyes 2. I cop. \_\_\_\_\_

*Additional Lyrics*

3. I turned around and got right out a-runnin' for my life,  
And then I took it home with me to give it to my wife.  
But this is what she hollered at me as I walked in the door;  
Oh, get out of here with that xxx and don't come back no more.  
Oh, get out of here with that xxx and don't come back no more.
4. I wandered all around the town until I chanced to meet  
A hobo who was looking for a handout on the street.  
He said he'd take most any old thing, he was a desperate man,  
But when I showed him the xxx, he turned around and ran.  
Oh, when I showed him the xxx, he turned around and ran.
5. I wandered on for many years, a victim of my fate,  
Until one day I came upon Saint Peter at the gate.  
And when I tried to take it inside he told me where to go:  
Get out of here with that xxx and take it down below.  
Oh, get out of here with that xxx and take it down below.
6. The moral of the story is if you're out on the beach  
And you should see a great big box and it's within your reach,  
Don't ever stop and open it, that's my advice to you,  
'Cause you'll never get rid of the xxx, no matter what you do.  
Oh, you'll never get rid of the xxx, no matter what you do.

# THE TAILGATE RAMBLE

Copyright © 1944 (Renewed 1972) Michael H. Goldsen, Inc.

Music by WINGY MANONE  
Lyric by JOHNNY MERCER

Moderately

Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$

When wa - gons meet on the street, the traf - fic stops; — They have to call the cops, —

Fm B $\flat$ 7 E $\flat$

Fm7 F $\sharp$ dim7 Fm7 B $\flat$ 7 Fm7 B $\flat$ 7 E $\flat$

you ain't heard noth - in' pops! — The band that's loud draws the crowd, and that ain't all; —

E $\flat$  E $\flat$ 7 A $\flat$

Fm7 B $\flat$ 6 F9 B $\flat$ 9 B $\flat$ 7b9 E $\flat$

They tag a - long till they start the ball, — down at the Ea - gle's Hall. —

C7 F7

When the wa - gon starts, put the tail - gate down. Watch the band pa -

B $\flat$ 7 E $\flat$  C7

rade, all a - round this town. Give the trom - bone man,

F7 B $\flat$ 7

room to move his slide. And we'll sing and play, 'round the coun - try

E $\flat$  C7 F7

side. Was - n't long a - go, I was in my teens.

B $\flat$ 7 1 E $\flat$  2 E $\flat$

And we played that way, down in New Or - leans. When the wa - gon leans. —

# TAKE A LETTER, MARIA

Copyright © 1969 Songs Of PolyGram International, Inc.

Words and Music by  
R.B. GREAVES

Moderately

1. Last \_ night as I got \_ home a - bout \_ a half - past ten, \_ There \_ was the wom-an I thought -  
2.,3. (See additional lyrics)

— I knew in the arms of an-oth-er man. — I kept \_ my cool, \_ I ain't \_ no fool, \_ let me

tell you what hap-pened then, — I packed \_ some clothes \_ and I \_\_ walked out, \_ and I ain't goin' back a-gain. —

Additional Lyrics

2. You've been many things, but most of all a good secretary to me,  
And it's times like this I feel you've always been close to me.  
Was I wrong to work nights to try to build a good life?  
All work and no play has just cost me a wife.  
(To CHORUS)

3. When a man loves a woman, it's hard to understand  
That she would find more pleasure in the arms of another man.  
I never really noticed how sweet you are to me,  
It just so happens I'm free tonight, would you like to have dinner with me?  
(To CHORUS)

## TAKE ME HOME, COUNTRY ROADS

Copyright © 1971, 1976 Cherry Lane Music Publishing Company, Inc.

Words and Music by BILL DANOFF,  
TAFF NIVERT and JOHN DENVER

Bright country tempo

1

D.S. al Coda

CODA

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# TAKE MY BREATH AWAY

(Love Theme)

Words and Music by GIORGIO MORODER  
and TOM WHITLOCK

Moderately

**Chorus:**

G                      Bm/F#                      Em                      Bm/F#                      G  
1. Watch-ing ev - ery mo - tion in \_\_\_\_ my fool-ish lov - er's game; \_\_\_\_\_  
2.,3. (See additional lyrics)                      on this end-less o - cean, fi -

Bm/F#                      Em                      Bm/F#                      Am                      C/G  
- n'lly lov - ers know no shame... Turn-ing and re - turn - ing to \_\_\_\_ some se - cret place in - side;

D                      G                      Bm/F#                      C  
— watch-ing in slow mo - tion as \_\_\_\_ you turn a - round and say,

D                      G                      Bm/F#                      To Coda  $\oplus$  1 C                      D  
"Take My Breath A - way." \_\_\_\_\_ "Take My Breath A -

G                      Bm/F#                      C                      D                      2 Em  
way." \_\_\_\_\_

**BRIDGE:**

Bm/F#                      G                      A                      D/F#                      C                      G  
Through the hour - glass I saw \_\_\_\_ you. In time. \_\_\_\_ you slipped a - way.

A                      D/F#                      C                      G                      A  
When the mir - ror crashed, I called \_\_\_\_ you and turned \_\_\_\_ to hear you say, "If on - ly for to - day

D                      G                      Bm/F#  
I am un-a - fraid. \_\_\_\_\_ Take My Breath A - way."

**CODA:**

Em                      1 Bm/F#                      2 Bm/F#                      D.C. al Coda  
"Take My Breath A -

D                      G                      Bm/F#                      C                      D                      Repeat ad lib. and Fade  
Take My Breath A - way. \_\_\_\_\_ My love, \_\_\_\_\_ Take My Breath A -

*Additional Lyrics*

2. Watching, I keep waiting, still anticipating love,  
Never hesitating to become the fated ones.  
Turning and returning to some secret place to hide;  
Watching in slow motion as you turn to me and say,  
"Take my breath away."  
(To Bridge:)

3. Watching every motion in this foolish lover's game;  
Haunted by the notion somewhere there's a love in flames.  
Turning and returning to some secret place inside;  
Watching in slow motion as you turn my way and say,  
"Take my breath away."  
(To Coda:)

# B-17 Takes Two To Tango

## TAKES TWO TO TANGO

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Words and Music by AL HOFFMAN  
and DICK MANNING

Moderately

**8** Eb Bb7 Eb Bb7 Eb Bb7 Eb

Takes Two To Tan - go, two to tan - go, two to real-ly get the feel-ing of ro-mance. Let's do the tan - go.

To Coda last time **8** Eb Bb7 Eb Fm7 Bb7

Do the tan - go, Do the dance of love. { 1. You can sail on a ship by your-self,  
2. You can croon to the moon by your-self,  
3-6. (See additional lyrics)

Take a nap or a nip by your-  
you can laugh like a loon by your-

Eb Bb7 Eb Ab Adim Eb Ab Eb Bb7

self, You can get in - to debt on your own. } There are lots of things that you can do a -

**CODA**

**8** Eb Edim Bb7 D.S. al Coda

lonely. But, Takes love. it takes two, takes two, Darling, it always takes two.

## Additional Lyrics

3. You can haunt any house by yourself,  
Be a man, or a mouse by yourself;  
You can act like a king on a throne,  
There are lots of things that you can do alone! But, Takes  
(To REFRAIN)
4. You can fight like a champ by yourself,  
You can lick any stamp by yourself;  
You can be very brave on the phone,  
There are lots of things that you can do alone! But, Takes  
(To REFRAIN)

5. You can bark like a dog by yourself,  
Or get lost in a fog by yourself;  
You can hoot like an owl on your own,  
There are lots of things that you can do alone! But, Takes  
(To REFRAIN)
6. You can get very old by yourself,  
Catch a fish, or a cold by yourself;  
Dig a ditch, strike it rich on your own,  
There are lots of things that you can do alone! But, Takes  
(To REFRAIN)

H-82  
T-135

## TANGERINE

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Words by JOHNNY MERCER  
Music by VICTOR SCHERTZINGER

**Easy Swing** Gm7 C7 Gm7 C7 F F/A A♭dim7 Gm7 C7 Gm7 C7

Tan - ger - ine, \_\_\_\_\_ she is all they claim \_\_\_\_\_ with her eyes of night and lips as bright as

Fmaj7 D7b9 D7#5 Gm7 C7 Gm C7 F E7

flame. \_\_\_\_\_ Tan - ger - ine, \_\_\_\_\_ when she danc - es by \_\_\_\_\_ Sen - or -

A F#m7 Bm7 E9 A7 D9 D7b9 Gm7 C7

i - tas stare and ca - bal - le - ros sigh. \_\_\_\_\_ And I've seen \_\_\_\_\_ toasts to

F F/A A♭dim7 Gm7 C7 Gm7 C7 A7 A7b5 D9 Gm Gm/F

Tan - ger - ine \_\_\_\_\_ raised in ev - 'ry bar a - cross the Ar - gen - tine. \_\_\_\_\_ Yes, she has them all on the

Em7 A7 Dm7 G7 Gm7 C7b9 F

run but her heart be - longs to just one. Her heart be - longs to Tan - ger - ine. \_\_\_\_\_

## TARANTELLA

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**Brightly**

Gm Cm Gm D7 Gm  
D7 1 Gm 2 Gm Bb F7  
Bb G7 Cm F7 1 Bb 2 Bb Gm  
Cm Gm Cm Gm D7 Gm Cm  
Gm Cm Gm D7 1 Gm 2 Gm F7 Bb  
F7 Bb F7 Bb

## TEACH ME TONIGHT

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THE HUB MUSIC COMPANY

Words by SAMMY CAHN  
Music by GENE DePAUL

**Moderately (with feeling)**

Eb Gm7 C7 C7#5 Fm7 Bb7  
Did you say, "I've got a lot to learn?" Well, don't think I'm trying, not to learn,  
C' of it, Right down to the "X, Y, Z" of it.

Gm7b5 C7 Fm 1 Fm7 Bb7 Eb C7b9 Fm7 Bb7 Bb7#5  
Since this is the per-fect spot to learn, Teach Me To-night. Start-ing with the "A, B,  
Help me solve this mys-ter-y of it,

2 Fm7 Bb7 Eb6/G Fm7 Eb Gm7 Fm7 Bb7 Ebmaj7 Edim7 Fm7 Bb7 Bb7#5  
Teach Me To-night. The sky's a black-board high a - bove you, If a shoot-ing star goes  
F G Bb D Eb6 Am7b5 D7b9 Gm7 C7 Cm7 GACE F9  
by I'll use that star to write I love you, A thou-sand times a - cross the

Bb7 Fm7 Bb7 Bb7#5 Eb Gm7 C7 C7#5 Fm7 Bb7  
sky. One thing is - n't ver - y clear, my love, Should the teach - er stand so near, my love,

Gm7b5 C7 Fm Fm7 Bb7 Eb Abm Eb  
Grad - u - a - tion's al - most here, my love, Teach Me To - night.

# TEARS ON MY PILLOW

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and Sovereign Music Company

Words and Music by SYLVESTER BRADFORD  
and AL LEWIS

### **Moderately**

C Am Dm G7 C Am Dm G7  
 You don't re-mem-ber me \_ but I re-mem-ber you . 'Twas not so long a - go \_ you broke my heart in two .

F G7 F G7 C Am Dm G7 C Am  
 Tears . On My Pil - low \_ pain \_ in my heart .. Caused \_ by you. If we could start a - new -

Dm G7 C Am Dm G7 F G7  
 I would-n't hes - i - tate \_ I'd glad - ly take you back \_ and tempt the hand of fate \_ Tears \_ On My Pil - low \_

F G7 C F G7 C F C F G7 C F G7 C  
 pain \_ in my heart \_ Caused \_ by you \_ Hoo-hoo-hoo - hoo - hoo. Love is not a gad - get \_ love is not a toy

F#7 G7 F#7 G7 C Am Dm G7 C Am  
 When you find the one you love she'll fill your heart \_ with joy Be - fore you go a - way \_ my dar - ling think of me \_ There may be still a chance -

Dm G7 F G7 F G7 C F G7 C  
 to end my mis-er - y \_ Tears \_ On My Pil - low \_ pain \_ in my heart .. Caused \_ by you \_ Hoo-hoo-hoo - hoo - hoo.

## **THANK YOU GIRL**

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Conrad Music, A Division of Arc Music Corp.

Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**Moderately**

B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> F7 B<sub>b</sub> E<sub>b</sub> B<sub>b</sub> E<sub>b</sub>  
 You be good to me; you made me glad when I was blue. And e - ter - nal - y I'll al - ways  
 I could tell the world a thing or two a - bout our love. I know lit - tle girl on - ly a  
  
 B<sub>b</sub> F7 B<sub>b</sub> E<sub>b</sub> F7 E<sub>b</sub> F7  
 be in love with you. } And all I got - ta do is Thank You Girl. — Thank You Girl. —  
 fool would doubt our love. }  
  
 Gm Cm F7 Cm F7  
 Thank You Girl for lov - in' me the way that you do. (Way that you do) That's the kind of love that is too  
  
 B<sub>b</sub> E<sub>b</sub> F7 E<sub>b</sub> F7 B<sub>b</sub>  
 good to be true. And all I got - ta do is Thank You Girl. — Thank You Girl. —

## TEARS IN HEAVEN

Copyright © 1991 EC Music Limited (PRS) and Blue Sky Rider Songs (BMI)  
Administered by Unichappell Music, Inc. (BMI)

Words and Music by ERIC CLAPTON  
and WILL JENNINGS

Moderately relaxed tempo

The sheet music consists of ten staves of music, each with a different instrumentation. The instruments include a lead vocal part, a guitar part, a bass part, a piano part, a drums part, a harmonica part, a violin part, a cello part, a double bass part, and a flute part. The music is in 4/4 time and is set in a key signature of A major (no sharps or flats). The lyrics are integrated into the musical lines, with some words underlined to indicate where they should be sung. Chords are indicated above the staff for each measure.

**Chords and Key Signatures:**

- Staff 1: A, E/G#, F#m, F#m/E, D/F#, A/E
- Staff 2: E, A, E/G#, F#m, F#m/E
- Staff 3: D/F#, A/E, E, F#m, C#/E#
- Staff 4: Em6, F#, Bm
- Staff 5: E7sus, To Coda A, E/G#, F#m, A/E
- Staff 6: A, D/F#, E7sus, E7, A, C, Bm
- Staff 7: Am, D/F#, G, D/F#, Em, D/F#, G, C, Bm
- Staff 8: Am, D/F#, G, D/F#, E, A, E/G#, F#m
- Staff 9: F#m/E, D/F#, A/E, E, A, E/G#, F#m, F#m/E
- Staff 10: D/F#, A/E, E, F#m, C#/E#

**Lyrics:**

Would you know my name \_\_\_\_\_  
Would you hold my hand \_\_\_\_\_  
Would you know my name \_\_\_\_\_  
  
en?  
en?  
en?  
Would it be the same \_\_\_\_\_  
Would you help me stand \_\_\_\_\_  
Would you be the same \_\_\_\_\_  
  
if I saw you in heaven?  
if I saw you in heaven?  
if I saw you in heaven?  
(1.,3.) I must be strong \_\_\_  
(2.) I'll find my way \_\_\_  
  
and carry on \_\_\_\_\_ 'cause I know \_\_\_  
through night and day \_\_\_\_\_ 'cause I know \_\_\_  
I don't be - long \_\_\_  
I just can't stay \_\_\_  
  
here in heaven.  
here in heaven.  
  
Time can bring you down,  
Time can break the heart,  
Time can bend your knees.  
have you begin' please,  
beg - gin' please.  
  
Be - yond the door \_\_\_

Em6 F# Bm E7sus  
there's peace, I'm sure. — And I know — there'll be no more — Tears In Heav-

A E/G# F#m A/E D/F# E7sus E7 A  
en.

**CODA**  
A E/G# F#m A/E D/F# E7sus E7 A  
en.

**TELL IT LIKE IT IS**

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Words and Music by GEORGE DAVIS  
and LEE DIAMOND

**Slow Four** Gm C7 F Fmaj7  
If you want some-thing to play with go and find your-self a toy.

F6 D7 Gm C7 F Fmaj7  
Ba-by my time is too ex-pen-sive. and I'm not a lit-tle boy.

F6 F Am Dm Am C7 Gm7  
If you are ser-i-ous, don't play with my heart it makes me

Dm Am Bb C7 Gm7  
fur-i-ous, But if you want me to love you ba-by I will. Girl, you know I

C7 % Gm C7 Gm7 C9 F Fmaj7  
will. Tell It Like It Is don't be a-shamed Let your con-science be your guide. But

F6 D7 Gm C7 Gm7 C9 F Fmaj7  
I know deep down in-side of me I be-lieve you love me for - get your fool-ish pride..

F6 F Am Dm Am Dm  
Life is too short to have sor-row you may be here to-day and gone to-mor-row..

Am Bb C7 Gm7 C7 D.S. and Fade  
You might as well get what you want so go on and live, ba-bi go on and live. Tell It Like It

(Let Me Be Your)  
TEDDY BEAR

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Words and Music by KAL MANN  
and BERNIE LOWE

Moderately

The musical score for "Teddy Bear" consists of four staves of music. The first staff starts with a C chord, followed by an F chord, then a C chord, and another F chord. The lyrics are: "Ba - by, let me be your lov - in' Ted - dy Bear. Put a chain a - round my neck\_\_ and lead me an - y - Ba - by, let me be a - round you ev - 'ry night. Run your fin - gers through my hair\_\_ and cud - dle me real where." The second staff begins with a C chord, followed by a G7 chord, then N.C. (No Chord), and a C chord. The lyrics are: "tight. } Oh let me be \_\_\_\_\_ your Ted-dy Bear. I don't want to be your ti - ger 'cause". The third staff starts with an F chord, followed by a G7 chord, then an F chord, and a G7 chord. The lyrics are: "ti - gers play too rough. I don't want to be your li - on 'cause li - ons ain't the kind you love e-nough.". The fourth staff starts with an N.C. (No Chord), followed by a C chord, then an F chord, and another C chord. The lyrics are: "Just wan - na be \_\_\_\_\_ your Ted - dy Bear. Put a chain a - round my neck\_\_ and". The fifth staff starts with a C chord, followed by a G7 chord, then N.C. (No Chord). The lyrics are: "lead me an - y - where. Oh, let me be \_\_\_\_\_ your Ted-dy Bear.". The sixth staff shows two endings: ending 1 ends with a C chord, F7 chord, and G7 chord; ending 2 ends with a C chord, F7 chord, and C chord.

## A TEENAGER IN LOVE

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Words and Music by DOC POMUS  
and MORT SHUMAN

Moderately Slow

The musical score for "A Teenager in Love" consists of eight staves of music. The first staff starts with a C chord, followed by an Am chord, then an F chord, and a G7 chord. The lyrics are: "Each time we have a quar-rel it al-most breaks my heart, 'Cause I am so a-fraid that we will have to part. One day I feel so hap-py; next day I feel so sad. I guess I'll learn to take the good \_\_ with the bad." The second staff starts with a C chord, followed by an Am chord, then an F chord, and a G7 chord. The lyrics are: "Each night I ask the stars up a - bove: Why must I be A Teen - ag - er In Love? I cried a". The third staff starts with a G7 chord, followed by an F chord, then a G7 chord, and an F chord. The lyrics are: "tear for no - bod-y but you. I'll be a lone - ly one if you should say we're through. If you want to". The fourth staff starts with an Am chord, followed by an F chord, then a G7 chord, and a C chord. The lyrics are: "make me cry, that won't be so hard to do. And if you should say good-bye, I'll still go on lov-ing you. Each night I". The fifth staff starts with an Am chord, followed by an F chord, then a G7 chord, and an F chord. The lyrics are: "ask the stars up a - bove: Why must I be A Teen - ag - er In Love, in love?". The sixth staff starts with an Am chord, followed by an F chord, then a G7 chord, and an F chord. The lyrics are: "ask the stars up a - bove: Why must I be A Teen - ag - er In Love, in love?".

## THEME FROM "TERMS OF ENDEARMENT"

By MICHAEL GORE

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Moderately

Am Am/G Em7 Am Am/G

Em7 F G C Csus C Csus C

F/C C To Coda  $\oplus$  F/C G/B F/A

G/B F/A G/B C F/C C F/C

G/B F/A G/B F/A G/B Am F/C

Em7 Am Am/G Em7 F G

C F/C C F/C G/C C

G/C F/C C

Am Em Fmaj7 F G C/E

F Gsus G F G F G D.C. al Coda

**CODA**  $\oplus$  F/C C F/C C F/G C

## TEN CENTS A DANCE

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Slowly**

E $\flat$  E $\flat$ dim Fm7 B $\flat$ 7 E $\flat$  F7 B $\flat$ 7

Ten Cents A Dance; That's what they pay me. Gosh, how they weigh me down!

E $\flat$  E $\flat$ dim Fm7 B $\flat$ 7 E $\flat$ 7 A $\flat$  Dm7 G7

Ten Cents A Dance, pan-sies and rough guys, tough guys who tear my gown!

C7 $\flat$ 9 Fm C7 $\flat$ 9 Fm

Sev-en to mid-night, I hear drums, loud-ly the sax-o-phone blows,

D9 Gm C7 $\flat$ 9 F7 B $\flat$ 7

trum-pets are tear-ing my ear-drums, cus-tom-ers crush my toes.

E $\flat$  E $\flat$ dim Fm7 B $\flat$ 7 E $\flat$ 7 A $\flat$  Dm7 G7

Some-times I think I've found my he-ro, but it's a queer ro-mance.

C7 $\flat$ 9 Fm7 $\flat$ 5 E $\flat$ /B $\flat$  G+ A $\flat$ maj7 A7 $\flat$ 5 B $\flat$ 7 E $\flat$

All that you need is a tick-et; Come on, big boy, Ten Cents A Dance!

## THANK GOD, I'M A COUNTRY BOY

Copyright © 1974 Cherry Lane Music Publishing Company, Inc.

Words and Music by  
 JOHN MARTIN SOMMERS

**Moderately**

A D A G E7

Well, life on a farm is kind-a laid back, ain't much an old coun-try boy like me can't hack. It's work's all done and the sun's settin' low I pull-out my fid-dle and I ros-in up the bow. But the wouldn't trade my life for dia-monds or jewels, I nev-er was one of them mon-ey hun-gry fools. I'd fid-dle was my dad-dy's till the day he died, and he took me by the hand and held me close to his side. He said,

A D A E7 A

ear-ly to rise, ear-ly in the sack: Thank God I'm A Coun-try Boy. A  
 kids are a-sleep so I keep it kind-a low: Thank God I'm A Coun-try Boy. I'd  
 rath-er have my fid-dle and my farm in' tools: Thank God I'm A Coun-try Boy. Yeah,  
 "Live a good life and play my fid-dle with pride, and thank God you're a Coun-try boy." My

D A G E7

sim-ple kind-a life nev-er did me no harm, rais-in' me a fam-i-ly and work-in' on a farm. My play "Sal-ly Goodin'" all day if I could, but the Lord and my wife would-n't take it ver-y good. So I cit-y folk drivin' in a black limou-sine, A lot-ta sad peo-ple think-in' that's might-y keen. Well, dad-dy taught me young how to hunt and how to whittle, He taught me how to work and play a tune on the fiddle. He

A D A E7 A

days are all filled with an eas - y coun-try charm: Thank God I'm A Coun-try Boy. \_\_\_\_\_

fid -dle when I can and I work when I should: Thank God I'm A Coun-try Boy. \_\_\_\_\_

folks, let me tell you now ex - act - ly what I mean: I Thank God I'm a Coun-try Boy. \_\_\_\_\_

taught me how to love and how to give just a little: Thank God I'm A Coun-try Boy. \_\_\_\_\_

Well I

E A E A

got me a fine wife, I got me old fid-dle. When the sun's com-in' up I got cakes on the grid-dle; And

D A E7 1, 2, 3 A 4 A

life ain't noth-in' but a fun-ny, fun-ny rid - dle: Thank God I'm A Coun-try Boy. \_\_\_\_\_

When the I Well, my

This musical score consists of three staves of music in common time with a key signature of one sharp. The first staff starts with an A major chord, followed by a D major chord, another A major chord, an E7 chord, and a final A major chord. The lyrics describe a life filled with simple pleasures like a country charm, work, and love. The second staff begins with an E major chord, followed by an A major chord, an E major chord, and an A major chord. The lyrics mention getting a wife and old fiddle, and finding cakes on the griddle. The third staff continues with an A major chord, followed by an E7 chord, and then a section where the melody splits into two parts: '1, 2, 3' and '4'. The lyrics talk about life being nothing but a funny, funny ride. The score concludes with a final A major chord.

## THANK HEAVEN FOR LITTLE GIRLS

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

G G6 G/B Gm/B♭ D7

Thank Hea-ven \_\_\_\_\_ For Lit - tle Girls! \_\_\_\_\_ For lit - tle girls get big-ger ev - ry day \_\_\_\_\_ Thank

Am Ddim7 Am7 D7 D+ G D7

Hea - ven \_\_\_\_\_ For Lit - tle Girls! \_\_\_\_\_ They grow up in the most de - light-ful way. \_\_\_\_\_ Those

G7 G+ Cmaj7 C6 Em7 A7 Am7 D7

lit - tle eyes so help - less and ap - peal - ing \_\_\_\_\_ One day will flash and send you crash-ing through the ceil - ing. \_\_\_\_\_ Thank

This musical score consists of five staves of music in common time with a key signature of one sharp. The first staff starts with a G major chord, followed by a G6 chord, a G/B chord, a Gm/B♭ chord, and a D7 chord. The lyrics thank heaven for little girls. The second staff starts with an Am chord, followed by a Ddim7 chord, an Am7 chord, and a D7 chord. The lyrics mention that they grow up in the most delightful way. The third staff starts with a G7 chord, followed by a G+ chord, a Cmaj7 chord, a C6 chord, an Em7 chord, an A7 chord, an Am7 chord, and a D7 chord. The lyrics talk about little eyes being helpless and appealing. The fourth staff starts with a G major chord, followed by a G7 chord, an Em7 chord, a Cm/E♭ chord, a G major chord, a B/D♯ chord, an Em7 chord, an Am7 chord, an Eb7 chord, a G major chord, and an Am7b5 chord. The lyrics mention that one day they will flash and send you crashing through the ceiling. The fifth staff starts with a G major chord, followed by a D7 chord, a G major chord, a D7 chord, a G major chord, and a D7 chord. The lyrics mention that they grow up in the most delightful way. The score concludes with a final G major chord.

G G7 Em Cm/ E♭ G B/ D♯ Em7 Am7 Eb7 G Am7b5

Hea - ven \_\_\_\_\_ For Lit - tle Girls \_\_\_\_\_ Thank hea-ven for them all no mat-ter where, No mat-ter who, With -

G D7 G D7 G D7 G

out them what would lit - tle boys do? \_\_\_\_\_ Thank hea - ven \_\_\_\_\_ Thank hea - ven \_\_\_\_\_ Thank

D7 Am7 D7b9 1 G Bb7 Am7 D7#5 2 G

Hea-ven For Lit - tle Girls. \_\_\_\_\_ Thank Girls. \_\_\_\_\_

This musical score consists of four staves of music in common time with a key signature of one sharp. The first staff starts with a G major chord, followed by a G7 chord, an Em chord, a Cm/E♭ chord, a G major chord, a B/D♯ chord, an Em7 chord, an Am7 chord, an Eb7 chord, a G major chord, and an Am7b5 chord. The lyrics mention that they grow up in the most delightful way. The second staff starts with a G major chord, followed by a D7 chord, a G major chord, a D7 chord, a G major chord, and a D7 chord. The lyrics mention that they grow up in the most delightful way. The third staff starts with a D7 chord, followed by an Am7 chord, and a D7b9 chord. The lyrics mention that they grow up in the most delightful way. The fourth staff starts with a 1 G chord, followed by a Bb7 chord, an Am7 chord, and a D7#5 chord. The lyrics mention that they grow up in the most delightful way. The score concludes with a final 2 G chord.

## **THAT OLD GANG OF MINE**

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on behalf of Olde Clover Leaf Music

**Words by BILLY ROSE and MORT DIXON  
Music by RAY HENDERSON**

**Slowly**

# THAT'S AMORE

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and Four Jays Music

Words by JACK BROOKS  
Music by HARRY WARREN

### **Moderately**

Moderately

Bb Bb/D D<sub>b</sub>dim7 F7 Bdim7

When the moon hits your eye like a big piz - za pie, That's A - mor - é.

Cm7 F7 Bb

When the world seems to shine like you've had too much wine, That's A - mor - é.

Bells will ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll

D<sub>b</sub>dim7 F7 Bdim7 F7

sing, "Vee - ta bel - la." Hearts will play, tip - py - tip - py - tay, tip - py - tip - py -

Bb

tay like a gay tar - an - tel - la. When the stars make you

Bb/D D<sub>b</sub>dim7 F7 Bdim7 Cm7

drool just like pas - ta fa - zool. That's A - mor - é.

F7 D7 D7/A♭ G7

When you dance down the street with a cloud at your feet, you're in love.

Cm E♭m B♭

When you walk in a dream but you know you're not dream-ing, Sig-nor-é,

D♭dim7 F7 D♭dim7 F7 D♭dim7 F7

— Scuz-za me, but you see, back in old Na-po-li, That's A-

B♭ E♭ B♭ F7 B♭ E♭m6 B♭

[1] mor-é. [2] When the mor-é.

## THAT'S ENTERTAINMENT

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Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Moderately

B♭ B♭+ Cm7 F7 B♭ Bdim7 Cm7 D7

The clown with his pants fall-ing down, Or the dance that's a dream of ro-mance, Or the lights on the la-dy in tights, Or the bride with a guy on the side, Or the

Gm Gm♯5 C Cm D7♯5 D7 [1] E♭6 Cm7 F7

scene where the vil-lain is mean; ball where she gives him her all, That's En-ter-tain-ment! The

2 E♭6 F7 B♭9 E♭ E♭+ E♭6 Fm7 B♭7

That's En-ter-tain-ment! The plot can be hot, sim-ply teem-ing with sex, A

E♭ E♭+ E♭6 C7 F F+ F6 G9 C7

gay di-vor-ee who is af-ter her "ex." It can be Oe-di-pus Rex Where a

F E♭6 Dm Cm7 F7 B♭ B♭+ Cm7 F7

chap kills his fa-ther, and caus-es a lot of both-er. The clerk who is thrown out of work by the

B♭ Bdim7 Cm7 D7 Gm Gm♯5 C C9 G B♭ D E

boss who is thrown for a loss by the skirt who is do-ing him dirt; The

B♭ Cm7 F7 B♭ G7 C9 C7 E♭ G A♭ C F9 B♭ E♭6 B♭6

world is a stage, the stage is a world of en-ter-tain-ment!

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650

## THANKS FOR THE MEMORY

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Words and Music by LEO ROBIN  
and RALPH RAINGER

Moderately *G* *B* *D* *E*

Gm7 C9 F6 F#dim7 C7 F

Thanks For The Mem - o - ry of can - dle-light and wine, — cas - tles on the Rhine, — the  
Thanks For The Mem - o - ry of sen - ti-men - tal verse, — noth - ing in my purse, — and

F#dim7 C7 F#dim7 Gm Adim Gm Gm7 C9 Gm7 C7

Par - the - non and mo - ments on the Hud - son Riv - er Line. — How love - ly it was! Thanks For The  
chuck - les when the preach - er said "For bet - ter or for worse." — How love - ly it was! Thanks For The

F6 F#dim7 C7 F F#dim7 C7

Mem - o - ry of rain - y af - ter - noons, — swing - y Har - lem tunes, — and mo - tor trips and burn - ing lips and  
Mem - o - ry of lin - ge - rie with lace, — Pils - ner by the case, — and how I jumped the day you trumped my

F#dim7 Gm Adim Gm7 E7 Eb7 Ab 3 3 Eb7

burn - ing toast and prunes. — How love - ly it was! Man - y's the time that we feast - ed and  
one and on - ly ace. — How love - ly it was! We said good - bye with a high - ball; then

Ab 3 3 C Am Dm7 G9 Gm7 C9

man - y's the time that we fast - ed. Oh, well, it was swell while it last - ed; we did have fun and  
I got as "high" as a stee - ple. But we were in - tel - li - gent peo - ple; no tears, no fuss, and Hur -

C7#5 D7 Gm7 C9 F6 F#dim7 C7 F

no harm done. And Thanks For The Mem - o - ry of sun - burns at the shore, — nights in Sing - a - pore. — You  
ray for us. So Thanks For The Mem - o - ry and strict - ly en - tre - nous, — dar - ling, how are you? — And

F#dim7 C7 F#dim7 Gm Adim Gm7 C9 F D7b9

1  
might have been a head - ache but you nev - er were a bore, — so thank you so much.  
how are all the lit - tle dreams that

2  
F#dim7 Gm Fdim7 F Db7 Gm7 C9 F  
nev - er did come true? — Awf - 'ly glad I met you, chee - ri - o and too - dle - oo — and thank you so much!

## THAT'S LIFE

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Words and Music by DEAN KAY  
and KELLY GORDON

Slow blues tempo

G B7 Em Bb7 A7 Cm6

That's Life, That's what peo - ple say. You're rid-in' high in A - pril. Shot down in May. But I

G Cmaj7 B7#5 Em A9 Am7 D9 G

know I'm gon - na change that tune. When I'm back on top in June. That's Life,

B7 Em B<sub>b</sub>7 A7 G F#m7 F7

Fun-ny as it seems, Some peo-ple get their kicks, step-pin' on dreams; But I don't let it get me

Em A9 D9 G G7 3 3 3 3

down, 'Cause this ol' world keeps go-ing a-round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a

C6 3 3 3 3 3 3

pawn and a king.— I've been up and down and o-ver and out And I know one thing;— Each time I find my-self

B<sub>b</sub>7 A7 3 3

flat on my face,— I pick my-self up and get back in the race.— That's Life.

B7 Em A7 Cm6 G F#m7 B7

I can't de-ny it, I thought of quit-ting, but my heart just won't buy it. If I did-n't think it was worth a

Em A7 D7 G F9 1 A7#5 D9 2 G

try, I'd roll my-self up in a big ball and die.— That's die.

## THAT'S MY WEAKNESS NOW

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By BUD GREEN and SAM H. STEPT

Moderately

E<sub>b</sub>

She's got eyes of blue, I nev-er cared for eyes of blue, But she's got eyes of blue, And

She talks ba - by talk, I nev-er cared for ba - by talk, But she talks ba - by talk, And

F7 B<sub>b</sub>7 E<sub>b</sub>

That's My Weak-ness Now. She's got dim - pled cheeks, I nev-er cared for dim - pled cheeks, But she's got

That's My Weak-ness Now. She likes 'gage-ment rings, I nev-er liked en - gage-ment rings, But she likes

F7 B<sub>b</sub>7 E<sub>b</sub> E<sub>b</sub> 7 A<sub>b</sub> A<sub>b</sub> 7 E<sub>b</sub>

dim - pled cheeks, And That's My Weak-ness Now. Oh! my \_\_\_\_\_ Oh! me \_\_\_\_\_ Oh! I

'gage-ment rings, And That's My Weak-ness Now. Oh! yes \_\_\_\_\_ Oh! yes \_\_\_\_\_ And we're

Cm Gm7**5** C7 F7 B<sub>b</sub>7 E<sub>b</sub>

should be good, I would be good, but gee! \_\_\_\_\_ She likes to bill and coo, I nev-er liked to

head-in' for the par-son's door, I guess. \_\_\_\_\_ She likes a fam - i - ly, I nev-er liked a

Edim7 B<sub>b</sub>7

bill and coo, But she likes to bill and coo, and That's My Weak-ness Now.

fam - i - ly, But she likes a fam - i - ly, and That's My Weak-ness Now.

1 E<sub>b</sub> B<sub>b</sub> 7 2 E<sub>b</sub>

## THAT OLD BLACK MAGIC

Copyright © 1942 (Renewed 1969) by Famous Music Corporation

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Easy swing E♭

Chords and lyrics:

- Section 1 (E♭): That Old Black Mag - ic has me in its spell. — That Old Black Mag - ic that you weave so well. — Those icy fingers up and down my spine. — The same old witch craft when your eyes meet mine. — The same old tin - gle that I feel in - side, — and then that el - e - va - tor starts its ride, — and
- Section 2 (Fm/E♭): down and down I go, 'round and 'round I go like a leaf that's caught in the tide. — I should stay a - way but what can I do? — I hear your name — and I'm a - flame, — a - flame with such a burn - ing de - sire — that on - ly your kiss — can put out the fire. — For
- Section 3 (E♭): you're the lov - er I have wait - ed for, — the mate that fate had me cre - at - ed for, — and ev - 'ry time your lips meet mine, — dar - ling,
- Section 4 (A♭6/9): down and down I go, 'round and 'round I go in a spin, — lov - ing the
- Section 5 (Fm7b5/E♭): spin I'm in, — un - der That Old Black Mag - ic called love! — That
- Section 6 (E♭6): love!

## THEM THERE EYES

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Words and Music by MACEO PINKARD,  
WILLIAM TRACY and DORIS TAUBER

**With a bounce**

I fell in love with you first time I looked in-to Them There Eyes. You've got a cer-tain lil' FABD\*

cute way of flir-tin' with Them There Eyes. They make me feel hap-py they make me C6

blue, No stall-in' I'm fall-in' go-ing in a big way for sweet lit-tle you. My heart is jump-in' you C

sure start-ed some-thin' with Them There Eyes, You'd bet-ter watch them if you're G7

wise. F F#dim C C7

They spar-kle, they bub-ble, they're gon-na get you in a whole lot of trou-ble, FABD

C D7 G7 C 1 D7 G7 C 2 D7 G7 C

You're o-ver-work-in-'em there's dan-ger lurk-in' in Them There Eyes. Them There Eyes.

GER 1-33

T-150

(I Wanna Go Where You Go - Do What You Do)  
**THEN I'LL BE HAPPY**

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Words by SIDNEY CLARE and LEW BROWN  
Music by CLIFF FRIEND

**Moderately Bright**

I wan-na go where you go, Do what you do, Love when you love, Then I'll Be C7

Hap-py. I wan-na sigh when you sigh, Cry when you cry, Smile when you smile, C7

— Then I'll Be Hap-py. If you go North or South, If you go East or West, I'll fol-low F7

FABD G9 C7 F

you Sweet-heart And share your lit-tle love nest. I wan-na go where you go, Do what you do, —

C7 1 F C7 2 F

Love when you love, Then I'll Be Hap-py. I wan-na Hap-py. —

## THERE GOES MY BABY

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Copyright Renewed

Words and Music by JERRY LEIBER, BENJAMIN NELSON,  
LOVER PATTERSON, MIKE STOLLER and GEORGE TREADWELL

**Moderately**

The musical score consists of eight staves of music. The first four staves are in common time (indicated by a 'C') and the last four are in 2/4 time (indicated by a '2'). The key signature changes throughout the piece, indicated by various chords (C, Am, Dm7, G7, C, Am, Dm7, G7, C, Am, Dm7, G7, C). The lyrics are as follows:

There Goes My Ba - by — mov-in' on — down the line — Won-der-in' where, — won-der-in' where, —  
 won-der-in' where she is bound. — I broke her heart — And made her cry —  
 Now I'm a - lone, — So all a - lone. — What can I do? — What can I do? — (There Goes My Ba - by) —  
 (There Goes My Ba - by) — (There Goes My Ba - by) — (There she goes) Yes, — I wan-na know. Did she  
 love me? — Did she real-ly love me? — Was she just play - ing — me for a fool? —  
 left me? — Why did she leave me — So all a - lone, — So all a -  
 I won-der why she lone? — I was gon - na tell her that I love her — And that I  
 need her — be - side my side — to be my guide. — I wan-na know where is my —  
 where is my ba - by? — I want my ba - by — I need my ba - by, yes —  
 oh — oh — oh.

## THERE'S A RAINBOW 'ROUND MY SHOULDER

Copyright © 1928 by Bourne Co.  
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Words and Music by AL JOLSON,  
BILLY ROSE and DAVE DREYER

**Moderately**

The musical score consists of two staves of music in common time (indicated by a 'C'). The key signature is F# major (indicated by a sharp sign). The lyrics are as follows:

There's A Rain - bow 'Round My Shoul - der, — And a sky of blue a - bove, — Oh, the sun shines bright, the  
 world's all right, 'Cause I'm in love. — There's A Rain - bow 'Round My Shoul - der, — And it fits me like a

G Em G Bm A7 D7 G G7  
glove, Let it blow and storm, But I'll be warm, 'Cause I'm in love. Hal - le - lu - jah, How the

C Cm G D/F# E7  
folks will stare, When they see the dia - mond sol - i - taire, That my lit - tle su - gar ba - by Is go - ing to

A7 D7 G Am G Em G  
wear. (Yes Sir!) There's A Rain - bow 'Round My Shoul - der, And a sky of blue a - bove, And I'm

Em G Bm A7 D7 1 G D7 2 G  
shout - ing so the world will know that I'm in love. There's A love.

### THERE'S A SMALL HOTEL

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Gmaj7 Gmaj7/B Bbdim7 Am7 G#dim7 Am9 D7  
There's A Small Ho - tel with a wish - ing well; I wish that we were there to -

Gmaj7 Em9 Am7 D7 Gmaj7 Gmaj7/B Bbdim7  
geth - er. There's a brid - al suite; one room bright and neat, com -

Am7 G#dim7 Am7 D7 G G7 Cmaj7 Am7 Dm7 G7  
plete for us to share to - geth - er. Look - ing through the win - dow you can

Cmaj7 F#m7b5 Bm7 E7 Am7 F#m7b5 Bm7 E7 Dm7b5 E7  
see a dis - tant stee - ple; not a sign of peo - ple, who wants

Am7b5 D7 Gmaj7 Gmaj7/B Bbdim7  
peo - ple? When the stee - ple bell says, "Good - night, sleep well," we'll

Am7 G#dim7 Am7 D7 Bb G7 Cm7 F7  
thank the small ho - tel. We'll creep in - to our lit - tle shell and we will

G E7b9 Am7 D7 G A9 G  
thank the small ho - tel to - geth - er.

## THERE'S NO BUSINESS LIKE SHOW BUSINESS

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Words and Music by  
IRVING BERLIN

*A-81*

Brightly *T-180*

*C*

There's No Bus - 'ness Like Show Bus - 'ness like  
No Bus - 'ness Like Show Bus - 'ness like  
No Bus - 'ness Like Show Bus - 'ness like

Fm/G Cmaj7 C G7

no bus - 'ness I know. Ev - 'ry - thing a -  
no bus - 'ness I know. You get word be -  
no bus - 'ness I know. Trav - 'ling thru the

Dm7 G7 C G7 Dm7 G7

bout it is ap - peal - ing. Ev - 'ry - thing the traf - fic will al -  
fore the show has start ed. That your fav - rite un - cle died at -  
coun - try will be thrill - ing. Stand - ing out in front on open - ing

C Dm7/G G7 Dm7 G7 Am

low. No - where could you get that hap - py feel - - ing -  
dawn. Top of that your Pa watch and the Ma have part - ed, -  
nights. Smil - ing as you you watch the thea - tre fill - - ing,

Am7 Am7/D D7 Dm7/G G7

when you're bro - ken - heart steal - ing that ex - tra bow. There's  
you and there's your bill ed but you go on. There's  
there's lights. There's

C C7

no peo - ple like show peo - ple. They smile when  
no peo - ple like show peo - ple. They don't run when  
no peo - ple like show peo - ple. They smile when

*C7* C7/G Fmaj7 F6 Dm7

they are low. E - ven with a tur - key that you with  
out of dough. An - gels come from ev - 'ry - where you would  
they are low. Yes - ter - day told you you

Bb7b5 A7 Ab7b5 G7 C A7

know lots will fold. You may be strand - ed out in the cold.  
not go of jack. And when you strand - ed out in the cold.  
not go far. That night you lose - it, there's no there at - tack.  
not go far. That night you o pen and you are.

Dm7 Bb7b5 A7

Still you would - 'nt change it for a sack of gold.  
Where could you get mon - ey that you don't give back.  
Next day on your dress - ing room they've hung a star.

1,2 C Dm7 G7 3 C Dm/G C

go on with the show. There's show.

## THESE BOOTS ARE MADE FOR WALKIN'

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Words and Music by  
LEE HAZLEWOOD

Brightly - with a beat

C

You keep say - in' — you got some - thin' for me,  
 You keep ly - in' — when you oughta be "truth - in,"  
 You keep play - in' — where you shouldn't be play - in',  
 some - thin' you call  
 you keep los - in'  
 you keep think - in'

F

love but con - fess.  
 when you ought-a not bet.  
 that you'll nev - er get burned.

You been mess - in' — where you should - n't been  
 You keep "same - in" — when you ought - a be  
 I just found me a brand - new box \_\_\_\_\_ of

C

mess - in',  
 chang - in',  
 match - es,  
 and now nowwhat's And some-one right is what he else — is right, — but knows, — you is get - tin' you ain't ain't got all — your best.  
 And what he

E♭ C

These Boots Are Made — For Walk - in', 'n' that's just what they'll do —

E♭ C N.C.

one of these days, these boots are gon - na walk all — o - ver you. 1,2 C 3 C

## THEY CALL THE WIND MARIA

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Brightly F

A - way out here they got a name for wind, and rain and fi - re.  
 fore I knew Ma - ri - a's name And heard her wail and whin-in'.  
 The rain is Tess, the fire is Joe, And They  
 I had a girl, and she had me, And the

Dm Gm7 C7 F C7 F

Call The Wind Ma - ri - a. Ma - ri - a blows the stars a - round, And sends the clouds a - fly - in.' Ma -  
 sun was al - ways shin - in'. But then one day I left my girl, I left her far be - hind me. And

Dm Am B♭maj7 C7 F Dm

ri - a makes the moun-tain sound Like folks were up there dy - in.' Ma - ri - a! Ma -  
 now I'm lost, so gol - durn lost, Not e - ven God can find me. Ma -

Am Dm Am Gm7 C7 1 F 2 F

ri - a! They Call The Wind Ma - ri - a! Be - ri - a! Ma -

Dm Am B♭ F C7 F

ri - a! Ma - ri - a! Blow my love to me!

A-31

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## THESE FOOLISH THINGS (Remind Me Of You)

Words by HOLT MARVELL  
 Music by JACK STRACHEY and HARRY LINK

**Slowly**

GABCE<sup>b</sup> Fm9 Bb7 Eb6 Cm7 GACE<sup>b</sup> F9 Bb7 Eb9 F#G#B#D#

A cig-a-rette that bears a lip-stick's tra-ces, An air-line tick-et to ro-man-tic plac-es, And still my heart has wings..

Ab C7 F7 Fm7 Bb7 Eb6 Cm7 Fm9 Bb7 Eb Cm

— These Fool-ish Things re-mind me of you. A tink-ling pia-no in the next a-part-ment, Those stumb-ling words that told you

F9 Bb7 Eb9 Ab C7 F9 Bb7 Eb D7 Gm7

what my heart meant, A fair-ground's paint-ed swings, — These Fool-ish Things re-mind me of you. You came,

Cm D9 Gm7 C9 Bb Gm7 Cm7 F7 Bb7 Bbdim

you saw, you con-quer'd me; When you did that to me, I knew some-how this

Fm Bb7 Eb6 Cm7 Fm9 Bb7 Eb6 Cm7 F9 Bb7

had to be. The winds of March that make my heart a danc-er, A tel-e-phone that rings but who's to an-swer?

Eb9 Abmaj7 C7 F9 Bb7 1 E<sup>b</sup> Fm7/B<sup>b</sup> 2 E<sup>b</sup>

Oh, how the ghost of you clings! These Fool-ish Things re-mind me of you. you.

## THEY DIDN'T BELIEVE ME

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Moderately Am7 D7 G Am7 D7

And when I told them how beau-ti-ful you are They Did-n't Be-lieve Me. They Did-n't Be -

G Em7 Am7 D7 Bm7 Em

lieve Me! Your lips your eyes, your cheeks, your hair Are in a class be-yond com-pare, you're the

Bm F#7 Bm E7 Am7 D7 G

love-li-est girl that one could see! And when I tell them And I cert-n'ly am goin' to tell them,

Am D7 G F9 E7 Am

— That I'm the man whose wife one day you'll be \_\_\_\_\_ They'll nev - er be - lieve me. —

D7 G Dm6 E7 Am7 D7 D7**9** G

— They'll nev - er be - lieve me — That from this great big world you've cho - sen me! —

## THEY SAY IT'S WONDERFUL

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Words and Music by  
**IRVING BERLIN**

**Slowly**

Gm7 Bbm6/D**b** C7 F/A Abdim7

(Annie:) They say that fall - ing in love is won - der - ful, \_\_\_\_\_ it's  
(Frank:) You'll find that fall - ing in love is won - der - ful, \_\_\_\_\_ it's

Gm7**b5** C7**9** C7 F(add9) F#dim Gm7

won - der - ful \_\_\_\_\_ (Annie:) so they say. \_\_\_\_\_ And with a  
won - der - ful \_\_\_\_\_ (Frank:) And with a

Bbm6/D**b** C7 F/A Abdim Gm7**b5** C7**9** C7

moon up a - bove, it's won - der - ful, \_\_\_\_\_ it's won - der - ful \_\_\_\_\_ (Annie:) so they you  
moon up a - bove, it's won - der - ful, \_\_\_\_\_ it's won - der - ful \_\_\_\_\_ (Frank:) And with a

F7 B**b** B**b**m F/A

tell me. \_\_\_\_\_ (Frank:) To leave your house some morn - ing, I and know with - out I nev - er  
tell me. \_\_\_\_\_

Am G#dim E7 Am Abm6

read it. I on - ly know they tell shout - me that love is grand, and  
warn - ing, you're stop - ping peo - ple that shout - ing that love is grand, and

Gm7 Bbm6/D**b** C7 Am7 D7**#5(b9)** D7 G7sus G9 Gm7

the to hold a man in your arms is won - der - ful, won - der - ful in ev - 'ry way, —  
thing that's known as ro - mance is won - der - ful, won - der - ful in ev - 'ry way, —

*C/Gb7b5* 1 EFAC Dm9 ABB DF F/A Abm6 2 F6 Dm7 Gm7 Gb7 F6

(Annie:) so they say. \_\_\_\_\_

## THEY'RE PLAYING MY SONG

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Unichappell Music, Inc. throughout the world

Words by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Disco tempo

C Am7 C Am7

Ho, ho, They're Play-ing My Song;— oh, yeah, They're Play-ing My Song— and when They're Play-ing My Song ev'-ry-bod - y's got-ta

Fmaj9 Em7 Am Am/G

sh, sh, sh. Don't say a word now, lis - ten to that sweet mel - o - dy. I'm

Am7/D D9 Am7/D D9 G7

hap - py to say, — in my own hum - ble way — ev - 'ry per - fect note of that was writ - ten by me.

C Am7 C Am7

Ah, ha, They're Play-ing My Song, — that ta - ble's hum - ming a - long. — That cou - ple half out the door — is com - ing back to hear

Fmaj9 G7 Em7 Am7

more — of my mu - sic. At first, I thought this place was a dive. — I

A♭ B♭9 C Am7 Dm9 Dm9/G C6

chose it in haste, — but they showed they got taste, — as long as They're Play - ing My Song.

B♭/C F Fmaj7 F C7/E Dm7

Who would have known, — nine months a - go, — I would give birth — at my pi - a - no. In

Am7/D D9 Am7 D9 G7

all hon - es - ty, — I've got to ad - mit, — I knew this song would be an in - ter - na - tion - al hit.

C Am7 C Am7

Ah, ha, they're play-ing my tune;— too bad it's end-ing so soon. — But when we all got - ta go — it's good to know that they'll be

Fmaj7 G7 Fmaj7 G7

play - ing, — oh, God, I'm pray - ing, — They'll be

Dm7 Dm7/G C6

play - ing, — They'll be play - ing my song. —

## THINK SUMMER

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250 West 57th Street, New York, NY 10019

Words and Music by PAUL EVANS  
and PAUL PARNES

Happily, with a lilt

G B7 C A7 G A7

You say you're feel - in' blue, don't know what to do, Life leaves you cold, You're bored and things just could-n't be  
Swim-min' at the beach, nib - blin' on a peach, Big roll - er-coast-ers and pa - rades with a feath - er-capped

D7 G B7 C (Spoken)

glum - mer, \_\_\_\_\_ Well, take your-self a walk, give your-self a talk, Blues begone! Come  
drum - mer, \_\_\_\_\_ Its nice to know they saved the nick - el lem - on-ade, Have a cup! Come

1 A7 G D7 G D7

on, now! Uh - huh, uh - huh, Think Sum - mer.

2 A7 G D7 G D7

up to it, now! Uh - huh, uh - huh, Think Sum - mer. \_\_\_\_\_ Sum - mer is a

G D7 G

hol - i - day when life slows way down, You've got the time to catch you a dream, \_\_\_\_\_

E♭7 A♭ A7

Sum - mer is a frame of mind, keep it a - round, You won't get

D7 C Am7 D7 G B7 C

old If you hold on and think a sum - mer scene, warm and ap - ple green, lov - ers ev - 'ry - where,

A7 G A7 D7 G

You're there, in love, yes, you're one of their num - ber, \_\_\_\_\_ And that's the nit - ty grit,

B7 C (Spoken) A7 G D7 G

when you think of it, Sum-mer's love! You've got it, now! Uh - huh, uh - huh, Think Sum - mer. \_\_\_\_\_

## THIS GIRL IS A WOMAN NOW

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Words and Music by VICTOR MILLROSE  
and ABE BERNSTEIN

Moderately

F G/F Edim/F F 3 F 3 3  
This girl walked in dreams, Play-ing in a world of her own. This girl was a

G/F Edim/F F 3 B♭ C  
child, Ex - ist - ing in a play-ground of stone. Then, one night her world was changed: -

B♭ C B♭ Am7 Dm7  
Her life and dreams were re - ar - ranged. — She would nev - er be the same — a -

C7sus C7 F B♭ Em7b5 A7 Dm Dm/C B♭ Csus  
gain. — This Girl Is A Wom-an Now; — She's learned. how to live.

F B♭ Am7 Dm Dm/C  
This Girl Is A Wom-an Now. — She's found out what it's all a - bout and she's

B♭maj7 Am7 Gm7 C7sus F B♭ F B♭ F  
learn - in', learn-in' to live. — This girl tast-ed

G/F Edim/F F G/F  
love, as ten - der as the gen - tle dawn. She cried a sin - gle tear,

Edim/F F B♭ C  
A tear-drop that was sweet and warm. Our hearts told us we were right, —

B♭ C B♭ Am7 Dm7 C7sus C7  
And on that sweet and vel - vet night. — A child had died, — a wom-an had been born. —

F B♭ Em7b5 A7 Dm B♭ C7 F B♭ Am7  
This Girl Is A Wom-an Now; — She's learned how to live. — This Girl Is A Wom-an Now. —

Dm Dm/C B♭maj7 Am7 Gm7 C7sus F D.S. and Fade  
She's found out what it's all a - bout and she's learn - in', — learn - in' to live. —

## THIRTY DAYS HATH SEPTEMBER

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Words and Music by SID JACOBSON  
and JIMMY KRONDES

Moderate Tempo

B♭ Cm7 F7 B♭ Gm Cm7 F7

Thir-ty Days Hath Sep-tem-ber, A-pril, June and No-vem-ber; But who needs to re-mem-ber? My days be-long to

B♭ E♭ B♭ Gm C7 F Gm C7 F

you. { I don't have to re-fer to the year's cal-en-dar, When each day is there just to  
It's one long hol-i-day, right from June, dar-ling, till May, For my whole life thru, won't you

Gm C7 1 F B♭ F7 2 F B♭ F7 B♭ Cm7 F7 B♭

show you how much I care. Thir-ty you. Thir-ty Days Hath Sep-tem-ber, A-pril, June and No-vem-ber; But who  
let me prove it to

Gm Cm7 1 F7 B♭ F7 2 F7 C9 F7 B♭

needs to re-mem-ber? My days be-long to you. Thir-ty days be-long to you. \_\_\_\_\_

## THIS CAN'T BE LOVE

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Rights on behalf of The Estate of Lorenz Hart  
administered by WB Music Corp.Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love be-cause I feel so well, no sobs, no sor-rows, no sighs; \_\_\_\_\_

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no diz-zy spell. My head is not in the skies, my heart does

F♯m7 B7 Em7 F13 E7♯5 A9 D7♭9 G

not stand still, just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G

Love be-cause I feel so well; but still I love to look in your eyes. \_\_\_\_\_

## **THE THIRD MAN THEME**

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Words by WALTER LORD  
Based on music composed and  
arranged by ANTON KARAS

### **Moderately**

The musical score shows two measures of music. The first measure begins with a C major chord (C, E, G) indicated by a Roman numeral I above the staff. The melody consists of eighth-note patterns: a pair of eighth notes followed by a sixteenth note, then another pair of eighth notes followed by a sixteenth note. The second measure begins with a G7 chord (G, B, D, G) indicated by a Roman numeral V7 above the staff. The melody continues with eighth-note patterns: a pair of eighth notes followed by a sixteenth note, then another pair of eighth notes followed by a sixteenth note.

**When a zith - er starts to play, You'll re-mem-ber yes - ter - day;** In its haunt-ing strain, Vi - en - na lives a - gain,

A musical score for a single melodic line. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The lyrics are: "Free and bright and gay In your mind a sud den gleam of a half for got ten dream Seems to slim mer when you". The first measure ends on a C chord, and the second measure ends on a G7 chord.

**Free and bright and gay.**      In your mind — a sud-den gleam      of a half — for-got-ten dream,      Seems to glim-mer when you

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of quarter notes and eighth notes. The lyrics are: "hear That Third Man Theme. Once a - gain there comes to mind Some - one that you left be - hind". The chords G7 and C are indicated above the staff.

**hear That Third Man Theme.** \_\_\_\_\_

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "Love that some - how did-n't last", "In that hap - py cit - y of the past.", "Does she still re - call the dream, That". The chords are marked above the staff: C and A7.

**Love that some - how did-n't last      In that hap - py cit - y of the past.      Does she still re - call the dream, That**

Dm A7 Dm G7 C  
ran ture as su- ppose When first she heard the haun ting Third Man Theme?

rain - ure so su - preme When first she heard the haunt-ing Third Man Theme?

THIS IS ALL I ASK

**THIS IS ALL I ASK**  
**(Beautiful Girls Walk A Little Slower)**

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Copyright Renewed

Words and Music by  
**GORDON JENKINS**

### **Moderately**

A musical score for a piano or voice. The key signature is one sharp (F#). The time signature is common time. The melody is in soprano clef. The lyrics are: "As I approach the prime of my life, I find I have the time of my life learning to enjoy at my leisure". The chords indicated above the staff are F, C7, F, and A♭dim7.

As I approach the prime of my life, I find I have the time of my life learn-ing to en - joy at my leis-ure -

Musical score for the first section of the solo, showing a melody line with various chords: C7, Gm, B♭m, F, D9, Gm, C7, and F. The melody consists of eighth and sixteenth note patterns. The measure ending with F has a fermata over the last note, and the measure ending with F has a measure repeat sign.

all the sim pla pleas uses And so I han pi ly can code This Is All I Ask this is all I need (Boy) Bea utiful

F Fmaj7 D7**b9** Gm7 C7**b9** F *3* Fmaj7 Dm7 Gm7 C7 E7 Fmaj7 F  
 girls walk a lit-tle slow-er when you walk by me.  
 men speak a lit-tle soft-er when you speak to me.  
*Lin-ger-ing sun-sets stay a lit-tle long-er with the lone - ly*

Bm7 E7 Am7 D7 G7  
sea. Children ev'-ry-where, when you shoot at bad men, shoot at me. Take me to that strange, en-chant-ed land

C7 C7<sup>#5</sup> C7 F Fmaj7 D7<sup>b9</sup> Gm7 C7<sup>b9</sup> F  
grown-ups sel-dom un-der - stand, Wan- der-ing rain-bows leave a bit of col-or for my heart to own, Stars in the

Fmaj7 Dm7 Gm7 C7 E7 Fmaj7 F A7<sup>b9</sup> B<sup>b</sup> E7 Am  
sky make my wish come true be-fore the night has flown, And let the mu-sic play as long as there's a song to

D7<sup>#5</sup> Gm7 C9 1 F 2 F6  
sing And I will stay young - er than spring. (Girl) Soft-spok-en spring.

## THIS LAND IS YOUR LAND

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and 1970 Ludlow Music, Inc., New York, NY

Words and Music by  
WOODY GUTHRIE

Moderately Bright

C G D7  
This Land Is Your Land \_\_\_\_ This land is my land \_\_\_\_ from Cal - i - for - nia \_\_\_\_

G G7 C G  
to the New York is - land \_\_\_\_ From the red wood for - est \_\_\_\_ to the Gulf Stream wa - ters; \_\_\_\_

D7 1-3 G TO VERSES 4 G Am7 G  
This land was made for you and me. \_\_\_\_ me. \_\_\_\_

### VERSE

G7 C G  
As I was walk - ing \_\_\_\_ that rib - bon of high - way \_\_\_\_ I saw a -  
I've roamed and ram - bled \_\_\_\_ and I fol-lowed my foot - steps \_\_\_\_ to the spark - ling  
When the sun comes shin - ing \_\_\_\_ and I was stroll - \_\_\_\_ and the wheat - fields

D7 G G7 C  
bove me \_\_\_\_ that end - less sky - way \_\_\_\_ I saw be - low me \_\_\_\_ that gold - en  
sand of \_\_\_\_ her dia - mond de - serts \_\_\_\_ And all a - round me \_\_\_\_ a voice was  
wav - ing \_\_\_\_ and the dust clouds roll - ing \_\_\_\_ As the fog was lift - \_\_\_\_ ing \_\_\_\_ a voice was

G D7 G G7  
val - ley \_\_\_\_ This land was made for you and me. \_\_\_\_ This Land Is  
sound - ing \_\_\_\_ This land was made for you and me. \_\_\_\_  
chant - ing \_\_\_\_ This land was made for you and me. \_\_\_\_

# THIS MAGIC MOMENT

**Words and Music by DOC POMUS  
and MORT SHUMAN**

## **Moderately**

This Mag - ic Mo - ment, \_\_\_\_\_ so dif - f'rent and so new was like an - y  
 oth - er \_\_\_\_\_ Un - til I kissed you. \_\_\_\_\_ And then it hap - pened. \_\_\_\_\_ It  
 took me by sur - pris'e. I knew that you felt it, too \_\_\_\_\_ By the look in your eyes, \_\_\_\_\_ Sweet-er than \_  
 wine, \_\_\_\_\_ Soft-er than a sum-mer night. \_\_\_\_\_ Ev - 'ry-thing I want I have \_\_\_\_\_ When - ev - er I  
 hold you tight. \_\_\_\_\_ This Mag - ic Mo - ment, \_\_\_\_\_ while your lips are close to mine, Will last for -  
 ev - er, \_\_\_\_\_ For - ev - er, till the end \_\_\_\_\_ of \_\_\_\_\_ time. \_\_\_\_\_ Oh. \_\_\_\_\_  
 Oh. \_\_\_\_\_  
 N.C. | 2 F7  
 This Mag - ic Oh. \_\_\_\_\_ Bb

## THIS NEARLY WAS MINE

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**Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS**

Slowly

Browny

E♭ Fm7 E♭/G E♭ B♭/D D♭dim7

One dream in my heart, \_\_\_\_\_ One love part - to ner be in  
 One girl for my dream, \_\_\_\_\_ One part - to ner be in

A♭/C A♭m/C♭ E♭/B♭ Cm6/A A♭ A♭m E♭

liv - ing for, \_\_\_\_\_ One love to be liv - ing for This  
 par - a - dise, \_\_\_\_\_ This prom - ise of par - a - dise This

Fm7 E♭ A♭ E♭7 A♭

Near - ly Was Mine. \_\_\_\_\_ Close to my heart she came \_\_\_\_\_  
 Near - ly Was Mine. \_\_\_\_\_

On - ly to fly a - way, — On - ly to fly as day

flies from moon - light Now, now I'm a -

E♭/G E♭ B♭/D D♭dim7 A♭/C 3 A♭m/C♭ E♭

lone, — Still dream - ing of par - a - dise. — Still

Cm6/A A♭maj7 3 Cm6/A E♭/B♭ Fm7/B♭ E♭

say - ing that par - a - dise — Once near - ly was mine. —

## THOSE WERE THE DAYS

TRO - © Copyright 1962 (Renewed) and 1968 Essex Music, Inc., New York, NY

Words and Music by  
GENE RASKIN

**Freely**

Am Am6 Am7 Am6 A7 Dm Dm6

Once up - on a time there was a tav - ern, Where we used to raise a glass or two. Re -  
Then the bu - sy years went rush - ing by us, We lost our star - ry no - tions on the way.  
3,4. (See additional lyrics)

Dm Dm6 Am7 Am6 B B7 E E7 5 E7

mem - ber how we laughed a - way the ho - urs, And dreamed of all the great things we could do? } If by chance I'd see you in the tav - ern, We'd smile at one an - oth - er and we'd say: } Those Were The

**Moderately**

Am Dm G G7

Days, my friend, — We thought they'd nev - er end, — We'd sing and dance for - ev - er and a

C Dm Am

day; We'd live the life we choose, — We'd fight and nev - er lose, — For we are

E7 Am A7

young and sure — to have our way. La la

Dm E7 1,2,3 Am 4 Am

la la la la Those Were The Days, Oh Yes, Those Were The Days. — Days. —

### Additional Lyrics

3. Just tonight I stood before the tavern,  
Nothing seemed the way it used to be.  
In the glass I saw a strange reflection.  
Was that lonely fellow really me?  
(Chorus)

4. Through the door there came familiar laughter,  
I saw your face and heard you call my name.  
Oh, my friend, we're older but no wiser,  
For in our hearts the dreams are still the same.  
(Chorus)

**THIS WILL BE**  
 (An Everlasting Love)

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 Words and Music by MARVIN YANCY  
 and CHUCK JACKSON

Moderately Bright

A F#m Bm7 E7 A F#m Bm7 E7

This Will Be I'm so glad an ev-er - last-ing love, — This Will Be I'm so glad that the one I've wait-ed for. —  
 he found me in time. — he rec-ti-fied my mind. —

A F#m Bm7 E7 1 C#m C F E7 2 C#m C

This Will Be the first time an-y-one has loved me. — Oh! —  
 This Will Be an ev-er-last-ing love for me,

F G C Am Dm7 G7 C Am Dm7 G7

Oh! Lov-ing you is some kind of won-der-ful, — be-cause you've shown me just \_ how much you care.

C Am Dm7 G7 C Am Dm7 G7

You've giv-en me the thrill of a life - time and made me be - lieve you've got more thrills to spare, oh!

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

This Will Be an ev-er last-ing love, — Oh, yes it will, now. —

Dm7 Em7 Dm7

You've brought a lot of sun-shine in - to my life, You've filled me with hap-pi-ness — I —

Em7 Dm7 Em7 Dm7

nev - er knew. You gave me more joy than I ev-er dreamed of and no one, no one can

G7 C Am Dm7 G7 C Am Dm7 G7

take the place of you. — This Will Be you and me. Yes sir - ree, e-ter-nal-ly

C Am Dm7 G7 C Am

Hug-ging and squeez-ing and kiss-ing and pleas-ing to - geth-er for - ev - er thru rain or what ev - er. This Will Be

Dm7 G7 C Am Dm7 G7 Repeat and Fade

you and me. So long as I'm liv-ing my love I'll be giv-ing to you. I'll be serv-ing 'cause you're so de-serv-ing.

## THOU SWELL

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Words by LORENZ HART  
 Music by RICHARD RODGERS

**Slowly**

B♭7 F9 B♭7 F9 B♭7 F9 B♭7 E♭6 B♭9

Thou Swell! feel Thou so wit - ty! in Thou a sweet! hut Thou grand! two; Wouldst Two kiss rooms me and

E♭6 B♭9 E♭6 B♭9 E♭ G♭dim7 B♭7/F C/E F B♭/D

pret - ty? Wouldst hold my hand? Both thine eyes are cute too; What they do lot to  
kitch - en I'm sure would do; Give me just a plot of, not a a lot of

E♭maj7 1 E♭6 E♭/G G+ A♭6 G7 Cm7 F7 B♭7 F9

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

land,

2 C+ C7 F7 B♭7 E♭

And Thou Swell! Thou wit - ty! Thou grand!

## THREE COINS IN THE FOUNTAIN

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Words by SAMMY CAHN  
 Music by JULE STYNE

**Moderately**

E♭ Fm7 B♭7 Fm7 B♭7 E♭ Cm7 F7

Three Coins In The Foun-tain, Each one seek-ing hap-pi - ness, Thrown by three hope-ful lov - ers,  
 Three hearts in the foun-tain, Each heart long-ing for its home, There they lie in the foun-tain

A♭m6 B♭7 1 E♭ 2 E♭ A♭ E♭ A♭m Fm7 B♭7 b5

Which one will the foun-tain bless? Some-where in the heart of Rome. Which one will the foun-tain bless? Which one will the foun-tain bless?

E♭ Fm7 B♭7 Fm7 B♭7 E♭ Cm7 F7

Three Coins In The Foun - tain, Through the rip - ples how they shine Just one wish will be grant - ed

A♭m6 B♭7 E♭ E♭9 A♭ Fm7 Fm7/B♭ E♭

One heart will wear a val - en - tine. Make it mine! Make it mine! Make it mine!

# THREE LITTLE FISHIES

(Itty Bitty Poo)

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Words and Music by  
SAXIE DOWELL

**Brightly**

1. Down in the meadow in a lit - tle bit - ty pool. Swam Three Lit - tle Fish - ies and a ma - ma fish - ie too.  
2. "Stop," said the ma - ma fish - ie, "Or you will get lost." The Three Lit - tle Fish - ies did - n't wan - na be \_ bossed. The  
3,4. (See additional lyrics)

"Swim" said the ma - ma fish - ie, "Swim if you can," And they swam and they swam all o - ver the dam.  
Three Lit - tle Fish - ies went \_ off on a spree, And they swam and they swam right out to the sea. \_

Boop boop dit - tem dat - tem what-tem Chu! Boop boop dit - tem dat - tem what-tem Chu!  
Boop boop dit - tem dat - tem what-tem Chu! Boop boop dit - tem dat - tem what-tem Chu!

Boop boop dit - tem dat - tem what-tem Chu! And dey fam and dey fam all o - ver de dam.  
Boop boop dit - tem dat - tem what-tem Chu! And dey fam and dey fam all ite out to de fee. \_

*Additional Lyrics*

3. "Whee!" yelled the little fishies, "Here's a lot of fun,  
We'll swim in the sea till the day is done."  
They swam and they swam and it was a lark,  
Till all of a sudden they met a SHARK!  
(To Chorus)

4. "Help!" cried the little fishies, "Gee! look at all the whales!"  
And quick as they could they turned on their tails.  
And back to the pool in the meadow they swam,  
And they swam and they swam back over the dam.  
(To Chorus)

# THE THRILL IS GONE

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Words by LEW BROWN  
Music by RAY HENDERSON

**Slowly**

The Thrill Is Gone! \_ The Thrill Is Gone! \_ I can see it in your eyes, I can hear it

in your sighs, feel your touch and re - al - ize The Thrill Is Gone. The nights are cold \_

for love is old, \_ love was grand when love was new, birds were sing - ing,

skies were blue. Now it don't ap - peal to you, The Thrill Is Gone. This is the end, so

why pre - tend and let it lin - ger on. \_ The Thrill Is Gone! \_

A-32

T-80

## TILL I WALTZ AGAIN WITH YOU

671

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Words and Music by  
SIDNEY PROSEN

**Slowly**

Till I Waltz A-gain With You F C7 F C7 F#dim C7 If my dreams should all come

F Gm7 G#dim7 F C7 F true, You'll be wait-ing for my arms; Till I kiss you once a - gain keep my love locked in your

C7 F#dim7 C7 Gm7 E♭m6 C7 F Gm7 G#dim7 F heart, Dar - ling I'll re-turn and then we will nev - er have to part. Though it may

B♭ F C7 F F7 B♭ break \_\_\_\_ your heart and mine, \_\_\_\_ the min - ute when it's time to go, \_\_\_\_ re-mem - ber, dear, \_\_\_\_ each word di -

F G7 C7 F C7 F vine \_\_\_\_ that meant I love you so. Till I Waltz A-gain With You, just the way we are to -

C7 F#dim7 C7 Gm7 E♭m6 C7 F B♭ F night, I will keep my prom - ise true, for you are my guid - ing light.

## TILL WE MEET AGAIN

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E 67

A♭ E♭7 Smile the while you kiss me sad a - dieu. When the clouds roll will  
Wed ding bells will ring so mer - ri - ly, ev - 'ry tear will will

A♭ D♭ A♭ F7 by, I'll come to you. so Then the skies will seem more blue. me  
be a mem - o - ry. so wait and pray each night for me

B♭7 1 E♭7 2 A♭ Down in We lov - er's lane my dear ie, gain.

# **TIGER RAG**

**(Hold That Tiger)**

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Fast

G

Where's that Ti - ger! Where's that Ti - ger! Where's that

D7

Ti - ger! Where's that Ti - ger! Hold that Ti - ger!

G

Hold that Ti - ger! Hold that Ti - ger! Choke him, poke him,

D7 G

kick him and soak him! Where's that Ti - ger? Where's that

G7 C

Ti - ger? Where, \_\_\_\_\_ oh where — can he be? \_\_\_\_\_

C<sup>#</sup>dim7 G E7 A7

Low or High - brow, they all cry now: "Please play that

D7

Ti - ger Rag \_\_\_\_\_ for me." \_\_\_\_\_

1 G | 2 G

Ti - ger Rag \_\_\_\_\_ for me." \_\_\_\_\_

## **TICKET TO RIDE**

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

### **Moderate Rock Tempo**

F#m E7 1 A 2 A

She's got a Tick-et To Ride, — but she don't care! — She — I

D7 E

don't know why she's rid - in' so high, — she ought-ta think twice; she ought-ta do right by me. Be -

D7 E

fore she gets to say - in' good - bye — she ought-ta think twice, she ought-ta do right by me.

A

1. I think I'm gon-na be sad, — I think it's to - day yeah! — The  
2. She said that liv - ing with me — is bring-in' her down yeah! — For

Bm7 E7 F#m

girl that's driv-ing me mad — is go-ing a - way. Yeah! — Oh, she's got a Tick-et To Ride, —  
she would nev - er be free — when I was a - round. Yeah! —

D7 F#m G F#m

She's got a Tick - et To Ri - hi - hide. — She's got a Tick - et To Ride. —

E7 1 A 2 A

but she don't care! — I — My ba - by don't care!

Repeat and Fade

## TILL

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Words by CARL SIGMAN  
Music by CHARLES DANVERS

Moderately

D F#m Em7 A7

Till the moon de-serts the sky Till all the seas run dry Till then I'll wor - ship you.

G Em6 A9 Dmaj7 D6 Em7 E9 A7

Till the tro - pic sun grows cold Till this young world grows old My dar - ling I'll a - dore you.

D F#m G E9 A7

You are my rea - son to live All I own I would give just to have you a - dore me.

D F#m Em7 A9 D

Till the riv - ers flow up - stream Till lov - ers cease to dream Till then I'm yours, be mine.

B-35  
T-90

# A TIME FOR US

(Love Theme)

Copyright © 1968 by Famous Music Corporation

Words by LARRY KUSIK and EDDIE SNYDER  
Music by NINO ROTA

Slowly and expressively

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the vocal line. Chords are indicated above the staff at the beginning of each measure.

**Chords:**

- Staff 1: Dm/F, Eb, Bb/D, Cm, Gm
- Staff 2: Dm/F, Eb, Cm, Dm, Gm, Dm
- Staff 3: Gm, Bb, F, Cm, Gm, Ab
- Staff 4: Eb, Dm, Gm, Dm/F, Eb, Bb/D
- Staff 5: Cm, Gm, Dm/F, Eb, Cm
- Staff 6: Dm, Gm, Dm, 1 Gm, 2 Gm

**Lyrics:**

A Time For Us some day there'll be when chains are torn by cour-age born of a love that's free. A time when dreams so long de nied can flour ish as we un - veil the love we now must hide. A Time For Us at last to see a life worth while for you and me. And with our love through tears and thorns we will en - dure as we pass sure ly through ev 'ry storm. A Time For Us some - day there'll be a new world, a world of shin - ing hope for you and me. A Time For me.

# TIME AND TIDE

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Words and Music by BASIA TRZETRZELEWSKA  
and DANNY WHITE

Moderately

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the vocal line. Chords are indicated above the staff at the beginning of each measure.

**Chords:**

- Staff 1: G, Dm7, C, F7, Em7
- Staff 2: A7, D7
- Staff 3: G, Em7 F, G/C, G, Em7 F, G/C, G
- Staff 4: G, Em7 F, G/C, G
- Staff 5: Em7 F, G/C, G
- Staff 6: Em7 F, G/C, G

**Lyrics:**

It's hard for me to stop my heart. Love nev - er knows when the time is right. I don't want to hurt never felt like this before. I know this is spe cial, worth waiting for. Let life take its course. — an - y-bod - y, but can't help lov in' you. — I — Oh. — We've got time, oh ba-by, there's no rush. It's gon-na be a bet-ter day for us. Hang on, and I will wait for you. Our love will al ways stay as good as new. Time And Tide, noth-ing and no

F7 Em7 A 1 D7

— one can stop us now. — For bet-ter, for worse this time I'm sure it's gon-na last. — Whoa, — yeah, —

To Next Strain | 2 D.S. al Coda 2 G Dm7 C

— yeah. — Gon-na last for-ev - er. — How can I stop my heart? — Love nev-er knows.

F7 Em7 A D7 D.S. al Coda 1

— when the time is right. — We don't want to hurt an - y- bod-y; don't want to make them cry. —

**CODA 1**

Bm7 E7 Am7 D7 Bm7 E7

- ways stay as good as new. —

D.S.S. al Coda 2

Am7 Bm7 Cmaj7 C/D

It's a mat-ter of time, — on - ly a mat-ter of time; — it's a mat-ter of...

**CODA 2**

G/E G/F# G/C G/D G

I will wait for you. —

## TO LOVE SOMEBODY

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Words and Music by BARRY GIBB  
and ROBIN GIBB

Moderately

A Bm D A

There's a light, brain a cer-tain kind of light I see your face a-gain; that nev - er shone on me. I know my frame of mind.

G A E D7 A

I want my life to be — lived with you, — lived with you. There's a way, You ain't got to be so blind, — and I'm blind, — so ver - y blind. I'm a man,

Bm D A G

ev'-ry-bod-y say, to do each and ev'-ry lit-tle thing. But what does it can't you see what I am? I live and I breathe for you. But what good does it

A E D7 § A

bring do if I ain't got you, — ain't got? You don't know — what it's like, —

E D A E

ba - by, you don't know — what it's like — To Love Some - bod - y, To Love Some -

D 1 A D 2 A E D.S. and Fade

bod - y the way — I love you. In my love you.

## THIS DIAMOND RING

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Copyright Renewed

Words and Music by AL KOOPER,  
IRWIN LEVINE and BOB BRASS

Moderately

C E♭ F Cm

Who wants to buy \_\_\_\_\_ This Dia - mond Ring? \_\_\_\_\_ She And  
This stone is gen - u - ine like love should be.

C E♭ F D♭7

took it off her fin - ger, now it does - n't mean a thing. \_\_\_\_\_  
if your ba - by's tru - er than my ba - by was to me.

G♭ B♭m E♭m G♭ E♭m G♭ B♭m

This Dia - mond Ring does - n't shine for me an - y - more, — And This Dia - mond Ring does - n't can be  
This Dia - mond Ring can be some be some - one whose love is true,  
This Dia - mond Ring some - one whose love is true,

E♭m G♭ G♭+ E♭m B♭m E♭m B♭m A♭m7

mean what it meant be - fore, — So if you've got some - one whose love is true,  
dreams that are com - ing true, — And then your heart won't have to break like mine did,

D♭7 G♭ G G7 Dm7 G7

— let it shine for you. \_\_\_\_\_  
if there's love be - hind it.

C E♭ F Cm Repeat and Fade

Who wants to buy \_\_\_\_\_ This Dia - mond Ring? \_\_\_\_\_

## TIME PASSAGES

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Words and Music by AL STEWART  
and PETER WHITE

Moderately  $\frac{2}{4}$

E♭ B♭/E♭ Gm A♭ B♭

It was late in De - cem - ber. The sky turned to snow. — All 'round, the day was  
I'm not the kind to live in the past. — The years run too short and the  
pic - ture is chang - ing. Now you're part of a crowd. — They're laugh - ing at some - thing. The

Cm B♭ A♭ Eb B♭/E♭ Gm A♭ B♭

go-ing down slow. Night, like a riv - er, be - gin - ning to flow. — I felt the beat of my mind.  
days - too fast. The things you lean on are things that don't last. — Well it's just now and then my line -  
mu - sic's loud. A girl comes towards you, you once used to know. — You reach out your hand, but you're all —

Cm B♭ A♭ E♭ B♭/E♭ A♭/E♭ E♭ B♭ Cm F

— go drifting in - to Time Pas - sag - es. Years go fall - ing in the fad-ing light. —  
 — gets cast in - to these Time Pas - sag - es. There's something back there that you left be - hind. — Oh, —  
 — a - lone in those Time Pas - sag - es. I know you're in there; you're just out of sight. — Oh, —

E♭ B♭/E♭ A♭/E♭ B♭ A♭ Gm B♭ E♭ B♭/E♭

Time Pas - sag - es. } Buy me a tick - et on the last train home to - night. —

To Coda ① 1 Gm7 2 Gm7 A♭ C♭

A♭/E♭ E♭ B♭ Well, Hear the ech - oes and

A♭m6/C♭ E♭ C♭ A♭m6/C♭ Cm F

feel your-self start-ing to turn. — Don't know why - you should feel — that there's some-thing to learn. —

E♭ B♭/E♭ A♭/E♭ E♭ B♭ Gm7 A♭/B♭ D.S. al Coda

It's just a game - that you play. Well, the

**CODA**

Gm7 A♭/B♭ E♭ B♭/E♭ A♭/E♭ E♭ B♭ Gm7 A♭/B♭ Repeat and Fade

### TINY BUBBLES

Copyright © 1966 Granite Music Corp.

Words and Music by  
LEON POBER

Moderately

F C7

(English) Ti - ny Bub - bles in the wine Make me hap - py Make me feel  
 (Hawaiian) HU - A LI - KA WAINA AU HAU - O - LI I KA WA AU

F F7 B♭ B♭m

fine. Ti - ny Bub - bles Make me warm all o - ver With a  
 INU HU - A LI - KA WAU HA - A - WI HOI - HOI A I -

F C7 F Fine B♭

feel - in' that I'm gon - na love you till the end of time. 1. So, here's to that gol-den moon And  
 I - NI NU - I I KA WA AU NA - NA IA O - E. 2. So, here's to that gin-ger lei I PO I

F B♭m G7 1 C7 2 C7 D.S. al Fine

here's to the sil - ver sea; And most - ly, here's a toast to you and me. Ti - ny  
 give to you to - day; And here's a kiss that will not fade a - way. Ti - ny  
 NU HO' - O-MA HALOKA' - UA, I KO KA' - UA A - LO - HA MAU LOA. HU - A LOA. HU - A

## TO BE WITH YOU

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By ERIC MARTIN and DAVID GRAHAME

**Moderately**

C#m                    E                    A(add9)                    E                    C#m                    E

Hold on, lit - tle girl. Show me what he's done to you. Stand up, lit - tle girl. A  
Build up your con - fi - dence so you can be on top for once. Wake up. Who cares a - bout A

A(add9)                    E                    A(add9)                    E                    A(add9)                    E

bro - ken heart can't be that bad. When it's through, it's through. Fate will twist the both of you. So  
lit - tle boys that talk too much? I've seen it all go down. The game of love was all rained out. So

D                    B                    E                    A                    B                    E                    A

come on, ba - by, come on o - ver. Let me be the one to show - you. } I'm the one who wants To  
come on, ba - by, come on o - ver. Let me be the one to hold - you. } I'm the one who wants To

B                    E                    A                    B                    E                    A

Be With You. Deep in - side I hope you'll feel it, too. Wait-ed on a line of

B                    E                    A                    B                    E                    B                    E

greens and blues just to be the next To Be With You. Be With You.

A(add9)                    C#m                    G

Why be a - lone when we can be to - geth - er, ba - by? You can make my life worth - while.

E                    A                    B                    E                    A                    B                    E

I can make you start to smile.

A                    B                    C#m                    E                    A                    B                    E

When

A(add9)                    E                    A                    E                    D

it's through, it's through. And fate will twist the both of you. So come on, ba - by, come on o - ver.

B                    G                    C                    D                    G                    C

Let me be the one to show you. I'm the one who wants To Be With You. Deep in - side I hope you'll

D                    G                    C                    D                    Em                    G                    C

feel it, too. Wait-ed on a line of greens and blues just to be the next To

Be With You.

I'm the one who wants To Be With You. Deep in-side I hope you'll

feel it, too. Wait-ed on a line of greens and blues just to be the next To

Be with you, just to be the next To Be With You. Ooh.

## TOGETHER FOREVER

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Words by TOM JONES  
Music by HARVEY SCHMIDT

Moderately

A man and a wom-an are meant for each oth-er, Are meant for each oth-er, As

hon-or and cher-ish, For sak-ing all oth-ers, For sak-ing all oth-ers, I

hus-band and wife. From this mo-ment for-ward, I prom-ise to love thee, I

of-fer my heart. For rich-er, For poor-er, To love and to com-fort, I

prom-ise to love com-fort the rest of my life. To geth-er For ev-er, for

love and to com-fort Till death do my us life.) To geth-er For ev-er, for

ev-er to geth-er, For this is the prom-ise you give. To

geth-er For ev-er, for ev-er to geth-er, Through all of the sor-row and

hap-pi-ness, To geth-er as long as you live. To live.

## TILL THE END OF TIME

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Based on Chopin's Polonaise  
Words and Music by BUDDY KAYE  
and TED MOSSMAN

Slowly E♭/B♭ B♭ F7 E♭/B♭ B♭ E♭/B♭ B♭

Till The End Of Time, Long as stars are in the blue, Long as there's a spring, a bird to sing I'll

Fm G7 Cm G7 Cm♯5 Cm G7 Cm♯5 Cm

go on lov-ing you Till The End Of Time. Long as ros-es bloom in May

— My love for you will grow deep-er with ev-'ry pass-ing day. Till the wells run dry — And each

E♭/B♭ B♭ E♭/B♭ B♭ Fm G7 Cm Cm9

moun-tain dis-ap-pears, I'll be there for you, to care for you through laugh-ter and through tears, So take my heart in sweet sur-

E♭m B♭ G7♭9 G7 Cm7 F7 E♭dim B♭

ren-der And ten-der-ly say that I'm the one you'll love and live for Till The End Of Time.

## TILL WE TWO ARE ONE

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Copyright Renewed

Words by TOM GLAZER  
Music by LARRY and BILLY MARTIN

Slowly with expression

F Dm7 Gm7 C7 Gm7 C7 F F7 B♭maj9 Gm7

Take my lips and give me yours Take my arms and give me yours Take my heart and give me yours

G7 Gm7 C7 F Dm7 Gm7 C7 Gm7 C7 F

Till We Two Are One Just one kiss, if we should dare Just one love for us to share

F7 B♭maj9 Gm7 C7 F Gm7 C7 F Dm7 Gm7 C7

Just one ec-sta-cy is there Till We Two Are One There could be heav-en-ly dreams we take and

F Gm7 C7 F Dm7 G7 Gm7 C7 F Dm7 Gm7 C7

give for thrill-ing-ly, will-ing-ly moments that we live for Take my love and give me yours

Gm7 C7 F F7 B♭maj9 Gm7 C7 1 F Gm7 C7 2 F

Take my life and give me yours Take my soul and give me yours Till We Two Are One. One

## TO EACH HIS OWN

Copyright © 1946 (Renewed 1973) by Paramount Music Corporation

Words and Music by JAY LIVINGSTON  
and RAY EVANS

*A-3,  
T-30*

Broadly Eb

A rose must re - main with the sun and the rain or its love - ly prom - ise won't come true. To good is a song if the words just don't be - long and a dream must be a dream for two. No

Bb7 Fm7 Bb7 1 Eb 2 Fm7 Bb7 Eb6 Eb7 3

Each His Own, To Each His Own And my own is you. What For me there's you: If A

Ab Gm7 C7 Gm7 C7 F 3

flame is to grow there must be a glow, To o - pen each door there's a key. I need you I know I

F7 Fm7 Bb7#5 Eb 3 3 3 3

can't let you go, Your touch means too much to me. Two lips must in - sist on two more to be kissed or they'll

Fm7 Bb7 Fm7 Bb7 Fm7 Bb7 Bb7#5 Eb6

nev - er know what love can do. To Each His Own, I've found my own one and on - ly you.

## TO LOVE AGAIN

Copyright © 1955, 1956 Shapiro, Bernstein & Co., Inc. - Film Division, New York and Ned Washington  
Copyright RenewedBased on Chopin's E Flat Nocturne  
Words by NED WASHINGTON  
Music by MORRIS STOLOFF and GEORGE SIDNEY

Moderately

No heart should in re - fuse love, how luck - y are the ones who is  
live in the past dear For you - and me the die is

Gm C7 A7 Dm Fdim7 F  
choose cast love dear and But if we love should last, love dear } We have the

To Coda ⊕ C7 F G G7  
right To Love A - gain. In a world full of fa - ces so

Bb Bbm F F#dim7 G  
few ev - er find their pla - ces in man - y ca -

Am Dm7 G9 C7sus C7 D.S. al Coda  
ses Hearts have lost their way Don't

CODA ⊕ F gain.

## TOGETHER WHEREVER WE GO

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Words by STEPHEN SONDEHIM  
 Music by JULE STYNE

Music score for 'TOGETHER WHEREVER WE GO' featuring lyrics and chords:

Quickly B♭ Cm7 F7 B♭ Cm7 F7 B♭ C7  
 Wher - ev - er we go, — What - ev - er we do. — We're gon - na go through it to -

F7 B♭ Cm7 F7 B♭ Cm7 F7 B♭ C7  
 geth - er. — We may not go far, — But sure as a star. — Wher - ev - er we are,

C7 Fdim7 F7 B♭m C7b9 Fm D♭7  
 — it's to - geth - er — Wher - ev - er I go. — I know he goes. — Wher -

G♭ A♭7♯5 D♭ C♭ B♭m6  
 ev - er I go, — I know she goes. — No fits, no fights, no feuds and no e - gos.

C7 F7 B♭ Cm7 F7 B♭ Cm7  
 — A - mi - gos, — To - geth - er! — Through thick and through thin, — All out or all in,

F7 B♭ Gm7 Am7b5 D7 Gm Gm(maj7)  
 — And wheth - er it's win - place or show, — With you for me and me for you, We'll

Gm7 C7 B♭6 Cm7 F9 B♭  
 mud - dle through - what ev - er we do — To - geth - er, Wher - ev - er We Go!

TOO FAT POLKA  
(She's Too Fat For Me)

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 Copyright Renewed

By ROSS MacLEAN and ARTHUR RICHARDSON

Bright Polka Tempo

Music score for 'TOO FAT POLKA' featuring lyrics and chords:

G7 C C#dim7 G7  
 Oh! I don't want her, you can have her, she's too fat for me She's too fat for me

C G7 C F6  
 She's too fat for me I don't want her, you can have her, please do that for me She's too fat,

G7 C G7 C F F#dim7 C C#dim7  
 she's too fat she's too fat for me I get diz - zy, — She's a two - some, — I get num - bo — When I'm If she'd

Dm7 G7 C G7 C  
 dan - cing \_\_\_\_\_ With my Jum - Jum - Jum - bo } I don't want her, you can have her, she's too fat for  
 lose some \_\_\_\_\_ I would like her more - some }  
 me She's too fat for me She's too fat for me I don't want her, you can have her,  
 she's too fat for me She's too fat, she's too fat she's too fat for me. Oh! me.  
 1 C Cdim7 2 C

## THE TOUCH OF YOUR LIPS

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Words and Music by  
 RAY NOBLE

Slowly and expressively

C7 3 C6 G7#5 C6 G9#5 C 3  
 The Touch Of Your Lips up on my brow; Your lips that are cool  
 C6 Em Gm6 A7b9 A7 Dm7b5 G7 3  
 and sweet; Such ten der ness lies in their  
 C/E Am Am/G F#m7b5 E/B B9 E  
 soft ca - ress, my heart for gets to beat.  
 G7 F/G Fm/G C 3 C6 G7#5 C6 G9#5  
 The touch of your hands up on my head, The  
 C 3 C6 Em Gm6 A7#5(b9) A7b9 A7b5 A7 Dm7b5  
 love in your eyes a - shine; And now at last  
 C/G 3 Am D13 3 Dm7b5 G7b9  
 the mo - ment di - vine, The Touch Of Your Lips on  
 1 C F6/C Fm6/C C/G F#dim7/G G9 N.C. 2 C F/C Fm/C C9/6  
 mine. The mine.

## TOBACCO ROAD

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Words and Music by  
JOHN D. LOUDERMILK

Moderately, with a back beat

Cm Bb Cm Bb Cm Bb Cm Bb Cm Bb  
I was born\_ in a dump\_ Ma-ma died\_ and dad-dy got drunk Left me here\_ to  
Gon-na leave\_ get a job\_ With the help\_ and the grace from a-bove Save some mon-ey get

Cm Bb Cm Bb Cm Bb Cm Bb Cm Bb  
die or grow\_ in the mid-dle of To - bac - co Road Wo wo wo  
rich I know\_ Bring it back\_ to To - bac - co Road Wo wo wo

Cm Bb Cm Bb Cm Bb Cm Bb Cm Bb  
Grew up in\_ a rust-y shack\_ All I had was hang-in' on my back, On - ly you \_ know  
Bring dy-na-mite and a crane\_ Blow it up start all o - ver a - gain Build a town\_ be

Cm Bb Cm F7  
how I loathe\_ This place called To - bac - co Road but it's home  
proud to show\_ Give the name To - bac - co Road but it's home } The on - ly

C7 F7 Bb F7 Bb F7 Bb F7 Bb F7  
life I've ev - er known { On - ly you know how I loathe.  
I de - spise you 'cos you're filth-y } But I love\_ you { To - bac - co  
'cos you're home.

1 Cm Bb Cm Bb Cm Bb Cm A♭7 Cm Bb Cm Bb Repeat and Fade  
Road. 2 Cm A♭7 Cm Bb Cm Bb

## TOGETHER

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Stephen Ballantine Music Publishing Company

Words and Music by B.G. DeSYLVA,  
RAY HENDERSON and LEW BROWN

Moderately slow

F C7 C7♯5 F D7  
We strolled the lane, To - geth - er Laughed at the rain, To - geth - er Sang love's re -

Gm G7 Gm7 Gm7♭5 C7♭9 F  
frain, To - geth - er. { And we'd both pre - tend it would nev - er end. One day we  
We knew long a - go that our love would grow. Through storm and

C7 D7 Gm E7  
cried To - geth - er, Cast love a - side To - geth - er. } You're gone from me, But in  
sun To - geth - er, Our hearts as one To - geth - er. }

F6 E+ E♭+ D+ D7 Gm C9 1 F Gm7 C7 2 F  
my mem - o - ry We al - ways will be To - geth - er. geth - er.

## TOM DOOLEY

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(Renewed 1986) Ludlow Music, Inc., New York, NY

Words and Music collected, adapted  
and arranged by FRANK WARNER,  
JOHN A. LOMAX and ALAN LOMAX  
From the singing of FRANK PROFFITT

Moderately

Musical score for "Tom Dooley" in G major. The score consists of four staves of music with lyrics. Chords indicated include G, D7, Am7, and G. The lyrics describe a tragic love story involving Tom Dooley, a poor boy who was bound to die.

**Lyrics:**

- Hang down your head, Tom Doo - ley,
- Hang down your head and cry,
- Hang down your head, Tom Doo - ley, Poor
- boy, you're bound to die.
- 1. I met her on the moun-tain, And there I took her life.
- 2. This time to mor - row, Reck-on where I'll be?
- 3. This time to mor - row, Reck-on where I'll be?
- met her on the moun - tain And stabbed her with my knife.
- hadn' - a been for Gray - son I'da been in Ten - nes - see.
- In some lone - some val - ley A - hangin' on a white oak tree.
- Hang down your head, Tom Doo - ley,
- Hand down your head and cry.
- Hang down your head, Tom Doo - ley, Poor boy you're bound to die.

## TOO MUCH

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Words and Music by LEE ROSENBERG  
and BERNIE WEINMAN

Medium Rock

Musical score for "Too Much" in B♭ major. The score consists of six staves of music with lyrics. Chords indicated include B♭, E♭7, F7, B♭, E♭7, B♭, and B♭. The lyrics express a lover's plea for attention and affection.

**Lyrics:**

- Hon - ey, I \_\_\_\_ love you      Too Much.      Need \_\_\_\_ your lov - in'
- You spend all my mon - ey      Too Much.      Have to share you, hon - ey,
- Ev - 'ry time I kiss your sweet lips,      I can feel my heart go
- Want \_\_\_\_ the thrill of      Too Much.      When I want some lov - in',
- flip flip.      I'm such a fool for
- your touch.      Gee, I can't \_\_\_\_ hold you      Too Much.      You do all the liv - in' while
- you're gone.      Don't you know you're treat - in' me wrong.      Now you got me start-ed, don't you leave me bro - ken heart-ed 'Cause I
- your charms.      Take me back, my ba - by, in your arms.      Like to hear you sigh-in' e - ven though I know you're ly - in' 'Cause I
- love you      Too Much
- love you      Too      1      2,3      B♭
- love you      Too      Much.      Need \_\_\_\_ your lov - in'      all the time.
- Need \_\_\_\_ your hug - gin',      please, be mine.      Need \_\_\_\_ you near me;      stay real close.      Please, - please, hear me,
- you're the most.      Now you got me start-ed, don't you leave me bro - ken heart-ed 'Cause I love you      Too Much.      Much.

## TONIGHT YOU BELONG TO ME

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Words by BILLY ROSE  
Music by LEE DAVID

**Moderately**

C Gm7 C7 F Fm6 C G7 C Dm7 G7 C  
Though you be - long to some - bod - y else, To - night You Be - long To Me. Though we're a -

Gm7 C7 F Fm6 C G7 C C7 Fm  
part, you're part of my heart, To - night You Be - long To Me. Down by the stream, how

C Em7b5 A7 Dm7b5 G7 C Gm7 C7  
sweet it will seem, Once more to dream in the moon - light. Though with the dawn, I

F Fm6 C G7 1 C C#dim7 Dm7 G7 2 C  
know you'll be gone, To - night You Be - long To Me. Me.

## TOP HAT, WHITE TIE AND TAILS

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Words and Music by  
IRVING BERLIN

**Moderately**

C G7#5 C6 C#dim  
I'm \_\_\_\_\_ put - tin' on my top hat, ty in' up my the  
I'm \_\_\_\_\_ dude - in' up front, put - tin' in the

G7/D G7 1 C 2 C Dm D#m  
white shirt studs, brush - in' off my tails. nails. I'm step - pin'

pol - ish - in' my

Em F#m7b5 B7 E  
out, my dear, to breathe an at - mos - phere that sim - ply reeks with class.

Em F#m7b5 B7  
And I trust that you'll ex - cuse my dust when I step on the

E G F# G9 C G7#5 C  
gas. For I'll be there, put - tin' down my top hat,

C#dim G7/D G7 C  
mus - sin' up my white tie, dan - cin' in my tails.

## TRUE LOVE

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Words and Music by  
COLE PORTER

**Slowly**

I give to you and you give to me True Love, True Love. So, on and on it will always be True Love, True Love. For you and I have a guardian angel on high With nothing to do But to give to you and to give to me Love for ever true.

## TOP GUN ANTHEM

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By HAROLD FALTERMEYER

**Slowly**

1 To next strain  
C/G Dm/G C/G Gsus C  
2 C/G Dm/G Gsus C Bb(add9) Am Dm F/G Dm/G C/G Dm/G  
1 D.C. 2  
Em/G F/G G F/G G C(no3rd) Bb(no3rd) F(no3rd)  
(Instr. solo ad lib.)  
1-5 6  
D(no3rd) G(no3rd) F/G Dm/G C/G Dm/G Em/G F/G Em/G F/G G C Dm  
...end solo  
Repeat ad lib. and Fade  
C/E F C/G G Am Bb C/G Dm/G A♭ Fm7 G

## THE TOUCH OF YOUR HAND

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Words by OTTO HARBACH  
Music by JEROME KERN

Moderately

Moderately

D C#/D D Em/D C#/D D Em/D C#/D D Em/D A G#/A A Bm/A G#/A A Bm/A

When you shall see flow - ers that lie on the plain, Ly - ing there sigh - ing for

G#/A A A9 Bm F#m Em7 Bm

one touch of rain, Then you may bor - - row, Some glimpse of my sor - -

G6 Em7 D E7 A7 D

row. And you'll un - der - stand How I long for The Touch Of Your Hand.

C#/D D Em/D C#/D D Em/D C#/D D E7 A G#/A A Bm/A G#/A A Bm/A G#/A A A9

I've loved you so, You'll nev - er

Bm F#m Em7 Bm

know. How thru those far ways, And strange star ways

G6 Em7 D E7 A7 D

On sea or on land I will long for The Touch Of Your Hand.

## TRY TO REMEMBER

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Words by TOM JONES  
Music by HARVEY SCHMIDT

Slowly

Slowly

G Am D7 G Am D7

Try To Re - mem - ber the kind of Sep - tem - ber when life was slow and oh so mel - low. -  
Try To Re - mem - ber when life was so ten - der that no one wept ex - cept the wil - low. -

G Am D7 G Am D7

Try To Re - mem - ber the kind of Sep - tem - ber when grass was green and grain was yel - low. -  
Try To Re - mem - ber when life was so ten - der that dreams were kept be - side your pil - low. -

Bm7 Em7 Am7 D7 Gmaj7 Cmaj7 F D7

Try To Re - mem - ber the kind of Sep - tem - ber when you were a ten - der and cal - low fel - low. -  
Try To Re - mem - ber when life was so ten - der that love was an em - ber a - bout to bil - low. -

G Am D7 1 G Cmaj7

Try To Re - mem - ber and if you re - mem - ber, then fol - low. - Fol - low, fol - low, fol - low, fol - low, fol - low,

D7 G Cmaj7 D7 G

fol - low, fol - low, fol - low. fol - low. - Fol - low, fol - low. -

## **TURN ME LOOSE**

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Words and Music by  
**DOC POMUS and MORT SHUMAN**

### **Moderately slow**

Moderately slow

Turn Me Loose, G  
Turn Me Loose, I say, — G7  
This is the first time I ev - er felt this way. Gon - na  
rock and roll long\_\_ as the band's gonna play. Gon - na

Turn Me Loose, G  
Turn Me Loose, I say, — D7  
D7sus 1 G D7 2 G C

get a thou-sand kicks, gon - na kiss a thou-sand chicks, So Turn Me Loose.  
hol - ler, gon - na shout, knock my-self right out, So Turn Me Loose.

Turn Me Loose.

I got some change <sup>3</sup> in my pock - et and I'm rar-in' to go. I'm tak-in' some chick to the pic - ture show, When I

A7 D7

see her home and we kiss good-night, Turn Me Loose, Turn Me Loose, Turn Me Loose, Turn Me Loose, Turn Me

Loose, G7 C7 C#dim  
Turn Me Loose, I say. —  
Yes, to-day is gon - na be the day. I want you

G D7 D7sus G C7 G  
all to un - der-stand that now I am a man, so Turn Me Loose.

# **TURN! TURN! TURN!**

**(To Everything There Is A Season)**

TRO - © Copyright 1962 (Renewed) Melody Trails, Inc., New York, NY

**Words from the Book of Ecclesiastes  
Adaptation and Music by PETE SEEGER**

### **Moderately**

To ev - ry - thing (Turn, Turn, Turn) There is a sea - son (Turn, Turn, Turn) And a

G7 1,2,3,4 To verses 5 Fine C VERSE 1,2 G7

time for ev - 'ry pur - pose un - der heav - en. heav - en. A time to be born, a time to

A time to build up, a time to break

C G7 C G7 C F G7

die; a time to plant, a time to reap; A time to kill, a time to heal; a time to laugh, a time —  
down; a time to dance, a time to mourn; A time to cast away stones, a time to gather stones —

C D.S. al Verse 2 C VERSE 3,4 G7 C

— to weep. — To ev - 'ry - A time of love, a time of hate; a time of to  
— together er. } A time to gain, a time to lose, a time of to

G7 C G7 C 3 F G7

war, a time of peace; A time A to time you may em - brace, a time to for re - strain from em -  
rend, a time to sew; A time to love, a time to hate; a time to for

C D.S. al Verse 4 4 F G7 C

brac - ing. To ev - 'ry - peace, I swear it's not too late. To ev - 'ry -

D.S. al Fine

690 A-81  
T-130

## **TUXEDO JUNCTION**

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Words by BUDDY FEYNE  
Music by ERSKINE HAWKINS,  
WILLIAM JOHNSON and JULIAN DASH

**Medium Swing**

B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 F7

Way down South, in Bir - ming - ham, — I mean south in Al - a - bam's - an old

B♭ B♭/D E♭ Edim7 B♭/F F7 B♭ F7 B♭ B♭/D

place where peo - ple go \_\_ to dance \_\_ the night \_\_ a - way. \_\_ They all drive or walk \_\_

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭7 Edim7

— for miles \_\_ to get jive that south - ern style, \_\_ s - low jive that makes \_\_ you want \_\_ to dance \_\_

B♭/F F7 B♭ E♭6 E♭7 B♭

— 'til break \_\_ of day. \_\_ It's a jun - tion where the town folks meet.

E♭7 B♭7 E♭6 E♭7 B♭ Cm7 F7 B♭ B♭/D

At each func - tion, in their tux they \_\_ greet \_\_ you. Come on down, for - get \_\_

E♭7 F7 B♭ B♭/D E♭7 F7 B♭ B♭/D E♭6 Edim7

— your care. Come on down. You'll find \_\_ me there. \_\_ So long town! I'm head - in' for \_\_ Tux - e -

B♭/F F7 B♭ F7 B♭

- do Junc - tion now. \_\_ Way down -

H 31/B77  
T-80 T-80

## TWILIGHT TIME

TRO - © Copyright 1944 (Renewed 1972) Devon Music, Inc., New York, NY

Lyric by BUCK RAM  
Music by MORTY NEVINS and AL NEVINS

**Very Slowly**

**3 G**

B7

**Em** **3**

Heav-en - ly shades of night are fall - ing, It's Twi-light Time— Out of the mist your voice is call - ing,  
Deep-en - ing shad - ows gath - er splen - dor as day is done. Fin-gers of night will soon sur-ren - der

**G7**

C **-5**

**Cm**

**G** **-5**

**E9**

It's Twi-light Time— When pur - ple col - ored cur - tains mark the end of day, I  
the set - ting sun. I count the mo - ments, dar - ling till you're here with me. To -

**A7**

**Am7**

**D7**

**A7**

**D7**

**G**

**B7**

1 hear you, my dear, at Twi-light Time. 2 geth - er, at last at Twi-light Time. Here in the

D<sup>#</sup>F<sup>#</sup>A<sup>#</sup>H

af - ter-glow of day — We keep our ren-dez - vous — be -neath — the blue. — Here in the  
 sweet and same old way — I fall in love a - gain — as I did then. — Deep in the dark your kiss will thrill me

like days of old, — Light - ing the spark of love that fills me with dreams un - told. —

Each day I pray for eve - 'ning just to be with you, — To - geth - er at last at Twi-light Time. —

A 32  
T-80

## TWO SLEEPY PEOPLE

Copyright © 1938 (Renewed 1965) by Famous Music Corporation

Words by FRANK LOESSER  
Music by HOAGY CARMICHAEL

Here we are, out of cig - a - rettes, — hold - ing hands and yawn - ing, look how late it gets. —  
 Here we are, in the co - zy chair, — pick - ing on a wish - bone from the Frig - id - aire, —

Two Sleep - y Peo - ple, by dawn's ear - ly light, and too much in love to say "Good night."  
 Two Sleep - y Peo - ple with noth - ing to say and too much in love to break a -

way. Do you re - mem - ber the nights we used to lin - ger in the hall? — Fath - er did - n't like you at all. Do you re -

mem - ber the rea - son why we mar - ried in the fall? — To rent this lit - tle nest, . and get a bit of rest. Well,

here we are just a - bout the same, — fog - gy lit - tle fel - la, drew - sy lit - tle dame, —

Two Sleep - y Peo - ple, by dawn's ear - ly light, and too much in love to say "Good - night."

## TWO CIGARETTES IN THE DARK

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Copyright Renewed

Words by PAUL FRANCIS WEBSTER  
Music by LEW POLLACK

Moderately

Two Two Cig-a-rettes In The Dark He strikes a match 'til the spark clear-ly trac-es one  
 face is my sweet-heart. Two two sil-hou-ettes in a room Al-most ob-scured by the gloom We were  
 so close yet so far a-part, It hap-pened that I stum-bled in Up-on their ren-dez-vous. I  
 heard my sweet-heart whis-per-ing "I love you I love you, you know that I do." Two Two Cig-a-rettes In The  
 Dark, Gone is the flame and the spark Leav-ing just re-grets And Two Cig-a-rettes In The Dark.

Chords: Eb, Eb/G, Gbdim7, Fm7, Bb7, Eb, Cm7, Fm7, Eb, Gbdim7, Fm7, Bb7#5, Eb, Gbdim7, Fm7, Bb7, Eb, Cm7, Fm7, Bb7, Eb, E7, Bb7, Eb, Cm7, Fm7, Bb7, Eb, Gbdim7, Fm7, Bb7#5, Eb, Eb/G, Gbdim7.

## TWO OUT OF THREE AIN'T BAD

Copyright © 1977 by Edward B. Marks Music Company

Words and Music by  
JIM STEINMAN

Moderately slow

Ba-by, we can talk all night, but that ain't get-ting us no-where.  
 may-be you can cry all night, but that'll nev-er change the way that I feel.  
 I've told you ev-ry-thing I pos-si-bly can, there's noth-ing left in-side of here. And  
 The snow is real-ly pil-ing up out-side, I  
 wish you would-n't make me leave here. I poured it on and I poured it out,  
 I tried to show you just how much I care. I'm tired of words and I'm too hoarse to shout,  
 But you've been cold to me so long, I'm cry-ing i-ci-cles instead of tears. And  
 all I can do is keep on tell-ing you, I want you, I need you, but there  
 ain't no way I'm ev-er gon-na love you, Now, don't be sad, (Don't be sad) 'cause  
 Two Out Of Three Ain't Bad. Now don't be sad, 'cause Two Out Of Three Ain't Bad.

Chords: A, Amaj7, D, A, Amaj7, F#m, D, E, A, Bm, A, 2 D, E, D, E, A, Bm, A, D, E, A, F#m, G, D, E, A, C#m, F#m, D, E, C#m, F#m, Bm, D, Fdim7, F#m, Bm, D, Fdim7.

A D E A Bm A D E  
 You'll nev-er find your gold — on a sand-y beach. You'll nev-er drill for oil — on a

A Bm A D E A D A G  
 cit - y street. I know you're look-ing for a ru - by in a moun-tain of rocks, — but there ain't no Coupe de Ville hid -

E N.C. C $\sharp$ m  
 ing at the bot - tom of a Crack - er - jack box. I can't lie,

D C $\sharp$ m  
 I can't tell you that I'm some-thing I'm not, — no mat-ter how I try. I'll nev-er be a - ble

D E A  
 to give you some-thing some-thing that I just have-n't got. — There's on - ly one girl — that I will

D E7sus A Amaj7  
 ev - er love, and that was so man - y years — a - go. — And though I know I'll nev - er get her

F $\sharp$ m D E A  
 out of my heart, — she nev - er loved me back, — ooh — I know. — I re - mem-ber how she left me on a

D E A Amaj7  
 storm - y night, She kissed me and got out of our bed. — And though I plead-ed and I begged her not to

F $\sharp$ m D E A  
 walk out that door, — she packed her bags and turned right a - way. — And she kept on tell - ing me, she

D E A C $\sharp$ m F $\sharp$ m  
 kept on tell - ing me, she kept on tell - ing me, — "I want you, — I need you, — but there

D E C $\sharp$ m F $\sharp$ m Bm  
 ain't no way — I'm ev - er gon - na love — you, Now don't be sad, — (Don't \_ be sad) 'cause

D Fdim7 1 A 2 F $\sharp$ m Bm  
 Two Out Of Three \_ Ain't \_ Bad." I Bad. Now don't be sad, — 'cause

D Fdim7 A Amaj7 D E A  
 Two Out Of Three \_ Ain't Bad. Ba-by, we can talk all night, — but that ain't get-ting us no - where.

## TWO DIFFERENT WORLDS

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Words by SID WAYNE  
Music by AL FRISCH

Broadly

Two Dif-f'rent Worlds, we live in Two Dif-f'rent Worlds, for we've been told that a love like  
 So far a - part, they say we're so far a - part and that we have - n't the right to  
 ours could nev - er be. When will they learn that a heart does-n't  
 change our des - tin - y. draw a line. Noth-ing mat - ters if I am yours and you are mine.  
 Two Dif-f'rent Worlds, we live in Two Dif-f'rent Worlds, but we will show them, as we  
 walk to - geth-er in the sun, that our Two Dif-f'rent Worlds, are one.

Chords: G/B, F/A, C/G, F#m7b5, Fm6, Em7, Am7, Dm7, G7, 2 Em7, A7sus, A7, F, E7, E7, E7, Am, Am(maj7), Am7, Am6, E/B, F#m/B, B7, Emaj7, E6, G9, G7#5(b9).

## UNFORGETTABLE

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Words and Music by  
IRVING GORDON

Easy Swing

Un - for - get - ta - ble, That's what you are, Un - for - get - ta - ble, Tho' near or  
 far. Like a song of love that clings to me, How the thought of you does things to me,  
 Nev - er be - fore has some - one been more Un - for - get - ta - ble, in ev - 'ry way,  
 And for - ev - er more, that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble,  
 That some - one so Un - for - get - ta - ble Thinks that I am Un - for - get - ta - ble, too.

Chords: G, Gmaj7, Gdim7, C, Cmaj7, GBCF, GBD, A9, Em7, A9, F6, Fm7, C, Em7b5/Bb, A7, GBCF, A9, D9, D7, G, Gmaj7, Gdim7, C, Cmaj7, A9, Em7, A9, F6, Fm7, C, Em7b5/Bb, A7, D9, G7, C, Dm7, D7, C6.

## UNDER A SOUTHERN SKY

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POLYGRAM MUSIC PUBLISHING (CANADA)

Words and Music by BILLY CRAIN,  
SUE MEDLEY and TOM McHUGH

Moderately fast Rock

A hard rain is fall - ing dis - il - lu - sion as it wash-es down Fifth Av -  
 rest-less days of worn - out make me see things from the  
 - e - nue. oth - er side. I look at all those lost and lone ly peo - ple,  
 It al - ways takes me to a new - found des - ti - na - tion

Chords: D, A/C#, D, G, D, A/C#, D.

G Em7 Bm A  
but they nev - er look up - at you. I won - der if they've ev - er seen -  
down high-way six - ty five. Things are al - ways clear - er in their

G D/F# Em7 D Csus2  
true a big red sun burn - ing slow up - on the south hor - i - zon.  
light, like the way the sun kiss - es up a - gainst the big cit - y sky - line.

D G Csus2 D G  
There's noth-ing like a south - ern - sky, wide o - pen, beau - ti - ful and

Csus2 D G C(add2) To Coda  $\oplus$   
blue. There's noth-ing quite like a south - ern night.

Em D/F# G A D(no3rd)  
You make a wish and dreams come true un - der -neath a south - ern moon.

D/F# G A Bm7  
These and dreams come true un - der -neath the warm and guid -

A/C# Csus2 D G Csus2  
ing light of a south - ern night.

1,2 Bm A G D/F#  
Can't you hear now? It's talk - in' to you.

Em7 D C(add2) D G/D  
Oh, can you - hear - it call - in'? It's call - in' you.

Csus2/D D G/D Csus2/D D.S. al Coda  
Csus2/D D G/D Csus2/D D.S. al Coda

**CODA**  
D G Csus2 D G  
Make a wish and dreams come true. There's noth-ing quite like a

Csus2 D G Csus2 D G  
south - ern sky. There's noth-ing quite like a south - ern night.

Repeat and Fade

## UNEXPECTED SONG

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Music by ANDREW LLOYD WEBBER  
Lyrics by DON BLACK

Gently

I have nev - er felt like this. For once I'm lost for words, your smile has real - ly thrown me. This is not like me at all, I just can't be-lieve my eyes, you look at me as though you could-n't bear to lose me. Now no mat-ter where I am, no mat-ter what I do, I see your face ap - pear - ing like an Un-ex-pect-ed Song, an Un-ex-pect-ed Song that on - ly we are hear - ing. I have nev - er felt like this. For once I'm lost for words, your smile has real - ly thrown me. This is not like me at all, I nev - er thought I'd know the kind of love you've shown me.

Now no mat-ter where I am, no mat-ter what I do, I see your face ap - pear - ing like an Un-ex-pect-ed Song, an Un-ex-pect-ed Song that on - ly we are hear - ing. Like an Un-ex-pect-ed Song, an Un-ex-pect-ed Song that on - ly we are hear - ing.

## THE UNICORN

TRO - © Copyright 1962 (Renewed) and 1968 Hollis Music, Inc., New York, NY

Words and Music by  
SHEL SILVERSTEIN

Moderately

**VERSE** F C7 F

1. A long time a - go when the earth was green, There was more kinds of an - i - mals than you've ev - er seen. And they'd  
2-6. See additional lyrics

F7 B♭ F C7 F CHORUS

run a-round free while the world was be - ing born, And the love - li - est of all was The U - ni - corn. There was  
green al - li - ga - tors and long necked geese, Hump back cam - els and chim-pan - zees,

F7 B♭ F C7 F

Cats and rats and el - e-phants but sure as you're born, The love - li - est of all was The U - ni - corn.

1-5  
C7 F

2. But the U - ni - corn.

## Additional Lyrics

2. But the Lord seen some sinnin' and it caused him pain,  
He says, "Stand back, I'm gonna make it rain.  
So hey, Brother Noah, I'll tell you what to do,  
Go and build me a floating zoo."

*Chorus:*

"And you take two alligators and a couple of geese,  
Two hump back camels and two chimpanzees,  
Two cats, two rats, two elephants, but sure as you're born,  
Lord, I just don't see your unicorns."

3. Now Noah was there and he answered the callin',  
And he finished up the ark as the rain started fallin',  
Then he marched in the animals two by two,  
And he sung out as they went through:

*Chorus:*

"Hey Lord, I got you two alligators and a couple of geese,  
Two hump back camels and two chimpanzees,  
Two cats, two rats, two elephants, but sure as you're born,  
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,  
But the unicorns was hidin'—playin' silly games,  
They were kickin' and a-splashin' while the rain was pourin',  
Oh them foolish unicorns.

*Chorus: Repeat 2nd Chorus.*

5. Then the ducks started duckin' and the snakes started snakin',  
And the elephants started elephanthin' and the boat started shakin',  
The mice started squeakin' and the lions started roarin',  
And everyone's aboard but them unicorns.

*Chorus:*

I mean the two alligators and couple of geese,  
The hump back camels and the chimpanzees,  
Noah cried, "Close the door 'cause the rain is pourin',  
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,  
And the unicorns looked up from the rock and cried,  
And the water came up and sort of floated them away,  
That's why you've never seen a unicorn to this day.

*Chorus:*

You'll see a lot of alligators and a whole mess of geese,  
You'll see hump back camels and chimpanzees,  
You'll see cats and rats and elephants but sure as you're born,  
You're never gonna see no unicorn.

## UNTIL IT'S TIME FOR YOU TO GO

Copyright © 1965, 1967 by Gypsy Boy Music, Inc.

Words and Music by  
BUFFY SAINTE-MARIE

Moderately

You're not a dream, you're not an angel you're a man; ... I'm not a queen, I'm a woman take my hand. ... We'll make a  
This love of mine had no beginning, has no end ... I was an oak now I'm a willow now I can bend. ... And tho' I'll

space in the lives that we planned. ... And here we'll stay un-till it's time for you to go. ... Yes, we're diff'rent, worlds a -  
never in my life see you a - gain, ... still I'll stay un-till it's time for you to go. ...

part, we're not the same. ... We laughed and played at the start like in a game. ... You could have stayed out-side my heart but in you  
came. ... And here you'll stay un-till it's time for you to go. ...

Gm/Bb A7 Dm7 G7 C Bb C Bb  
came. ... And here you'll stay un-till it's time for you to go. ... Don't ask why. ...

Don't ask how. ... Don't ask for ev - er ... love me now! ...  
Don't ask for ev - er ... love me now! ...

## UP WHERE WE BELONG

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Words by WILL JENNINGS  
Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

**Soulfully**

D G/D A/D G/D Gm6/D D G/D A/D G/D Gm6/D D G/D A/D

Who knows what to - mor-row brings; — in a world, few hearts sur - vive? All I know is the  
Some hang on to "used to be," — live their lives look - ing be - hind. All we have is  
is  
G/D Gm6/D D D7/F# G D7/F# Em7 A  
way I feel; — when it's real, I keep it a - live. — } The road is — long. There are  
here and now; — all our life, out there to find. — }  
D D/F# G G/B C A G/A A  
moun - tains — in our — way, — but we { climb a } step ev - 'ry day.  
D D/F# G Bm Em D/F# C G A D D/F#  
Love lift us Up Where We Be-long, — where the ea-gles cry — on a moun - tain high. Love lift us Up Where We Be-long,  
G Bm Em D/F# 1 F#/A# Bm Gm D G/D A/D G/D Gm6/D  
far from the world we know; — up where the clear winds blow.  
2 G/A A F C/E E♭ B♭/D D♭ A♭/C B♭ Fm7/B♭ E♭  
clear winds blow. — Time goes by, — no time to cry, — life's you and I, — a - live, — to-day..  
E♭ E♭/G A♭ Cm Fm E♭/G D♭ A♭ B♭  
Love lift us Up Where We Be-long, — where the ea - gles cry, — on a moun - tain high.  
Repeat ad lib. and Fade  
E♭ E♭/G A♭ Cm Fm E♭/G G/B Cm A♭  
Love lift us Up Where We Be-long — far from the world we know; — where the clear winds blow.  
—

## VISION OF LOVE

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Sony Music Publishing, 8 Music Square West, Nashville, TN 37203Words and Music by MARIAH CAREY  
and BEN MARGULIES

Moderately slow, bluesy

N.C. C Gm/C F  
Treat-ed me kind. — Sweet des - ti - ny — car - ried me through des-per - a - tion —  
nights. — Felt so a - lone, — suf-fered from a - li - en - a - tion, —

E+ E7 C Gm6/B♭  
to the one that was wait-ing for me. — It took so long, — still I be - lieved —  
car - ried the weight on my own. — Had to be strong — so I be - lieved —

F E+ E7 Eb6 D7

some-how the one that I need-ed  
and now I know I've suc-ceed-ed  
would find me e - ven-tu - al - ly.  
in finding the place I con - ceived. }  
I had a Vi-sion Of Love —

1 F F/G C C+ C Bb13 N.C. 2 F F/G

and it was all that you've giv-en to me. — Prayed through the and it was all that you've giv-en to

Eb6 D7 F F/G N.C. F/A Bb

me. — I had a Vi-sion Of Love — and it was all that you're giv-en me. I've re - al - ized — a

C Am7 Bb C Am7

dream, mm, — and I vi - su - al - ized — the love that came to be. —

Bb C Am7 Dm F/G N.C.

Feel so a - live. — I'm so thank-ful that I've re - ceived — the an-swer that hea - ven has sent down to me. You treat-ed me

C Gm6/Bb F

kind, — s - weet des - ti - ny, — yes, — and I'll be e - ter - nal - ly grate - ful

E+ E7 C Gm6/Bb

hold-ing you so close to me. — Prayed through the nights. — So faith-ful - ly —

F E+ E7 Eb6 D7

know-ing the one that I need-ed would find me e - ven-tu - al - ly. — I had a Vi-sion Of Love —

F F/G Eb6 D7 F F/G Eb6 D7

and it was all that you've giv-en to me. — I had a Vi-sion Of Love — and it was all —

**Freely**

F/G N.C. A tempo C C+

that you turned out to be, —

C C+ C Bb7 C

## THE VARSITY DRAG

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and Ray Henderson Music  
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Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Fast

C C7 F Fm C E♭dim7 G7

Here is the Drag, See how it goes; Down on the heels, up on the toes. That's the way to do The Var - si - ty Drag.—

C C7 F Fm C E♭dim7 Dm7 G9 C B7

Hot-ter than hot, New-er than new! Mean-er than mean, Blu-er than blue, Gets as much ap - plause as wav - ing the Flag!

E Am E Am E G7 C Fm C F C G7

You can pass man-y a class, wheth-er you're dumb or wise. If you all an-swer the call, when your pro-fess-or cries: "Ev-'ry-bo-dy

C C7 F Fm C E♭dim7 G7 C Fm C

down on the heels, up on the toes, Stay af - ter school, Learn how it goes; Ev - 'ry - bo - dy do the Var - si - ty Drag." —

## THE VERY THOUGHT OF YOU

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Words and Music by  
RAY NOBLE

With a slow, easy swing

A♭ A♭6 A♭ B♭m7

The Ver - y Thought Of You, \_\_\_\_\_ and I for - get to do \_\_\_\_\_ the lit - tle or - di-nar - y

Bdim7 A♭/C 3 B♭9 D♭/F B♭m7 E♭7 Fm7 C7♯5 Fm Fm/E♭

things that ev - 'ry-one ought to do. \_\_\_\_\_ I'm liv - ing in a kind of day-dream, I'm hap - py as a

Dm7♭5 G7♭9 Cm A♭m/C♭ E♭/B♭ Bdim7 B♭m7 E♭7 N.C. A♭

king, and fool - ish tho' it may seem, to me \_\_\_\_\_ that's ev - 'ry-thing. The mere i - dea of you, \_\_\_\_\_

A♭6 A♭ B♭m7 Bdim7 A♭/C 3

the long-ing here for you, \_\_\_\_\_ You'll nev - er know how slow the mo - ments go 'til I'm

B♭9 D♭/F B♭m7 E♭7 Fm7 C7♯5 Fm Fm/E♭ Ddim7 N.C.

near to you. \_\_\_\_\_ I see your face in ev - 'ry flow - er; your eyes in stars a - bove, \_\_\_\_\_ It's just the

E♭7/B♭ Adim7 B♭m7 E♭13 F G C D♭ 1 A♭ Fm B♭m7 E♭13 2 A♭

thought of you, The Ver - y Thought Of You, my love. \_\_\_\_\_ The Ver - y love. \_\_\_\_\_

## TWEEDLE DEE

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Words and Music by  
WINFIELD SCOTT

With a solid rock

F B<sub>b</sub>9 F

Tweed - lee, tweed - lee, Tweed - lee Dee, \_\_\_\_\_ I'm \_\_\_\_\_ as  
Tweed - lee, tweed - lee, Tweed - lee dot, \_\_\_\_\_ How \_\_\_\_\_ you're gon - na

F#dim7 Gm C7 Gm C7 F C+ F7

hap - py as can be; Jim - i - my Crick - ets, Jim - i - my Jack, You  
keep that hon - ey you got? Hunk - ies, hunk - ies, piec - es, bite,

B<sub>b</sub>7 F B<sub>b</sub>9 F

make my heart go click - i - ty clack, Tweed - lee, tweed - lee, Tweed - lee Dee.  
I'm gon - na see my hon - ey to - night, Tweed - lee, tweed - lee, tweed - lee dot.

B<sub>b</sub> F B<sub>b</sub>

Tweed - lee Dee, Tweed - lee dee, Give it up, give it up,  
Tweed - lee do, Tweed - lee do, Give it that kiss to

F B<sub>b</sub>

give your love to me. Tweed - lee dot, tweed - lee dee dot,  
me be - fore you go; Tweed - lee dum, tweed - lee dee dum,

F C7 D7 G7 C7

Gim-me, gim-me, gim-me, gim-me, give me all the love you got.  
Look-ie, look-ie, look-ie, look-ie, look at that sug - ar plum.

F B<sub>b</sub>9 F

Hum - ty, um - bum bum Tweed - lee, tweed - lee, tweed - lee {do, dum,  
Hum - ty, um - bum bum Tweed - lee, tweed - lee, tweed - lee {dum, dum,

F#dim7 Gm C7 Gm C7 F C+

I'm a luck - y so and so; Hub - ba, hub - ba,  
You're as sweet as bub - ble gum; Mer - cy, mer - cy,

F7 B<sub>b</sub>7 F

hon - ey, do, I'm gon - na keep some - thin' my eyes on you, Tweed - lee,  
pud - din' pie, You've got some - thin' that mon - ey can't buy, Tweed - lee,

B<sub>b</sub>9 1 F C7 2 F

tweed - lee, tweed - lee {do, dum,

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## WAGON WHEELS

Words by BILLY HILL  
Music by PETER DeROSE

**Slowly and evenly**

E♭ B♭7 E♭

Wa - gon Wheels, Wa - gon Wheels Keep on a - turn - in,'

B♭7 E♭ To Coda ⊕ B♭7

Wa - gon Wheels Roll a - long Sing your song

E♭ B♭7 E♭ A♭ E♭ E♭ A♭ E♭

Car - ry me o - ver the hill. Go 'long mule, — there's a

A♭ E♭ A♭ E♭ B♭7 E♭ A♭ E♭ A♭ E♭

steam-er at the land-in' Wait - in' for this cot - ton to load Go 'long, mule, — the Boss is un - der-stand-in' There's a

Cm F7 3 B♭7 D.C. al Coda CODA ⊕ A♭ A♭m E♭ B♭7 Cm A♭ B♭7

pas-ture at the end of each road. Sing your song Wa - gon Wheels, car - ry me

E♭ A♭ E♭ G7 A♭ B♭7 E♭ A♭ E♭

ho - o - o - ome Wa - gon Wheels, Car - ry me home.

## WAH WATUSI

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Copyright Renewed

Words and Music by KAL MANN  
and DAVE APPELL

**Moderately**

G Em G Em G Em G Em C

Wah Wah - tu-si, C' - mon and take a chance

D G Em G Em G Em G Em

and get - a with this dance. Wah Wah Wah Wah Wah Wah

G Em G Em C D7 G Em

tus-i, tu-si, tu-si, Oh, ba - by it's the dance and made - a for ro - mance. —

C' - mon and take a chance Oh, ba - by it's the dance and get - a with this dance. —

G Em C Am7 C7 G Em G

Ba - by, ba - by when y' do the twist, Nev - er, nev - er do you get your - self kissed, —

Ba - by, ba - by when you do the fly, Your arms are wast-in' wav - in' in the sky, —

Ba - by, ba - by that's the way it goes, Noth - in' hap-pens when you mashed po - ta - toes, —

C Am7 C7 D7 4th time D.S. and Fade

'Cause you're al - ways danc-in' far a - part, — Wa - tu - si , girl is - a - real - ly smart. — Wah -

C'mon and hold me like a lov - er should, — Wa - tu - si makes you feel so good. — Wah -

I just got - ta fall in love with you, — Wa - tu - si is the dance to do. — Wah -

## WAIT TILL YOU SEE HER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Musical score for 'Wait Till You See Her' in 2/4 time. The key signature is B-flat major (two flats). The lyrics are:

Wait Till You See Her, see how she looks,  
Wait till you hear her laugh. —  
Paint-ers of paint-ings, writ-ers of books,  
Nev-er could tell the half. —  
Wait till you feel the warmth of her glance,  
Pen-sive and sweet and wise. —  
All of it love-ly, All of it thrill-ing;  
I'd nev-er be will-ing to free  
her, When you see her, You won't be-lieve your eyes. —

A WALK IN THE BLACK FOREST  
(I Walk With You)

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Words and Music by  
HORST JANKOWSKI

Medium bounce

Musical score for 'A Walk In The Black Forest' in common time. The key signature is F major. The lyrics are:

When my world is sad and gray I know just the thing to do, I Walk With You, I Walk With  
let the world be sad and gray but ba-by I'm nev-er blue, I Walk With You, I Walk With  
You. Then the world is far a-way 'cause I got a love so true, I Walk With  
You. And ev-'ry day in ev-'ry way I know you're for-ev-er true, I Walk With  
You, I Walk With You. May - be be - cause our dreams are work - ing  
You, I Walk With You. May - be be - cause I have your love to  
for us, Ba - by, it's e - ven sun - ny in that old black for - est. } When we're walk - ing  
guide me, Ba - by, I walk in heav - en when you walk be - side me. } When we're walk - ing  
hand in hand it's ea - sy to un - der - stand that I love you, You love me too,  
When I walk in the for - est with you. Now you. —

1 F

2 F

## WAKE UP LITTLE SUSIE

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Words and Music by BOUDLEAUX BRYANT  
and FELICE BRYANT

Moderately Bright

The musical score for "Wake Up Little Susie" consists of six staves of music. The first staff starts with a C chord, followed by lyrics: "Wake Up, Little Su - sie, wake up, Wake Up, Little Su - sie, wake up." The second staff begins with a C7 chord, with lyrics: "We've both been sound a - sleep. The mov - ie wasn't so hot." The third staff starts with a F chord, with lyrics: "Wake Up, Lit-tle Su-sie and weep It did-n't have much of a plot." The fourth staff starts with a G chord, with lyrics: "The mov-ie's o-ver, it's four o'-clock and We fell a-sleep, our goose is cooked our we're in trou - ble deep. rep - u - ta-tion is shot." The fifth staff starts with a D7 chord, with lyrics: "Wake Up, Lit-tle Su - sie, Wake Up, Lit-tle Su - sie, Well, what are we gon-na tell your ma - ma? What are we gon-na tell your Pa?" The sixth staff starts with a G7 chord, with lyrics: "la?" Wake Up, Lit-tle Su - sie, Wake Up, Lit-tle Su - sie, Well, we told your ma - ma that we'd be in by ten, Well, Su - sie ba - by, looks like we goofed a - gain. Wake Up, Lit-tle Su - sie, Wake Up, Lit-tle Su - sie, We've got - ta go home.

Chords indicated: C, E♭6, F, E♭6, C; C7, F, C7, F, C7, F, C7; G, F, G, F, G, F; D7, G, D7, G, D7, G; G7, C, G7, C, G7, C; G, F, G, F, G, F, G7, C.

To Coda  $\oplus$  C

D.C. al Coda C

CODA  $\oplus$  C

## WALK ON THE WILD SIDE

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Lyrics by MACK DAVID  
Music by ELMER BERNSTEIN

Blues Tempo

The musical score for "Walk on the Wild Side" is in 12/8 time. The first staff starts with a C chord, with lyrics: "Sin - ner hear what I'm say - in' Sin - ner you been swing-in' not pray - in'". The second staff starts with a G chord, with lyrics: "One day of pray-in' and six nights of fun The odds a-gainst go - in' to hea-ven's six to". Chords indicated: C, F7, C, F, C, F7, C, F, C; G, F, G7♯5, C, F, C, G, F, G7♯5.

C C7 F C C7 F7 C Bb C F7  
one. You Walk On The Wild Side The de-vil is wait - in' He's wait-in' to take your

C Gm7 C F7 C Bb C F7  
hand. You Walk On The Wild Side { You're walk-in' with sa - tan } You Walk On The Wild Side A-way from the prom - ised

C Gm7 C G F G7#5 C C7 C G F G7#5  
land One day of pray-in' and six \_ nights of fun The odds a-gainst go-in' to hea-ven's six to

1 C C7 F C C7 F7 C Bb C F7  
one. You bet-ter cross o - ver You bet-ter walk hum - ble Or you'regon-na stum - ble

2 C F C G G9#5 G C  
And Sa-tan is wait-in' to take your hand. one. The odds a-gainst go-in' to hea-ven's six to one.

## WALKING THE FLOOR OVER YOU

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Words and Music by  
ERNEST TUBB

**Swing Tempo**

E♭6 C7 F7 B♭7  
You left me and you went a - way \_\_\_\_\_ You said that you'd be back in just a  
Dar - ling, you know I love you well \_\_\_\_\_ Love you more than I can ev - er  
some - day you may be lone - some too \_\_\_\_\_ Walk - ing the floor is good for

E♭ C7 F7  
day \_\_\_\_\_ You've bro - ken your prom - ise and you left me here a - lone, I  
tell \_\_\_\_\_ I thought that you want - ed me and al - ways would be mine,  
you \_\_\_\_\_ Just keep right on walk - ing and it won't hurt you to cry. Re -

B♭7 E♭ E♭ E♭  
don't know why you did, Dear but I do know that you're gone. } I'm Walk - ing The Floor O - ver  
But you went and left me here with trou - bles on my mind. }  
mem - ber that I love you and I will the day I die. }

F7 B♭7 E♭ C7  
You \_\_\_\_\_ I can't sleep a wink that is true \_\_\_\_\_ I'm hop - ing and I'm pray-ing as my

F7 B♭7 E♭ Fm7/B♭ B♭7 E♭ Ab E♭  
heart breaks right in two. Walk - ing The Floor O - ver You. \_\_\_\_\_ Now, You. \_\_\_\_\_

A-82  
T-120

## WALKIN' MY BABY BACK HOME

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Words and Music by ROY TURK  
 and FRED E. AHLERT

Moderately

The musical score consists of eight staves of music. The first staff starts with E♭, followed by E♭6, E♭maj7, E♭6, E♭maj7, E♭6, and F9. The lyrics are: "Gee! It's great, — af - ter be - in' out late, — Walk - in' My Ba - by Back Home." The second staff starts with Fm7, followed by B♭7, Fm7, B♭7, E♭, Fm7, and B♭7. The lyrics are: "Arm in arm, — o - ver mead - ow and farm, — Walk - in' My Ba - by Back Home." The third staff starts with E♭, followed by E♭6, E♭maj7, E♭6, E♭maj7, E♭6, and F9. The lyrics are: "We go 'long — har - mo - niz - in' a song, — or I'm re - cit - ing a poem." The fourth staff starts with Fm7, followed by B♭7, Fm7, B♭7, E♭, and ends with a bracketed section for "We She's". The lyrics are: "Owls go by, — and they give me the eye, — Walk - in' My Ba - by Back Home." The fifth staff starts with Gm, followed by Gm(maj7), Gm7, Gm6, Cm7, Cm7/B♭, Am7, and D7. The lyrics are: "stop for a while, — she gives me to park, — and snug-gles her head — to my chest. We She 'fraid of the dark, — so I have to park, — out - side of her door — till it's light." The sixth staff starts with Gm, followed by Gm(maj7), Gm7, Gm6, F7, and B♭7. The lyrics are: "start in to pet, — And that's when I get — her tal - cum all o - ver my vest — says if I try — to kiss her, she'll cry. — I dry — her tears all thru the night." The seventh staff starts with E♭, followed by E♭6, E♭maj7, E♭6, E♭maj7, E♭6, and F9. The lyrics are: "Af - ter I kind - a straight-en my tie, — she has to bor - row my comb. Hand in hand — to a bar - be-cue stand, — right from her door - way we roam." The eighth staff starts with Fm7, followed by B♭7, Fm7, B♭7, a bracketed section for "1 E♭ Fm7 B♭7 2 E♭", and ends with a double bar line. The lyrics are: "One kiss, then — I con-tin - ue a - gain, — Walk-in' My Ba - by Back Home. Home. Eats! and then — it's a plea - sure a - gain, —

## WALTZ FOR DEBBY

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 New York, NY

Lyric by GENE LEES  
 Music by BILL EVANS

Moderately, in one

The musical score consists of ten staves of music. The first staff starts with Gm7, followed by Cm7, Fm7, B♭7, G7, Gm7b5, C7, F7, B♭7, and E♭7. The lyrics are: "In lives her own sweet world, — pop - u - lat - ed by dolls and One my fav - rite girl, — un - a - ware of the wor - ried day all too soon — she'll grow up and she'll leave her." The second staff starts with A♭maj7, followed by Fm7b5, B♭7, To Coda, B♭7/A♭ Gm7, C7, Fm7, B♭7, a bracketed section for "1 3", and ends with a double bar line. The lyrics are: "clowns and a prince and a big pur - ple bear, — frowns that we dolls and her prince and her sil - ly old wear - y grown - ups all wear. —" The third staff starts with Gmaj7, followed by F♯m7, Fm7, B♭7, Gm7, C7b5, C7, Fm7, G7, and Cm7. The lyrics are: "In the sun, — she danc - es to si - lent mu - sic,

B♭m7/E♭ A♭maj7 G7 Cm7 F9 Gm7 G♭7 Fm7 B♭7

D.C. al Coda

songs that are spun of gold some - where in her own lit - tle head. \_\_\_\_\_

## CODA

Gm7 C7♭5 C7 Am7 D7 Gm7 E♭11 E♭7 A♭maj7 D♭9

bear. \_\_\_\_\_ When she goes they will cry \_\_\_\_\_ as they whis - per "good -

Cm Cm7/B♭ F7/A A♭dim7 E♭6/G G♭dim7 Fm7 B♭9 B♭7♭9 E♭ E♭6/9

bye." \_\_\_\_\_ They will miss her, I fear, but then, so will I. \_\_\_\_\_

## WATCH WHAT HAPPENS

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English Words by NORMAN GIMBEL  
Original French Text by JACQUES DEMY  
Music by MICHEL LEGRAND

## Medium bossa nova

E♭maj7 E♭6 F9 Cm7 F9 Fm7 B♭9

Let some - one \_\_\_\_\_ start be - liev - ing in you let him hold out his hand  
One some - one \_\_\_\_\_ who can look in your eyes and see in - to your heart

Fm7 B♭7 1 E♭maj7 Emaj7 Fmaj7 Emaj7 2 E♭maj7 Emaj7 Fmaj7 G♭maj7 Gmaj7 G6

let him touch you and Watch What Hap - pens let him find you and Watch What Hap - pens. Cold, no I won't be-lieve your

Gm7 C9 Gm7 C9 F F6 Fmaj7 F6 Fm7 B♭7 Fm7 B♭9 B♭7♭9 E♭maj7 E♭6

heart is cold may - be just a - fraid to be bro-ken a - gain Let some-one

F9 Cm7 F9 Fm7 B♭9 Fm7 B♭9

with a deep love to give, give that deep love to you and what mag - ic you'll

E♭ E♭6 E6 D6 E♭ E♭6 E6 D6 E♭maj7 E♭6 E♭maj7 E♭6 E♭maj7

see; let some - one give his heart, some - one who cares like me.

## THE WATUSI

Copyright © 1960 (Renewed) by Arc Music Corp.

Words and Music by SHIRLEY HALL,  
LESLIE TEMPLE and JAMES JOHNSON

Moderately, with a beat

C G7 C

There's a dance called Wa - tu - si, it's out of sight, First you slide to the

G7 C C G7

left — then to the right. The Wa - tu - si is out \_ of sight, — you and Shim-my and shoul- der and Slop with your feet, — you and

C F7

slide to the left, then to the right, — Take the two steps up and keep it tight. — and wiggle your hips then in time with the beat, — You do the Bow and Ar - row, come out of the Horse, — and and

C G7

do the Wa - tu - si, it sure is a sight. — Come on, try, sug - ar pie, — Pig - my Shuf - fle, when you take your choice. — Come on, try, sug - ar pie, —

F7 C 1 G7 2 G7

Keep with the beat, — and Wa - tu - si, Wa - tu - si with me. — You - si with me. — There's a

S.C. G7 C

dance called Wa - tu - si, it's out of sight, First you slide to the

G7 C F C

left — then to the right. Two steps for - ward, keep \_\_\_\_\_ it

C G7 C

tight, there's a dance called Wa - tu - si, it's out of sight.

C G7 C

Don't stop now, — I'm real - ly not thru, — there's so man - y more \_ steps that you can do, — Well, the

F7 C

Dish Rag, the Stiff, the Big Boy Pete, — the Dou - ble Wa - tu - si, hon - ey, in time with the beat, Come on try, —

G7 F7 C G7 D.S. and Fade

— sug - ar pie, — it's eas - y to do, — and Wa - tu - si, Wa - tu - si with me. — There's a

## 'WAY DOWN YONDER IN NEW ORLEANS

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By HENRY CREAMER and J. TURNER LAYTON

Moderate Bounce

The musical score consists of five staves of music. The first staff starts with a C7 chord, followed by Gm7, C7, Fmaj9, Fmaj7, C7, and Cdim7 chords. The lyrics are: "'Way Down Yon - der In New Or - leans\_ in the land\_ of dream-y scenes\_ There's a gar-den of E - den'". The second staff begins with a C9 chord, followed by C7#5, F, F#dim7, C7, Gm9, C7, Fmaj9, and Fmaj7 chords. The lyrics are: 'That's what I mean, — Cre-ole ba - bies with flash-ing eyes — Soft - ly whis-per with ten-der sighs, —'". The third staff starts with Cm7, F7, Cm7, F9, Bb6, F7#5, Bb6, A7, Ab7, and G7 chords. The lyrics are: "'Stop! Oh! won't you give your la - dy fair a lit - tle smile?" Stop! you bet your life you'll lin-ger there—'"". The fourth staff starts with Gm7, C7, Cdim7, C7, F, Fdim7, F, and Db7 chords. The lyrics are: 'a lit - tle while. { There Is Hea - ven right here on earth \_ With those beau - ti ful - queens } They've got an - gels right here on earth \_ Wear - ing lit - tle blue jeans}'". The fifth staff starts with F, F#dim, Gm7, C7, and continues with the lyrics: "'Way Down Yon - der In New Or - leans. leans. \_\_\_\_\_'". The score includes a 12-bar blues progression: F, F#dim, Gm7, Gdim, Cdim, F, Gm9, Gb7, F6.

B-78

T-7A

## THE WAYWARD WIND

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Words and Music by HERB NEWMAN  
and STAN LEBOWSKY

The musical score consists of six staves of music. The first staff starts with a D major chord, followed by D7, G, Gm, D, and A7 chords. The lyrics are: 'Oh, The Way-ward Wind \_\_\_\_ is a rest - less wind, A rest - less wind \_\_\_\_ that yearns to wan - der;'. The second staff starts with D11, D7, G, Gm, D, A7, G, and D chords. The lyrics are: 'And { he } was born \_\_\_\_ the next of kin, \_\_\_\_ the next of kin \_\_\_\_ to The Way-ward Wind. \_\_\_\_ Last time, Fine'". The third staff starts with a D major chord, followed by a series of eighth-note patterns. The lyrics are: 'In a lone - ly shack by a rail - road track { He } spent { his } young - er days. \_\_\_\_ And I'. The fourth staff starts with a D major chord, followed by a series of eighth-note patterns. The lyrics are: 'Oh I met { him there } in a bor - der town { He } vowed we'd nev - er part, \_\_\_\_ 'Tho { he }'. The fifth staff starts with an A7 chord, followed by a series of eighth-note patterns. The lyrics are: 'guess the sound of the out - ward bound Made { him } a slave \_\_\_\_ to { his } wand - 'rin' ways. \_\_\_\_'. The sixth staff starts with a D major chord, followed by a series of eighth-note patterns. The lyrics are: 'tried { his } best to \_\_ set - tle down { I'm } now a - lone \_\_\_\_ with a brok - en heart. \_\_\_\_ 2nd time - D.S. al Fine Oh The Way - ward'".

## THE WAY YOU LOOK TONIGHT

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(c/o The Songwriters Guild Of America)  
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Words by DOROTHY FIELDS  
Music by JEROME KERN

**Slowly**

E♭6 Cm7 Fm7 B♭7 Gm7 C7♭9 Fm7

Some love - day ly when I'm aw - fly low, when the world is cold, I will feel a

B♭7 E♭7 A♭ Fm7 B♭7/E♭ B♭7 E♭ Cm7 Fm7 B♭7

glow just think - ing of you you, and The Way You Look To - night.

1 Eb Gbdim7 Fm7 Bb7 2 Eb Gbdim7 Fm7 Bb7 Gbmaj7 Gdim7 Abm7 Db7

Oh, but you're With each word your ten - der - ness grows, —

Gbmaj7 Bbm7 Adim7 Abm7 Db7 Gbmaj9 Gdim7 Abm7 Db9

tear - ing my fear — a - part, — and that laugh that wrinkles your nose —

Gbmaj7 Ebm7 Cm7b5 Fm7 Bb7 Eb6 Cm7 Fm7 Bb9

touch - es my fool - ish heart. — Love - ly, nev - er, nev - er change,

Gm7 C7♭9 Fm7 B♭7 E♭7 A♭ Fm7 B♭7/E♭ B♭7

keep that breath-less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -

E♭ Cm7 Fm9 Bb9 Ebmaj7 Cm7 Fm7 Bb7 Ab6 G Edim7 Fm Bb7 Bb7 Eb6

night. Mm — mm — mm, — mm, — just The Way You Look To - night.

*(GHC)* *FCAcDy* *Abm7* *Db7*  
*F#C#E#* *D#B#G#* *F#A#C#D#G#* *D#B#G#*

## WE CAN WORK IT OUT

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

**Moderately**

D Dsus D Dsus C(add9) D

Try to see it my way, do I have to keep on talk - in' 'till I can't go on?  
Think of what I'm say - ing, you can get it wrong and still you think that it's all right.

Dsus D Dsus C(add9) D G D

While you see it your way, run a risk of know-ing that our love may soon be gone.  
Think of what I'm say - ing, We Can Work It Out and get it straight, or say good-night.

We Can Work It Out,

Sheet music for 'We Can Work It Out' in G major. The lyrics are:

We Can Work It Out. Life is ver - y short — and there's no time  
 — for fuss - ing and fight - ing, my friend. I have al - ways thought .. that it's a crime.  
 so I will ask you once a - gain. Try to see it my way,  
 on - ly time will tell if I am right or I am wrong. While you see it your way there's a chance that we might fall a -  
 part be - fore too long. We Can Work It Out, We Can Work It Out. —

Chords: G, Asus, A, Bm, Bm/A, Bm/G, Bm/F#, Bm, Bm/A, Bm/G, Bm/F#, D, Dsus, D.

## WE KISS IN A SHADOW

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**Slowly and Tenderly**

Sheet music for 'We Kiss In A Shadow' in F major. The lyrics are:

We Kiss In A Shad - ow We hide from the moon, Our meet - ings are few and o - ver too  
 We speak in a whis - per, A - fraid to be heard; When peo - ple are near, we speak not a

soon. word. A - lone in our se - cret,

To - geth - er we sigh For one smil - ing day to be free.

To kiss in the sun - light And say to the sky Be - hold and be - lieve what you

see! Be - hold how my lov - er loves me!

Chords: F, C7, F, Am, G6/D, D, Em, C, F, E, D7, E7, Am, C7, F, C7, Bb maj7, Gm9, C9, F.

**WEDDING MARCH**  
(from "Midsummer Night's Dream")

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FELIX MENDELSSOHN

**Moderate March Tempo**

**WEDDING MARCH**  
(Bridal Chorus from "Lohengrin")

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RICHARD WAGNER

**Moderately**

## WE SHALL OVERCOME

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Music, Inc., New York, NY

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We Shall Overcome Fund and The Freedom Movement  
under the Trusteeship of the writers.

Musical and Lyrical Adaptation by ZILPHIA HORTON,  
FRANK HAMILTON, GUY CARAWAN and PETE SEEGER

Inspired by African American Gospel Singing, members of the Food & Tobacco  
Workers Union, Charleston, SC, and the southern Civil Rights Movement

Moderately slow

The musical score for "WE SHALL OVERCOME" consists of three staves of music. The first staff starts with a C major chord, followed by F and C chords. The lyrics are: "We Shall O - ver - come, \_\_\_\_\_". The second staff begins with an Am chord, followed by D7, G, and D7 chords. The lyrics continue: "We'll walk hand in hand, \_\_\_\_\_". The third staff begins with F, G, and G7 chords, followed by Am, C, F, C, G7, C, F, and C chords. The lyrics end with: "I do be - lieve, We Shall O - ver - come some day. \_\_\_\_\_". The music is in common time.

## WHAT AM I LIVING FOR

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Words and Music by ART HARRIS  
and FRED JAY

Slowly

The musical score for "WHAT AM I LIVING FOR" consists of ten staves of music. The first staff starts with a F major chord, followed by F7 and Bb chords. The lyrics are: "What Am I Liv-ing For \_\_\_\_\_ if not for you \_\_\_\_\_". The second staff begins with F, C7, and F chords. The lyrics continue: "What Am I Liv-ing For \_\_\_\_\_ if not for you. Oh \_\_\_\_\_ no-bod-y else, no-bod-y else will". The third staff begins with F, C7, and F chords. The lyrics end with: "do. What am I long-ing for — each lone - ly night \_\_\_\_\_ To feel your lips to mine. \_\_\_\_\_ to hold you". The fourth staff starts with F, F7, and Bb chords. The lyrics are: "tight \_\_\_\_\_ You'll be the on - ly girl \_\_\_\_\_ my whole life thru \_\_\_\_\_ Oh \_\_\_\_\_". The fifth staff begins with F, C7, and F chords. The lyrics continue: "no - bod - y else, no - bod - y else will do. I want you close to me \_\_\_\_\_ That's all I". The sixth staff begins with F, Dm7, G7, and Gm7 chords. The lyrics are: "know I want you all the time be-cause, dar-ling, I \_\_\_\_\_ love you so. What Am I". The seventh staff starts with F, C7, and Gm7 chords. The lyrics continue: "Liv - ing For \_\_\_\_\_ if not for you. What Am I Liv - ing For \_\_\_\_\_ if not for". The eighth staff begins with F, F7, and Bb chords. The lyrics are: "you \_\_\_\_\_ What Am I Liv - ing For \_\_\_\_\_ if not for you ba - by". The ninth staff starts with F, C7, and F chords. The lyrics are: "no - bod - y else, no - bod - y else will do. What Am I I do.". The tenth staff ends with a F major chord.

## WHAT KIND OF FOOL AM I?

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Words and Music by LESLIE BRICUSSE  
 and ANTHONY NEWLEY

**Slowly**

E♭maj7 Edim7 Fm7 B♭7 B♭7/A♭ Gm7

What Kind Of Fool Am I? Who nev - er fell in love; It seems that I'm the on - ly

C7♭9 Fm7 B♭7♭9 E♭maj7 Cm7 F7

one that I have been think - ing of. What kind of man is this? An emp - ty shell,

F7/E♭ Dm7 G7♭9 Cm7 F7 Fm9 B♭9 Fm7/B♭ B♭7♭9 E♭maj7

— a lone - ly cell in which an emp - ty heart must dwell. { What kind of lips are these —  
 What kind of clown am I? }

Edim7 Fm7 B♭7 B♭7/A♭ Gm7 Gm7♭5 C7♭9 B♭m6

— that lied with ev - 'ry kiss? That whis-pered emp - ty words of love that left me a - lone like this.  
 — What do I know of life? Why can't I cast a-way the mask of play and live my life?

C7♭9 E♭9♯5 A♭6 D♭9 E♭maj9 F7 Fm7

— Why can't I fall in love like an - y oth - er man,  
 — Why can't I fall in love (like oth - er peo - ple can) and may - be then I'll know what

Fm7♭5 B♭7♭9 1 E♭ C♭9 Fm7 Fm7/B♭ B♭7♭9 2 E♭ C♭9 Emaj9 E♭6/9

kind of fool I am. What Kind Of am.

### WHAT NOW MY LOVE

(Original French Title: "Et Maintenant")

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Original French Lyrics by PIERRE DELANOË  
 Music by GILBERT BECAUD  
 English Adaptation by CARL SIGMAN

## Moderate Bolero

F B♭6/F F6

What Now My Love, Now that you left me, How can I feel the

Gm7/F C7 Fmaj7 F6 Gm7/C F

live world through an - oth - er day. Watch - ing my dreams stars

clo - ing in on me. Here come the stars

B<sub>b</sub>6/F F6 Gm7/F C7 F Fmaj7

Turn-ing to ash-es, \_\_\_\_\_ And my hopes \_\_\_\_\_ in-to bits of clay. \_\_\_\_\_  
 Tum-bl-ing a-round me, \_\_\_\_\_ There's the sky, \_\_\_\_\_ where the sea should be. \_\_\_\_\_

F7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

Once I could see, \_\_\_\_\_ Once I could feel, \_\_\_\_\_ Now I am numb, I've be -  
 What Now My Love, \_\_\_\_\_ Now that you're gone, \_\_\_\_\_ I'd be a fool to go

Gm7 C7 F Fmaj7 F7 B<sub>b</sub>m7 E<sub>b</sub>7 A<sub>b</sub>maj7

come on un-real. \_\_\_\_\_ I walk one the night With - out a goal, \_\_\_\_\_  
 and on, \_\_\_\_\_ would care, \_\_\_\_\_ No one would cry, \_\_\_\_\_

D<sub>b</sub>maj7 D<sub>b</sub>6 B<sub>b</sub>m6 Bdim7 C7sus 1 C7 Gm7

Stripped of my heart, \_\_\_\_\_ my soul. \_\_\_\_\_ What Now My  
 If I should live \_\_\_\_\_ or die. \_\_\_\_\_

2 C7 Gm7 F B<sub>b</sub>6/F F6

What Now My Love, \_\_\_\_\_ Now there is noth-ing, \_\_\_\_\_  
 Only my last good-bye. \_\_\_\_\_

## WHAT'D I SAY

Words and Music by  
RAY CHARLESCopyright © 1959 by Unichappell Music, Inc.  
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Medium Bounce

F B<sub>b</sub>7

Hey, ma-ma don't you treat me wrong, \_\_\_\_\_ Come and love me all night long. Oh, \_\_\_\_\_ oh,  
 See the girl! with the dia-mond ring, \_\_\_\_\_ She knows how to twist that thing. Oh, \_\_\_\_\_ oh,  
 Tell your ma-ma, \_\_\_\_\_ I'm gonna ship you back to Ar-kan-sas. Oh, \_\_\_\_\_ yes,

F7 C7 B<sub>b</sub>7 F7 1,2 3 F

Hey, hey, All right, now. Tell me What'd I  
 Hey, hey, All right, now. Tell me What'd I  
 You don't do right, You don't do right. Tell me What'd I

Say? know, Tell me What'd I Say? know. Tell me What'd I Say? Ba-by, I wanna know right now, Tell me What'd I Yes, I wan-na

F C7 B<sub>b</sub>7 F 1 2

Say? know, Tell me What'd I Say? know. Tell me What'd I Say? Yes, I wan-na

Tell me What'd I Hon-ey, I wanna know. Tell me What'd I Say? Yes, I wan-na know.

## WHAT'LL I DO?

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Words and Music by  
 IRVING BERLIN

Moderate waltz

Music staff 1: C, Fm6, C/E, C7, Dm7b5  
 Music staff 2: C/G, G7, 1 C, 2 C, C7  
 Music staff 3: F, Dm, F, Fm6, C/E  
 Music staff 4: A7, D7, G7, C, Fm6  
 Music staff 5: C/E, C7, Dm7b5, C/G, G7, C, C6/9

*B-12* / *GARD 33*  
*T. 155*

WHAT'S THE REASON  
 (I'm Not Pleasin' You)

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Words and Music by COY POE, JIMMIE GRIER,  
 PINKY TOMLIN and EARL HATCH

Bright

Music staff 1: C, C7, F, G7, C, G7, C, C7, F  
 Music staff 2: Fm, C, G7, C, Fm, C  
 Music staff 3: C7, F, A7, D7  
 Music staff 4: G7, C, C7, F, G7, C, F, C



# WHEEL OF FORTUNE

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Words and Music by BENNIE BENJAMIN  
and GEORGE WEISS

**Slowly and expressively**

The Wheel Of For - tune goes spin-ning a - round; will the ar - row point my way? —  
For - tune I'm hop - ing some - how, if you ev - er smile on me —

— Will this be the day? Oh! Wheel Of For - tune; please don't pass me by; Let me know the

ma - gic of a kiss and a sigh. While the wheel is spin-ning, spin-ning, spin-ning,

I'll not dream of win - ning for - tune or fame; While the wheel is turn-ing, turn-ing, turn-ing,

I'll be ev - er yearn-ing for love's pre - cious flame! Oh! Wheel Of — please let it be now.

**CODA**

C A7 D7 G7 D.S. al Coda C

# WHEN I FALL IN LOVE

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Words by EDWARD HEYMAN  
Music by VICTOR YOUNG

**Moderately**

E♭ C7b9 Fm7 B♭7 E♭ C7b9 Fm7 B♭7 E♭ D♭9 C9 Fm7

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love. —

B♭7b9 E♭ Fm7 B♭7 Gm7 C7 Fm

— in a rest - less world like ths is, love is end - ed be - fore it's be - gun, and too man - y moon-light

C7b9 Fm7 B♭7 E♭ C7b9 Fm7 B♭7 E♭ C7b9

kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com -

Fm7 B♭7 E♭ D♭9 C9 Fm7 B♭7 E♭ A♭

plete - ly or I'll nev - er give my heart. And the mo - ment I can feel that you

Gm7 C7 Fm7 D♭9 E♭ C7b9 Fm7 B♭7 1 E♭ Cm7 Fm7 B♭7b9 2 E♭

feel that way too, is When I Fall In Love with you. — you. —

## WHEN I SEE AN ELEPHANT FLY

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Words by NED WASHINGTON  
Music by OLIVER WALLACE

Moderately      Fm7      Bb7      Eb      D7      Eb      Bb

I saw a pea - nut stand, — heard a rub - ber band, — I saw a nee - die that winked its ful  
gar - den walk, — a ba - nan - a stalk, — I saw a pig with an aw - ful

Eb      Ebm7      Bb7      Eb      Eb+<sup>3</sup>      Ab      B9      Eb      F7

eye, ————— But I think I will have seen ev - 'ry - thing When I See An El - ephant  
sty, ————— But I think I will have seen ev - 'ry - thing When I See An El - ephant

Fm7      Bb7      Fm7      Bb7      Eb      D7      Eb      Bb

Fly. ————— I saw a front porch swing — heard a dia-mond ring, — I saw a pol - ka dot rail - road  
Fly. ————— I saw the su - gar bowl, — saw the jel - ly roll, — I saw a pick - et fence that's no

Eb      Ebm7      Bb7      Eb      Eb+<sup>3</sup>      Ab      B9      Eb      C7      F7      Bb9      Eb      Eb7

tie, ————— But I think I will have seen ev - 'ry - thing When I See An El - ephant Fly.  
lie, ————— But I think I will have seen ev - 'ry - thing When I See An El - ephant Fly.

Ab      Abm      Eb      Eb7      Ab

I saw a clothes horse rar' up and buck, — They tell me that a man made a veg - ta - ble "Truck". — I did - n't see - that,  
I e - ven heard — a choc - o - late drop, — I went in - to a store, saw a bi - cy - cle shop. — You can't de - ny - the

Abm      Eb      F7      Bb7      Fm7      Bb7

I on - ly heard, — But just to be so - cia - ble I'll take their word, — I saw a lan - tern slide, — saw an  
things that you see, — But I know there's cer - tain things that just can't be, — The oth - er day by chance, — saw an

Eb      D7      Eb      Bb      Eb      Ebm7 Bb7      Eb      Eb+<sup>3</sup>

old cow hide, — And I just laugh'd till I thought I'd die, — But I think I will have seen  
old barn dance, — So I'm a gul - li - ble sort of guy, — But I think I will have seen

Ab      B9      Eb      C7      Fm7      Bb9      1 Eb      Bb7      2 Eb

ev - 'ry - thing — When I See An El - ephant Fly. ————— I saw a Fly.  
ev - 'ry - thing — When I See An El - ephant Fly. ————— I saw a Fly.

## WHEN I TAKE MY SUGAR TO TEA

Copyright © 1931 (Renewed 1958) by Famous Music Corporation

Words and Music by SAMMY FAIN,  
IRVING KAHAL and PIERRE NORMAN

Medium Swing

Sheet music for 'When I Take My Sugar To Tea' in Medium Swing style. The lyrics are:

When I Take My Sug-ar To Tea, — all the boys are jeal-ous of me; — 'cause I  
row - dy dow-dy, that's me, — she's a high-hat ba-by, that's she. — So I  
gang goes, — When I Take My Sug-ar To Tea. I'm a Tea. Ev - 'ry Sun - day  
af - ter - noon, — we for - get a - bout our cares, — rub - bing el - bows at the Ritz —  
with those mil - lion - aires. — When I Take My Sug-ar To Tea, — I'm as Ritz - y as I can  
be, — 'cause I nev - er take her where the gang goes, — When I Take My Sug-ar To Tea.

Chords: F, F#dim7, C7, F, F#dim7, C7, D7, Gm7, Bbm, F, C7, 1 F, C7, 2 F, Bb, Eb7, F, G7, D7, C7, F, F#dim7, C7, F, F#dim7, C7, F, F#dim7, C7, F, Gm7, Bbm, F, C7, F, G7, D7, Gm7, Bbm, F, C7, F, G7, D7, Gm7, C6, F, C/E, Ebdim, Dm7, G7, Cmaj7, C6, Dm7, Fm, C/E, Ebdim, Dm7, G7, Em7, A7, Dm7, Dm7, G7, C, G7, Dm7, G7, Em7, A7, Dm7, G7, Dm7, G7, Em7, A7, Dm7, F, C/E, Ebdim, C, Dm7, G7, 1 C, G7, 2 C, F, C/E, Ebdim, C, Dm7, G7, 1 C, G7, 2 C.

## WHEN I'M NOT NEAR THE GIRL I LOVE

Copyright © 1946 by Chappell & Co.  
Copyright RenewedWords by E.Y. HARBURG  
Music by BURTON LANE

Sheet music for 'When I'm Not Near the Girl I Love' in Lively style. The lyrics are:

Oh my heart is beat - ing wild - ly — And it's all be - cause you're here. — When When  
fess - ing a con - fess - ion — And I hope I'm not ver - bose — When When  
I'm — Not Near — to The Girl — I Love, — I love — the girl I'm near. — Ev - 'ry  
I'm — not close — to the kiss that I cling to, I cling to the kiss that's near. — As I'm  
Dm7 G7 C C/E Ebdim Dm7 G7 Cmaj7 C6  
femme that flut - ters by me — is a flame that must be fanned. — When When  
more and more a mor - tal — I am more and more a case. — When When  
Dm7 Fm C/E Ebdim Dm7 G7 Em7 A7 Dm7  
I — can't fon - dle the hand — I'm fond of, I fon - dle the hand at hand. — My heart's in a  
I'm — not fac - ing the face that I fan - cy, I fan - cy the face at I face. — For Shar - on I'm  
G7 Dm7 G7 Em7 A7 Dm7  
pick-le, It's con - stant - ly fick - le And not too par - tick - le, I fear. — When I'm — Not  
car-in', But Sus - an I'm choos - in' I'm faith - ful to whos - n I is here. — When I'm — Not  
Fm C/E Ebdim C Dm7 1 C G7 2 C  
Near — The Girl — I Love, — I love — the girl I'm near. — I'm con - near. —

## WHEN IRISH EYES ARE SMILING

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Moderately, with expression

Music by ERNEST R. BALL

Words by CHAUNCEY OLCOTT &amp; GEO. GRAFF, JR.

Sheet music for "When Irish Eyes Are Smiling" in D major. The lyrics are:

When I - Irish Eyes Are Smil - ing, sure it's like a morn in  
 spring. In the lilt of I - Irish 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 - Irish Eyes Are Smil -  
 ing, sure they steal your heart a - way. When way.

Chorus:

I D | 2 D |

GERALD

## WHEN MY BABY SMILES AT ME

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Copyright RenewedBy HARRY VON TILZER, ANDREW B. STERLING,  
BILL MUNRO and TED LEWIS

Moderately

Sheet music for "When My Baby Smiles At Me" in G major. The lyrics are:

For When My Ba - by Smiles At Me my heart goes roaming to par - a - dise.  
 And When My Ba - by Smiles At Me there's such a won - der - ful light in her eyes,  
 The kind of light that means just love, the kind of love that brings sweet har - mon -  
 y I sigh, I cry. It's just a glimpse of heav - en When My Ba - by Smiles At Me.

## WHEN YOU WISH UPON A STAR

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Copyright RenewedWords by NED WASHINGTON  
Music by LEIGH HARLINE

With expression

C A+ A7 Dm Dm7 G7 Cdim7 C Cmaj9/E Ebdim7

Sheet music for "When You Wish Upon A Star" in C major. The lyrics are:

When You Wish Up - on A Star, makes no diff - 'rence who you are, An - y - thing your  
 heart de - sires will come to you. If your heart is in your dream,

G7 Cdim7 C Cmaj9/E Ebdim7 Dm7 G7 Dm7 G9

no re - quest is too ex - treme, When You Wish Up - on A Star as dream - ers

C Fm C Dm G7 Cdim7 C Am

do. Fate is kind, She brings to those who love, the sweet ful -

D7 Fm G7 C A+ A7 Dm Dm7 G7

fill-ment of their se-cret long ing. Like a bolt out of the blue, Fate steps in and

Cdim7 C Cmaj9/E Ebdim7 Dm G7 1 Dm7 G9 C Dm7 G+ 2 Dm7 G7 C

sees you thru, When You Wish Up - on A Star your dream comes true. dream comes true.

## WHEN THE WORLD WAS YOUNG

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Sole Selling Agent for U.S. and Canada: Criterion Music Corp.

English Lyric by J. MERCER  
French Lyric by A. VANNIER  
Music by M. PHILIPPE-GERARD

**Slowly**

Dm A7 Dm A7 Dm C Bb7 A7

It is - n't by chance I hap - pen to be, a bou - le - var - dier, the toast of Pa - ris. For  
ev - er I go they men - tion my name, and that in it - self, is some sort of fame, "Come  
sit - ting a - round, we of - ten re - call, the laugh of the year, the night of them all. The

F C F C7 Dm A7 Bb7 A7

o - ver the noise, the talk and the smoke, I'm good for a laugh, a drink or a joke. I  
by for a drink, we're hav - ing a game," where - ev - er I go I'm glad that I came. The  
blonde who was so at - trac - tive that year, some o - pen - ing night that made us all cheer. Re -

Cdim7 Gm Cdim Gm Bb9 Bb7 Bb9b5 A7

walk in a room, a par - ty or ball, "Come sit o - ver here" some - bo - dy will call. "A  
talk is quite gay, the com - pan - y fine, there's laugh - ter and lights, and gla - mour and wine,  
mem - ber that time we all got so tight, and Jacques and An - toine got in - to a fight. And The

Bb7 Bb9b5 A7 Eb Bb Gm6 A7

drink for M' - sieur! A drink for us all!" But how man - y times I stop and re - call.  
beau - ti - ful girls and some of them mine, but of - ten my eyes see a dif - f'rent shine.  
gen-darmes who came, passed out like a light, I laugh with the rest, it's all ver - y bright.

D Bm7 Em7 A7 D Bm7 Em7

Ah, the ap - ple trees, blos - soms in the breeze, that we walked a - mong,  
Ah, the ap - ple trees, sun - lit mem - o - ries, where the ham - mock swung,  
Ah, the ap - ple trees, and the hive of bees where we once got stung,

A7 D F#7 B7 Em7 F#7 Bm7

ly - ing in the hay, games we used to play, while the rounds were sung,  
on our backs we'd lie, look - ing at the skys till the stars were strung,  
sum - mers at Bor - deaux, row - ing the ba - teau, where the wil - low hung,

E7 Em7 A7 1,2 D Bb9 Gm6 A7 3 D Bb D

on - ly yes - ter - day When The World Was Young. \_\_\_\_\_ Wher -  
on - ly last Ju - ly When The World Was Young. \_\_\_\_\_ While  
just a dream a - go When The World Was Young. \_\_\_\_\_

# WHEN YOU WORE A TULIP

(And I Wore A Big Red Rose)

Copyright © 1994 by HAL LEONARD PUBLISHING CORPORATION

Words by JACK MAHONEY  
Music by PERCY WENRICHRhythmically *3-45**Bb T-100*

Musical score for "When You Wore A Tulip" in 2/4 time. The vocal line includes lyrics and chords:

- Chorus: "When You Wore A Tulip, a sweet yellow tulip, and I wore a big red rose, \_\_\_\_\_"
- Bridge: "When you caressed me, 'twas then Heaven blessed me, what a rose, \_\_\_\_\_"
- Chorus: "blessing, no one knows. \_\_\_\_\_ You made life cheery when you called me dearie, 'twas down where the blue grass grows, \_\_\_\_\_ your lips were sweet-er than ju-lep when you wore that tulip and I wore a big red rose. \_\_\_\_\_"

# WHERE DO I BEGIN

(Love Theme)

Copyright © 1970, 1971 by Famous Music Corporation

Words by CARL SIGMAN  
Music by FRANCIS LAI

Slowly

Musical score for "Where Do I Begin" in 4/4 time. The vocal line includes lyrics and chords:

- Chorus: "Where Do I Begin to tell the story of how great a love can be, \_\_\_\_\_ The sweet love sto - ry that is With her first hel - lo she gave a mean-ing to this emp - ty world of mine; \_\_\_\_\_ There'll nev - er be an - oth - er old - er than the sea, love, an - oth - er time; The sim - ple truth a - bout the love she brings to me? \_\_\_\_\_ Where do I start? She came in - to my life and made the liv - ing fine. \_\_\_\_\_"
- Bridge: "She fills my heart. \_\_\_\_\_ She fills my heart with ver - y spe - cial things, \_\_\_\_\_ with an - gel songs, \_\_\_\_\_ with wild i - mag - in - ings. \_\_\_\_\_ She fills my soul with so much love that an - y - where I go \_\_\_\_\_ I'm nev - er lone - ly. \_\_\_\_\_ With her a - long, \_\_\_\_\_ who could be lone - ly? \_\_\_\_\_ I reach for her hand, \_\_\_\_\_ it's al - ways there. \_\_\_\_\_ How long does it last? \_\_\_\_\_ Can love be meas - ured by the

D7 Gm E♭maj7  
hours in a day? I have no an-swers now, but this much I can say:  
I know I'll need her 'til the

D7 C/D D7 Gm F#dim/G E♭maj7 D7sus D7 Gm  
stars all burn a-way and she'll be there.

## WHERE DID ROBINSON CRUSOE GO WITH FRIDAY ON SATURDAY NIGHT?

Copyright © 1994 by HAL LEONARD PUBLISHING CORPORATION

Words by SAM M. LEWIS and JOE YOUNG  
Music by GEO. W. MEYER

Moderately

F D7 G7  
Where Did Rob - in - son Cru - soe Go, With Fri - day On Sat - ur - day

C7  
Night? Ev -'ry Sat - ur - day night they would start in to roam, And on

F G7 C D7  
Sun - day morn - ing they'd come stag - ger - ing home. On this is - land lived wild men in

G7  
can - ni - bal trim - min'; And where there are wild men there must be wild wom - en, So

F D7 Gm G7 C7 F  
Where Did Rob - in - son Cru - soe Go, With Fri - day On Sat - ur - day Night?

## WHERE IS LOVE?

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TRO - Hollis Music, Inc., New York, controls all publication rights  
for the U.S.A. and CanadaWords and Music by  
LIONEL BART

Slowly

C Dm7 G7 Cmaj7 C6 C Dm7 G7 Cmaj7 C6 Dm7 G7 C7  
Where Is Love? Does it fall from skies a - bove? Is it un - der - neath the  
Where is she who I close my eyes to see? Will I ev - er know the

B♭maj7 E♭9 A♭maj7 Dm7 G7 C6 Dm7 G7 Cmaj7 C♯dim7  
wil - low tree - that I've been dream - ing of? Who can say where she may hide?  
sweet "Hel - lo," that's meant for on ly me? Ev -'ry night I kneel and pray:

Dm7 G7 C A7b9 Dm7 G7 Cmaj7 F9 B♭maj7 B♭6  
Must I tra - vel far and wide? Till I am be - side the some - one who I can mean  
Let to - mor - row be the day When I see the face of some - one who I can mean

A A7 Dm7 G7 1 C 2 C  
some - thing to? Where, Where Is Love? Love?

## WHERE OR WHEN

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Words by LORENZ HART  
Music by RICHARD RODGERS

### **Moderately**

# **WHERE THE BLUE OF THE NIGHT**

(Meets The Gold Of The Day)

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Fred Ahlert Music Corp., San Francisco, CA  
and Pencil Mark Music, Inc., Scarsdale, NY

Words and Music by FRED E. AHLERT,  
BING CROSBY and ROY TURK

Slowly

G B7 C Cm6 G D7 G  
 Where The Blue Of The Night meets the gold of the day, Some-one waits for me. \_\_\_\_\_ And the

B7 C Cm6 G D7 G G7  
 gold of her hair crowns the blue of her eyes Like a ha - lo, ten - der - ly. \_\_\_\_\_ If

C G G7 C E7 A7 D7 G  
 on - ly I could see her, \_\_\_\_\_ Oh, how hap - py I would be! \_\_\_\_\_ Where The Blue Of The

B7 C Cm6 G D7 1 G Am7 D7 2 G  
 Night meets the gold of the day, Some-one waits for me. \_\_\_\_\_ Where The me. \_\_\_\_\_

# WHERE THE BOYS ARE

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Copyright Renewed

Words and Music by HOWARD GREENFIELD  
and NEIL SEDAKA

**Very slow**

B<sub>b</sub> G<sub>m</sub> D<sub>m</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub>  
 Where — The Boys Are Some - one waits for me; A smil - ing face, a warm em-brace, Two  
 E<sub>m7</sub> A<sub>7</sub> D F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> D<sub>m</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub>  
 arms to hold me ten-der - ly. Where — The Boys Are My true love will be. He's  
 C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> C<sub>m7</sub> F<sub>7</sub>  
 walk - ing down some street in town And I know he's look-ing there for me. In the crowd of a  
 B<sub>b</sub> G<sub>m</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub>  
 mil - lion peo-ple, — I'll find my Val - en - tine, Then I'll climb to the high - est stee-ple —  
 C<sub>7</sub> C<sub>m7</sub> F<sub>7</sub> B<sub>b</sub> G<sub>m</sub> D<sub>m</sub> C<sub>m7</sub> F<sub>7</sub>  
 And tell the world he's mine. Till — he holds me I wait im - pa - tient -  
 F<sub>m6</sub> G<sub>7</sub> C<sub>m</sub> D<sub>m7</sub> C<sub>m7</sub> F<sub>7</sub> | 1 B<sub>b</sub> F<sub>7</sub> | 2 B<sub>b</sub> |  
 ly, Where The Boys Are, Where The Boys Are, Where The Boys Are Some-one waits for me. me.

# WHISTLE WHILE YOU WORK

Copyright © 1937 by Bourne Co.  
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Words by LARRY MOREY  
Music by FRANK CHURCHILL

**Moderately Bright**

C C#dim7 Dm7 G7  
 Just Whis - tle While You Work. (whistle) Put on that grin and  
 Dm7 G7 Dm7 G7 C  
 start right in, To whis - tle loud and long. Just hum a mer - ry tune. (hum)  
 C#dim7 Dm7 G7 Dm7 G7 Dm7 G7 C  
 — Just do your best, Then take a rest, And sing your - self a song. When  
 F Fm7  
 there's too much to do, Don't let it both - er you, For - get your trou - ble,  
 C C#dim7 G7 C  
 Try to be just like the cheer - ful chick - a - dee, And Whis - tle While You Work. (whistle)  
 C#dim7 Dm7 G7 Dm7 G7 Dm7 G7 C  
 Come on, get smart, Tune up and start, To Whis - tle While You Work.

B 11

T-130

(There'll Be Blue Birds Over)  
THE WHITE CLIFFS OF DOVERCopyright © 1941 Shapiro, Bernstein & Co., Inc., New York and Walter Kent Music  
Copyright RenewedWords by NAT BURTON  
Music by WALTER KENT

**Slowly**

Chords: Eb, Gm, Eb7, Ab, Eb, Cm7, Fm7, Bb7, Eb, Cm7, Fm, Bb7, Eb, Gm, Eb7, Ab, Eb, Cm7, Fm7, Bb7, Eb, Fm7, Eb, Eb7, Ab, Ab+, Ab6, Adim7, Eb, Cm7, Fm, Cm, Cm7, F7, Fm7, Bb7, Eb, Gm, Eb7, Ab, Eb, Cm7.

Lyrics:

There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row  
Just you wait and see. There'll be love and laugh - ter and peace e - ver  
af - ter, To - mor - row, when the world is free. The shep - herd will tend his  
sheep The val - ley will bloom a - gain And Jim - my will go to sleep In his  
own lit - tle room a - gain. There'll be Blue - birds o - ver The White Cliffs Of Do - ver to -  
mor - row, Just you wait and see. There'll be see.

A-38

T-74

## A WHITER SHADE OF PALE

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TRO - Essex Music, Inc., New York, controls all publication rights for the U.S.A. and CanadaWords and Music by KEITH REID  
and GARY BROOKER

**In a slow 4**

Chords: C, C/B, C/A, C/G, F, F/E, Dm, Dm/C, G, G/F, Em, G7, C, F, G, F, G7, C, C/B, Am, Am/G.

Lyrics:

We skipped the light \_ fan - dan - go.  
She said, "I'm home \_ on shore leave."

Chords: F, F/E, Dm7, G, G/F, Em, G7, C, C/B.

Lyrics:

Turned cart - wheels 'cross the floor, - Though in truth we \_\_ were at sea, \_\_ I was feel - ing kind of sea - sick So I took her by the looking glass The crowd called out And forced her \_ to \_

Am Em F F/E Dm7 G G/F Em G7

— for more  
— a - gree      The room was hum - ming hard - er  
Saying, "You must be the mer - maid      As the ceil - ing flew a - way,  
Who took Nep - tune for a ride,"

C C/B Am Em F F/E Dm7 G

When we called out for an - oth - er drink \_\_\_\_\_  
But she smiled at me so sad - ly \_\_\_\_\_  
The wait - er brought a tray \_\_\_\_\_  
That my an - ger straight-way died \_\_\_\_\_ } And so it

C C/B Am Am/G F F/E Dm7

was \_\_\_\_\_ that la - ter \_\_\_\_\_  
As the mill - er told his tale \_\_\_\_\_

G G/F Em G7 C F 1 C G7 2 C

That her face at first just ghost - ly  
Turned A Whit - er \_\_\_\_\_  
Shade Of Pale. \_\_\_\_\_  
Pale. \_\_\_\_\_

### WHO CAN I TURN TO (When Nobody Needs Me)

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rights for the U.S.A. and Canada

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

**Slowly**

E♭maj7 Gm7 C7 Fm7 B♭7 Fm7/B♭ B♭7 E♭maj7 Fm7

Who Can I Turn To \_\_\_\_\_ when no - bod - y needs me? \_\_\_\_\_ My heart wants to know and

Gm7 A♭maj7 B♭m7 E♭9 A♭maj7 Am7♭5 D7

so I must go where des - tin - y leads me. \_\_\_\_\_ With no star to guide me, \_\_\_\_\_ and

Gm7 Cm7 B♭m7 E♭7 A♭maj7 Dm7♭5 Gm7 C7♭9 Fm7 B9

no - one be-side me, \_\_\_\_\_ I'll go on my way and af - ter the day, the dark - ness will hide me. \_\_\_\_\_

B♭7sus B♭7 E♭maj7 Gm7 C7 Fm7 B♭7 Fm7/B♭ B♭7 E♭maj7 Fm7

— And may - be to-mor - row \_\_\_\_\_ I'll find what I'm af - ter, \_\_\_\_\_ I'll throw off my sor - row,

Gm7 A♭maj7 B♭m7 E♭9 A♭maj7 Dm7♭5 G7♭9

beg steal or bor - row my share of laugh - ter. \_\_\_\_\_ With you I could learn to, \_\_\_\_\_ with

Cm7 Cm/B♭ Am7♭5 A♭maj7 E♭6/9/G G♭dim7 Fm9 B♭7♯5b9 E♭6/9

you on a new day, \_\_\_\_\_ but Who Can I Turn To if you turn a - way? \_\_\_\_\_

A-36  
T-75

# A WHOLE NEW WORLD

(Aladdin's Theme)

© 1992 Wonderland Music Company, Inc. and Walt Disney Music Company

Music by ALAN MENKEN  
Lyrics by TIM RICE

Sweetly

D G/B A/C# Em/G F#7 F#/A#

I can show you the world, shin-ing, shin-mer-ing, splen-did. Tell me prin-cess, now

Bm Bm/A G D A7 D

when did you last let your heart de-cide? I can o-pen your eyes

D G/B A/C# Em/G F#7 F#7/A# Bm Bm/A G

take you won-der by won-der o-ver, side-ways and un-der on a mag-ic car-pet ride..

D A D A A7/C# A7 D(add9) D

A Whole New World \_\_\_\_\_ a new fan-tas-tic point of view. No-one to

G D/F# G D/F# Bm7 E7sus E7 G/A

tell us no or where to go or say we're on-ly dream-ing. A Whole New

A D A A#dim7 F#7/A# Bm D7

World. \_\_\_\_\_ a daz-zling place I nev-er knew. But when I'm

G D/F# G D/F# Bm7 E7sus E7 C A7sus A7

way up here it's crys-tal clear that now I'm in A Whole New World with

D F

you. Un-be-liev-a-ble sights in-de-scrib-a-ble

Now I'm in a Whole New World with you.

ADEG

Bb/D C/E Gm/Bb A7sus A7 Dm Dm/C Bb F

feel-ing. Soar-ing, tum-bl-ing, free-wheel-ing through an end-less dia-mond sky. A Whole New

C F C F B<sub>b</sub> F/A

World \_\_\_\_\_ a hun - dred thou - sand things to see. I'm like a shoot - ing star I've

Don't you dare close your eyes. Hold your breath it gets bet-ter.

*GCLDF*

B<sub>b</sub> F/A Dm G7sus G7 B<sub>b</sub>/C C F

come so far I can't go back to where I used to be. Ev - 'ry turn a sur - prise.

A Whole New World \_\_\_\_\_ with new ho -

C C<sub>#</sub>dim7 Dm F7/C B<sub>b</sub> F/A B<sub>b</sub> F/A Dm G7

Ev - 'ry mo - ment red - let-ter. I'll chase them an - y - where. There's time to spare. Let me share this

ri-zons to pur - sue. I'll chase them an - y - where. There's time to spare. Let me share this

E<sub>b</sub> B<sub>b</sub>/C C7 Dm F/C B<sub>b</sub>(add9) F/A

whole new world with you. A Whole New World, \_\_\_\_\_

whole new \_ world with you. A Whole New World, \_\_\_\_\_ that's where we'll

Gm7(add4) F/A B<sub>b</sub>(add9) C7sus F

— that's where we'll be. A won-d'rous place for you and me. \_\_\_\_\_

be. A thrill - ing chase for you and me. \_\_\_\_\_

## WHO'S AFRAID OF THE BIG BAD WOLF?

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Words and Music by FRANK CHURCHILL  
Additional Lyric by ANN RONELL

**With a lilt**

G D7 G D7

Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf? Who's A - fraid Of The Big Bad Wolf?

Tra la la la la la. la. Long a - go there were three pigs, frowned, Lit - the And the

D G D A7 D G D A7

hand - some pig - gy - wigs. For the big bad, ver - y big ver - y bad - wolf They did - n't give three wolf blew in - to town. With a gruff "puff, puff" - he puffed just e-nough, And the hay house fell right

D A7 D G D A7 D G D A7

figs. down. Num - ber one was ver - y gay, And he built his house with hay. With a the One and two were scared to death. Of the big bad wolf - ie's breath. "By the

D G D A7 D D7 G C#7

hey - hey toot he blew on his flute, And he played a - round all day. Num - ber two was but hair of your chin - ny chin I'll blow you in." And the twig house an - swered yes. No one left but

F#m B7 Em A7 D G C#7 F#m B7

fond of jigs, and so he built his house with twigs. Heigh did-dle did-dle, he played on his fid - dle and num - ber three to save the pig - let fam - i - ly. When they knocked he fast un - locked and

E7 A A7 D G D A7 D G

danced with la - dy pigs. Num - ber three said, "Nix on tricks. I will build my house with said, "Come in with me!" Now they all were safe in - side, and the bricks my hurt wolf - ie's

D A7 D G D A7 D D7

bricks." He had no chance to sing and \_ dance, 'Cause work and play don't mix! pride. So he slid down the chim - ney and, oh, by - Jim'ney, In the fi - re he was fried!

G D7 G D7

Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf? Who's A - fraid Of The Big Bad Wolf?

Tra la la la la. Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf?

1 G A7 2 G

Who's A - fraid Of The Big Bad Wolf? Tra la la la la. Came the la.

## WHO WANTS TO BE A MILLIONAIRE?

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Words and Music by  
COLE PORTER

Moderately

The musical score consists of four staves of music with lyrics. The first staff starts with a B-flat key signature. The second staff starts with a C-major key signature. The third staff starts with a G-major key signature. The fourth staff starts with a C-major key signature. The lyrics describe various luxuries and possessions one might want.

**Music Key Signatures:**

- Staff 1: B-flat
- Staff 2: C-major (Cm6, Cm7, Cm6)
- Staff 3: G-major (F7)
- Staff 4: C-major (Bb, Gb7, F7, Bb)

**Chords:**

- Staff 1: Bb, Bb+, Bb6, Bb, F#, F9, Cm
- Staff 2: Cm6, Cm7, Cm6, F7, Bb, Gb7, F7, Bb
- Staff 3: Bb+, Bb6, D7, Gm, Bb7, Eb
- Staff 4: Edim7, Bb, Fm/Ab, G7, C7, Bb, Cm, F7, Bb, F7, Bb

**Lyrics:**

Who Wants To Be A Mil-lion - aire? I don't {Have flash - y flunk-eys ev - 'ry-where?  
Who wants ur - an - i - um to spare? I don't. Who wants the  
both - er of a coun - try es - tate? A coun - try es - tate is some - thing I'd hate!  
jour - ney on a gi - gan - tic yacht? Do I want a yacht? Oh, how I do not!  
Who wants to a wal - low in cham - pagne? I don't. Who wants a su - per - son - ic plane?  
fan - cy for - eign car? I don't. Who wants to tire of cav - i - ar? I don't. Who wants a  
mar - ble swim - ming pool too? pri - vate land - ing field too? I don't, and I don't, 'cause all I want is you. —

## WHY

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Words and Music by BOB MARCUCCI  
and PETER DeANGELIS

Moderately

The musical score consists of eight staves of music with lyrics. The first staff starts with a G-major key signature. The second staff starts with a G-major key signature. The third staff starts with a G-major key signature. The fourth staff starts with a G-major key signature. The fifth staff starts with a G-major key signature. The sixth staff starts with a G-major key signature. The seventh staff starts with a G-major key signature. The eighth staff starts with a G-major key signature.

**Music Key Signatures:**

- Staff 1: G6, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7, Am7, D7
- Staff 2: Am7, D7, G6, Gmaj7, G6, Gmaj7, Dm7
- Staff 3: Cm7, Bb, Am7, D7
- Staff 4: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 5: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 6: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 7: Am7, D7, G, Gmaj7, G6, Gmaj7, Dm7
- Staff 8: C, Cm6, G, Gmaj7, Am7, D7, 1 G, Gdim7, Am7, D9, D7b9, 2 G

**Chords:**

- Staff 1: G6, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7, Am7, D7
- Staff 2: Am7, D7, G6, Gmaj7, G6, Gmaj7, Dm7
- Staff 3: Cm7, Bb, Am7, D7
- Staff 4: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 5: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 6: Am7, D7, G, Gmaj7, G6, Gmaj7, Am7, D7, Am7, D7
- Staff 7: Am7, D7, G, Gmaj7, G6, Gmaj7, Dm7
- Staff 8: C, Cm6, G, Gmaj7, Am7, D7, 1 G, Gdim7, Am7, D9, D7b9, 2 G

**Lyrics:**

I'll never let you go, Why, be-cause I love you. I'll al - ways love you  
so, Why, be-cause you love me. No bro - ken hearts for us, 'cause we love each  
oth - er. And with our faith and trust, there could be no oth - er, Why, 'cause I love you,  
Why, 'cause you love me. I think you're aw - fly sweet, Why, be-cause I love you.  
You say I'm your spe - cial treat, Why, be-cause you love me. We found a per - fect love, yes, a  
love that's yours and mine. I love you and you love me all the time. time. —

## WHO?

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Lyrics by OTTO HARBACH and  
OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Brightly

D6 A7

Who stole my heart a-way? Who makes me dream all day?  
 Dreams I know, can never be true. Seems as tho' I'll ever be blue.  
 Who means my hap-pi-ness, Who would I an-swer: "Yes,"  
 to? { Well, you ought to guess Who, Who, } No-one but you!

## WHY DO I LOVE YOU?

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Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Tenderly

A♭ Abdim7 E♭7 A♭ Adim7

Why do I love You?  
 Why do you love me?  
 Why should there be two happy as we?  
 Can you see the why or where-fore, I should be the one you care for.  
 You're a luck-y boy, I am luck-y too.  
 All our dreams of joy seem to come true.  
 May-be that's be-cause you love me.  
 May-be that's why I love you!

## WICHITA LINEMAN

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Words and Music by  
JIMMY WEBB

Moderately

B♭maj7 Dm7/A Gm7 Dm Am

I am the line-man for the coun-ty, and I drive the main road search-in' in the sun for an-oth-er over load.  
 I hear you sing-in' in the wi-res And I need you more than want you,  
 I can hear you through the nev-er be the same. and I want you for all.

## **WILLIE AND THE HAND JIVE**

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Words and Music by  
**JOHNNY OTIS**

### **Bright Rock tempo**

G

1. I know a cat named Way - Out Wil - lie.  
 2. Pa - pa told Wil - lie, "You'll ru - in my home.  
 3. Ma - ma, ma-ma, look at Un - cle Joe.  
 4. Doc-tor and a law-yer and an In - dian chief.  
 (5.) Wil - lie and Mil - lie got mar - ried last fall.

He got a  
He's  
Now  
They had a

C9 G

cool lit - tle chick called Rock - in' Mil - lie.  
 You and that Hand - Jive has got to go." —  
 do - in' the Hand - Jive with sis - ter Flo. —  
 they all dig that cra - zy beat. —  
 lit - tle Wil - lie jun - ior and that ain't all. —

He can  
Well, the

C7

walk and stroll and Su - sie Q. —  
 Wil - lie said, "Pa - pa don't put me down. —  
 Grand-ma gave ba - by sis - ter a dime. —  
 Way - Out Wil - lie gave 'em all a treat. —  
 ba - by got fa - mous in his crib, you see. —

And  
They're  
Said,  
When he

G C9

do - in' that cra - zy Hand - Jive too.  
 do - in' the Hand - Jive all o - ver town." —  
 "Do that Hand - Jive one more time." —  
 did that Hand - Jive with his feet. —  
 Do - in' the Hand - Jive on T. V. —

Hand -

Jive. G Hand - Jive. E♭9 D9

Hand - Jive.

C9 1-4 G 5 G

Do - in' that cra - zy Hand - Jive. (5. Now) Jive. —

## WILLOW WEEP FOR ME

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Words and Music by  
ANN RONELL

**Slowly**

Wil - low Weep For Me, — Wil - low Weep For Me, — Bend your branch-es green, — a - long the stream —

— that runs to sea. — Lis - ten to my plea, lis - ten wil-low and weep for me. —

Gone my lov - er's dream, — love - ly sum - mer dream. — Gone and left me here — to weep my tears —

— in - to the stream. — Sad as I can be, hear me wil-low and weep for me. —

Whis - per to the wind, — and say that love has sinned — to leave my heart a-break - ing and

mak - ing a moan, — mur - mur to the night, — to hide her star - ry light, — so

none will find me sigh - ing and cry - ing, all a - lone. — Oh weep - ing wil - low tree, —

weep, in sym - pa - thy, — bend your branch-es down — a - long the ground — and cov - er me, —

When the shad - ows fall, bend oh wil - low and weep for me. —

## WINDS OF WAR (LOVE THEME)

By BOB COBERT

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Slowly, with expression

Music score for 'Winds of War (Love Theme)' featuring three staves of music. The first staff starts with Gm, followed by A7, Fm, G7, Cm7b5, F7, Bbmaj7, and Bb6. The second staff continues with D7, Gm, A7, Fm, G7, Cm7b5, and F7. The third staff begins with Bbmaj7, Bb6, and D7, leading to a section labeled 'To Coda' with a circle symbol. This leads into a section with Gm, A7, Fm, G7, and Cm7b5. The score then includes a section with F7, Bbmaj7, Bb6, and a choice between 1 D7/A or 2 D7/A, followed by 'D.C. al Coda' and D7. The final section, labeled 'CODA', consists of D7/A, D7, and Gm.

## WINGS

Copyright © 1991 by Addax Music Company, Inc.

"Sonata in A" by FRANZ SCHUBERT  
As Adapted and Arranged by ANTONY COOKE

Moderately

Music score for 'Wings' featuring four staves of music. The first staff starts with A, followed by A/C#, E7/B, A/C#, D6, D#m7b5, A/E, E, A, A/C#, E7/B, and A/C#. The second staff begins with D6, A/C#, Bm7, A/C#, E7, E7/A, A, E7/A, A, and ends with a repeat sign. The third staff continues with 3, A/C#, F#/A#, B, D/F#, E/G#, A, D6, E, A, B7/A, and E7/A. The fourth staff concludes with A, E7/A, A, E7/A, A, Fdim7/A, A, 3, and a final section ending with a treble clef and a repeat sign.

## WISH ME A RAINBOW

Copyright © 1966 by Famous Music Corporation

Words and Music by JAY LIVINGSTON  
and RAY EVANS

Moderately

Music score for 'Wish Me a Rainbow' featuring three staves of music. The first staff starts with E♭, followed by a series of chords: E♭/G, G♭dim7, B♭7, and then lyrics: 'Wish Me A Rain-bow and wish me a star. All this you can give me wher-ev-er you are; And Wish me red ros-es and yel-low bal-loons, and black se-quins whirl-ing to gay danc-ing tunes. I'. The second staff continues with lyrics: 'dreams for my pil-low and stars for my eyes, and a mas-quer-ade ball where our love wins first prize. want all these trea-sures, the most you can give. So Wish Me A Rain-bow as long as I live!'. The third staff concludes with lyrics: 'All my to-mor-rows de-pend on your love. So, Wish Me A Rain-bow a-bove!'.

## WISH YOU WERE HERE

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Words and Music by  
**HAROLD ROME**

Beguine Tempo

They're not mak-ing the skies as blue this year. Wish You Were Here! As blue as they used to when you were near. Wish You Were Here! And the morn-ings don't seem as new, Brand new as they did with you. Wish You Were Here! Wish You Were Here! Wish You Were Here! Some-one's paint-ing the leaves all wrong this year. Wish You Were here! and why did the birds change their song this year? Wish You Were Here! They're not shin-ing the stars as bright. They've stol-en the joy from the night! Wish You Were Here! Wish You Were Here! Wish You Were Here!

## WISHING WELL

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Words and Music by TERENCE TRENT D'ARBY  
and SEAN OLIVER

Moderately

Kiss-ing like a ban-dit dit steal-ing time un-der-neath a sy-ca-more tree.  
Hugg-ing like a mon-key see mon-key do right be-side a riv-er boat gam-blér.

Cu-pid by the hour-sends Val-en-times to my sweet lov-er and me.  
E-ro-tic im-a-ges float through my head I wanna be your mid-night ram-blér.

Slow-ly, but sure-ly your ap-pe-tite is more than I knew.  
Quick-ly, but quick-ly the blood para-ces through my veins.

Sweet-ly, soft-loud-ly I'm fall-ing in love with you. { sugar-bells ring. } Wish me love a  
Quick-ly, loud-ly I wan-na hear those

The musical score consists of three staves of music. The first staff starts in A♭ major (two flats) and ends in B♭ major (one flat). The second staff starts in A♭ major (two flats) and ends in B♭ major (one flat). The third staff starts in A♭ major (two flats) and ends in B♭ major (one flat). The lyrics are as follows:

Wish-ing Well to kiss and tell,  
 a Wish-ing Well of but - ter - fly tears. —  
 Wish me love a

Wish-ing Well to kiss and tell,  
 a Wish-ing Well of cro - co - dile tears. — Sing.

[1] [2]

D.S. and Fade

WITH A HEY AND A HI AND A HO HO HO

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**Words and Music by VIC MIZZY  
and MANN CURTIS**

### **Moderately**

Moderately

E♭ C7 Fm7 B♭7

With A Hey And A Hi And A Ho Ho! You start off the day with a glow ho ho ho.

Fm7 B♭7

Sing Sun's all the way as a - way you go With A Hey And A Hi And A Ho Ho! Ho!

1 E♭ A♭ E♭ Fm7

2 E♭ A♭ E♭ A♭ Fm7 B♭7 E♭ B♭7

Ho Ho Ho! While you buy the pa - per Hum a lit - tle hap - py lit - tle

E♭ E♭7 A♭ Fm7 B♭7 E♭ E♭m6 F7 B♭7

Hum. Cut a lit - tle ca - per sing - ing, "Hap - pi - ness, here I come." With A

E♭ C7 Fm7 B♭7

Hey And A Hi And A Ho Ho! You smile from your head to your toe ho ho, Pack up your blues and a

Fm7 B♭7 E♭ A♭ E♭

way they go with a hey and a hi, A hey and a hi, A hey and a hi and a ho ho ho!

## WITH A LITTLE BIT OF LUCK

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

**Brightly**

The Lord a - bove gave man an arm of i - ron — So he could do his job and nev - er land or sea and

C Cmaj7 C6 C7 F A7 F Fmaj7 D7 F shirk. The Lord a - bove gave man an arm of i - ron. } But With A Lit-tle Bit Of Luck, With A foam. The Lord a - bove made man to help his neigh - bor. }

G G7 C E7 F C G7 C G7

Lit-tle Bit Of Luck. { Some-one else - ll do the blink - in' work. When he comes a-round you won't be home. } With a lit-tle bit, With a

C G7 C C

lit-tle bit, With A Lit-tle Bit Of Luck { you'll nev - er work. The Lord a - Oh, you can you won't be home. }

F C C\$dim7 G D7 G walk the straight and nar - row. But With A Lit-tle Bit Of Luck you'll run a - mok. The gen - tle

C Cmaj7 F G7 C Cmaj7 C6 G7 C Cmaj7 C6 G7 C Cmaj7 C6 C7 sex was made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle

F A7 F Fmaj7 D7 F D7 G G7 C E7 sex was made for man to mar - ry, But With A Lit-tle Bit Of Luck, With A Lit-tle Bit Of Luck, You can

F C G7 C G7 C C G7 have it all and not get hooked. With a lit-tle bit, With a lit-tle bit, With A Lit-tle Bit Of

C G7 C C G7 C C G7 Luck you won't get hooked. With a lit-tle bit, With a lit-tle bit, With a lit-tle bit of bloom - ing luck.

## WITH A SMILE AND A SONG

Copyright © 1937 by Bourne Co.  
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Words by LARRY MOREY  
Music by FRANK CHURCHILL

Moderately Slow

Musical score for 'With A Smile And A Song' featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

**Chords:** C, Am7, Dm7, G7, C, Am7, Dm7, G9+5, C, C7, F, G7; C, Am7, D7, G7, C, Am7, Dm7, G7, G9+5; C, C7, F, E+, F, Fm6, C6; Dm7, G7, G+, C, Am7b5, D6, D7, Dm7; G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, G9+5; C, C7, F, G7, C.

**Lyrics:**

- With A Smile And A Song, life is just like a bright sun-ny day, your cares fade a-way and your heart is young.
- With A Smile And A Song, all the world seems to wak-en a-new, re-
- joic-ing with you, as the song is sung.
- There's no use in grum-bl-ling, when rain-drops come tum-bl-ling,
- re-mem-ber you're the one, who can fill the world with sun-shine.
- When you smile and you sing, Ev-'ry-thing is in tune and it's Spring and life flows a-long.
- With A Smile And A Song.

## WITH A SONG IN MY HEART

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately slow

Musical score for 'With A Song In My Heart' featuring lyrics and chords. The score consists of six staves of music with corresponding lyrics below each staff.

**Chords:** C, G7, C, G7; C, E7, Am, E7, Am, Am7/G; C, E7, Am, E7, Am, Am7/G; Am6/F# (To Coda), F, Dm7, C6, B7, E7, A7, Dm7, G7; C, G7, C, G7.

**Lyrics:**

- With A Song In My Heart. I be-hold your a-dor-a-ble face,  
At the sound of your voice. Heav-en o-pens its por-tals to me.
- Just a song at the start, But it soon is a hymn to your grace.  
Can I help but rejoice, That a song such as ours came to be?  
When the mu-sic But I al-ways
- swells knew I'm touch-ing your hand; It tells that you're stand-ing near, and
- CODA I would live life through, With A Song In My Heart for you.

## WITH MY EYES WIDE OPEN, I'M DREAMING

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Words by HARRY REVEL  
Music by MACK GORDON

Moderately Slow

Musical score for 'With My Eyes Wide Open, I'm Dreaming'. The 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. The lyrics are written below the vocal line. Chords are indicated above the staff. The tempo is moderately slow.

Chords and lyrics:

- Staff 1: G, D+, Gmaj7, G6, Gmaj7, G6, Gmaj7, G6, Am7
- Staff 2: With My Eyes Wide O - pen I'm Dream-ing. Can it be true I'm hold-ing you close to my heart?
- Staff 3: D7, Am, E7, A7
- Staff 4: With My Eyes Wide O - pen I'm Dream-ing. You're with me now, Shar-ing a vow nev - er to
- Staff 5: Am7, D7, G7, Dm7, G7, C
- Staff 6: part. I'm so a-fraid to close my eyes, a - afraid that I'll find This love - ly thrill is
- Staff 7: A7, Am7b5, D7, G, Bm7, E7, Am
- Staff 8: just a sil - ly il - lu - sion. With My Eyes Wide O - pen I'm Dream - ing. Do I de - serve such a
- Staff 9: Am7b5, Bm7b5, E7, Am7, D7, G
- Staff 10: break, Pinch me to prove I'm a - wake I can't be - lieve that you're real - ly mine.

## WITH THESE HANDS

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Lyric by BENNY DAVIS  
Music by ABNER SILVER

Slowly

Musical score for 'With These Hands'. The 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. The lyrics are written below the vocal line. Chords are indicated above the staff. The tempo is slowly.

Chords and lyrics:

- Staff 1: C, Am7, Dm7, G7, Cmaj7, C#dim7
- Staff 2: With These Hands I will cling to you. I'm yours for - ev - er and a
- Staff 3: Dm7, G9, Cmaj9, C6, Cmaj7, C6, F, Em7, A7
- Staff 4: day. With These Hands I will bring to you
- Staff 5: Dm7, Dm7b5, G7sus, G7, Dm7, G7, C, Am7
- Staff 6: A ten - der love as warm as May. With this heart I will
- Staff 7: Dm7, G7, Cmaj7, C7, F, E7, Am
- Staff 8: sing to you, long af - ter stars have lost their glow, and With These Hands
- Staff 9: Fm6, C, D7, Fm7, C, Am7
- Staff 10: I'll pro - vide for you, Should there be a storm - y sea, I'll turn the tide for you,
- Staff 11: D7, D#dim7, C, F, C, Am7, Dm9, G7, C
- Staff 12: and I'll nev - er, no, I'll nev - er let you go.

## WITH ONE LOOK

The producers gratefully acknowledge the role of Amy Powers in the development of Sunset Boulevard.  
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Music by ANDREW LLOYD WEBBER  
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON

**Slowly**

A F#m Bm7 D/E E7 A/C# Em A

NORMA: With One Look I can break your heart, With One Look I play ev - ery part. I can make your sad heart sing, With One

D A/C# Bm7 E7 A F#m Bm7 D/E E7/D

Look you'll know all you need to know. With one smile I'm the girl next door or the love that you've hun - gered for.

A/C# Em7 A D A/E E7 A E7/A A E7/A

When I speak 'tis with my soul I can play an - y role. No words can tell the stor-ies my eyes tell, watch me

D A/C# Bm7 E C G/C C G A F#m7 A

when I frown, you can't write that down. You know I'm right, it's there in black and white, when I look your way you'll hear

Bm7 E A F#m Bm7 E E7/D A/C# Em7

what I say. Yes, With One Look I put words to shame, just one look sets the screen a-flame. Si - lent mu-sic starts to

A D A/C# Bm7 E7 A F#m Bm7

play, one tear in my eye makes the whole world cry. With One Look they'll for - give the past, they'll re - joice I've re -

D/E E7/D A/C# Em A D A/E E7 A D

turned at last to my peo-ple in the dark, still out there in the dark.

Bm Em7 G/A A7/G D/F# Am D G D/F#

Si - lent mu-sic starts to play. With One Look you'll know all you

Em7 A D Bm Em7 G/A A7/G D/F# Am7

need to know. With One Look I'll ig - nite a blaze, I'll re - turn to my glo - ry days. They'll say Nor-ma's back at

D G G6 G C

last. This time I am stay - ing, I'm stay-ing for good, I'll be back where I was born to

Em G/A D

be, With One Look I'll be \_\_\_\_\_ me. \_\_\_\_\_

# **WIVES AND LOVERS**

**(Hey, Little Girl)**

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Words by HAL DAVID  
Music by BURT BACHARACH

#### **Moderately fast**

Fm7 Bb7

Hey, lit - tle girl, comb your hair, fix your make - up, soon he will o - pen the door. \_\_\_\_\_  
Day af - ter day there are girls at the of - fice and men will al - ways be men. \_\_\_\_\_

Gm7 C9

Don't think be-cause there's a ring on your fin - ger you need - n't try an - y - more. \_\_\_\_\_  
Don't send him off with your hair still in curl - ers, you may not see him a - gain, \_\_\_\_\_ For for

Cm7 F7b9 Am7b5 D7 Ebmaj7

wives should al - ways be lov - ers too. Run to his arms \_\_\_\_ the mo - ment  
wives should al - ways be lov - ers too. Run to his arms \_\_\_\_ the mo - ment

Am7 D7 Dbmaj7 Gm7 C7

he \_\_\_\_ comes home to you. I'm warn - ing you. \_\_\_\_\_  
he \_\_\_\_ comes home to you. He's al - most here. \_\_\_\_\_

Fm7 Bb9 E6 Edim

Hey, lit - tle girl, bet - ter wear some-thing pret - ty, some - thing you'd wear to go to the cit - y; And

Fm7 Bb9 Eb6

dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. \_\_\_\_\_ Oh,

Fm7 Bb7 Fm7 Bb9 Fm7 Bb9 Eb Gb E Eb

time to get read - y, time to get read - y, time to get read - y for love. \_\_\_\_\_

## **WOMAN, WOMAN**

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**Words and Music by JIM GLASER  
and JIMMY PAYNE**

### **Moderately**

Bb Dm Eb F

Some-thing's wrong be - tween us — that your laugh - ter can - not hide.  
I've seen the way men look at you when they think I don't see And  
wom - an wears a cer - tain look when she is on the move And it  
And the

Bb Gm Cm F Bb

you're af - raid to let your eyes meet mine.  
hurts to have them think that you're that kind.  
man can al - ways tell what's on her mind.

And  
And it's  
I

Dm E♭ E♭m

late - ly, when I'm love you, — I know you're not sat - is - fied.  
know - ing that you're look - ing back that's real - ly kill - ing me.  
hate to have to say it, — but their looks are o - ver you.

**Chorus**

B♭ Dm E♭ Dm E♭ Dm

Wom - an, woh! — Wom - an — Have you got cheat - ing on your

1,2 Cm F13 B♭ E♭ B♭ E♭ 3 Cm F13 F7

mind? — On your - mind. (3. A) mind? — Oh! —

D.S. and Fade on chorus

## A WONDERFUL DAY LIKE TODAY

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Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

**Brightly**

E♭ E♭6 E♭maj7 E♭6 E♭

On A Wond - der - ful Day — Like To - day — I de - fy an - y cloud -  
won - der - ful morn - ing like this — When the sun is as big —  
take this oc - ca - sion to say That the whole hu - man race —

E♭6 Fm7 B♭7 Fm7 B♭7 Gm7 C9

— to ap - pear in the sky. — Dare an - y rain - drop to plop in my eye —  
— as a yel - low bal - loon — E - ven the spar - rows are sing - ing in like tune —  
— should go down on its knees, — Show that we're grate - ful for morn - ings in like these —

C7#5 To Coda ⊕ A♭maj7 F9 1 F7 Fm7 B♭7 2 B♭7b9 E♭ Fm7

— On A Won - der - ful Day — Like To - day. — On a — ing like this.  
— On a won - der - ful morn -

F#dim7 G7 A♭ A♭+ A♭6 A♭7 Adim7 E♭

— On a morn - ing like this — I could kiss ev - 'ry - bod - y I'm so full of love —

Fm7 B♭9 E♭maj9 E♭6 E♭7 A♭ A♭maj7 A♭6

— and good - will. — Let me say fur - ther - more — I'd a - dore ev - 'ry -

**CODA**

A♭7 Adim7 Gm C7 F9 B♭13

bod - y to come and dine. The plea - sure's mine. And I will pay the bill. May I

G7b9 Cm7 F9 Fm7 G B♭13 E♭6

- der - ful way, — On A Won - der - ful Day — Like To - day. —

## WOMAN IN LOVE

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Words and Music by BARRY GIBB  
and ROBIN GIBB

Moderately

To Coda

CODA

Repeat and Fade

B

## A WONDERFUL GUY

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately Bright

D Em7 A7

I'm as corn - y as Kan - sas in Au - gust, I'm With a as nor - mal as

Em7 A7 D Em7 A7

blue - ber - ry pie. No more a smart lit - tle girl with no my heart, I have

star in me eye. And you will note there's a lump in my throat when I

D Em7 A7 Cmaj7 C6 Dm7

found me A Won - der - ful Guy! 1 2 I'm as

speak of that won - der - ful guy!

G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

trite and as gay as a dai - sy in May, A cli - ché com - ing true!

Em7 A7 D F#m7 B7 E7

I'm bro - mid - ic and bright as a moon hap - py night Pour - ing light on the dew!

A7 D Em7b5 A7

I'm as corn - y as Kan - sas in Au - gust, High as a flag on the

E7 A7 D7 G Em7 D

Fourth of Ju - ly! If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in

A7 D D+ G Em7/A D

love, I'm in love, I'm in love, I'm in love with A Won - der - ful Guy!

## THE WORLD IS WAITING FOR THE SUNRISE

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Published in the U.S.A. by Chappell & Co.Words by EUGENE LOCKHART  
Music by ERNEST SEITZ

Slowly

C Cdim7 G+ C E7 F G7 C D7 G7 G+

Dear one The World Is Wait-ing For The Sun - rise; Ev - 'ry rose is heav - y with dew. The

C Cdim7 G+ C E7 F G7 C A7 Fm G7 C

thrush on high, his sleep - y mate is call - ing And my heart is call - ing you!

## WOODEN HEART

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and Chappell & Co.

Words and Music by BEN WEISMAN, KAY TWOMEY,  
FRED WISE and BERTHOLD KAEMPFERT

Moderately E♭ Fm7 B♭7 E♭ Fm7

Can't you see I love you. Please don't break my heart in two, That's not hard to do, 'Cause I don't have a

B♭7 E♭ Fm7 B♭7 E♭ Fm7 B♭7 E♭

Wood - en Heart. \_\_\_\_\_ And if you say "Good - bye" Then I know that I would cry.

Fm7 B♭7 E♭ A♭ E♭ Fm7 B♭7

May - be I would die 'Cause I don't have a Wood - en Heart. \_\_\_\_\_ There's no strings up - on this

E♭ B♭7 E♭ A♭ E♭ Edim7 B♭7 E♭ Fm7 B♭7

love of mine, It was al - ways you from the start. \_\_\_\_\_ Treat me nice, treat me good, treat me

E♭ Fm7 B♭7 E♭ A♭ E♭

like you real - ly should, 'Cause I'm not made of wood, And I don't have a Wood - en Heart. \_\_\_\_\_

## WORDS

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Words and Music by BARRY GIBB,  
MAURICE GIBB and ROBIN GIBB

Moderately Slow

G A D

Smile an ev - er - last-ing smile; a smile could bring you near to me. Don't ev - er let me find you  
Talk in ev - er - last-ing words and ded - i - cate them all to me. And I will give you all my

C/G G B♭

gone 'cause that would bring a tear to me. This world has lost its glo-ry; let's start a brand new sto - ry  
life, I'm here if you should call to me. You think that I don't e - ven mean\_ a sin - gle word I

1 F G A D

now, my love. Right now, there'll be no oth-er time, and I can show you how, my love. \_\_

2 D Play 3 times N.C. G D G

say. It's on - ly Words, and Words are all I have to take your heart a - way.

B-11  
T-115

747

## WOULDN'T IT BE LOVERLY

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

F Bb Gm7 C7 F G7 C7 F C7/E Cm6 D7 Bbm F/C Cdim7

All I want is a room some-where, Far a - way from the cold night air, With one e - nor-mous chair; Oh, Would - n't It Be

Gm7/C F Bb Gm7 C7 F G7 C7 F C7/E Cm6/Eb D7 Bbm/Db

Lov-er-ly? Lots of choc'-late for me to eat; Lots of coal mak-in' lots of heat; Warm face, warm hands, warm feet, Oh,

F/C C9 F C C#dim7 G7 C E7/B Am E C7 F6 E7 Am D7

Would - n't It Be Lov - er-ly? Oh, so lov-er-ly sit-tin' ab-so-bloom-in'-lute - ly still! I would nev - er budge 'til

G C#dim7 Gm7/C 3 C7 F Bb Gm7 C7 F G7 C7 F C7/E

spring crept o-ver the win-dow sill. Some-one's head rest-in' on my knee; Warm and ten - der as he can be; Who takes good

Cm6/Eb D7 Bbm/Db F/C Dm Gm7 C7 F C7 F Bb F

care of me. Oh, Would - n't It Be Lov-er-ly? Lov-er-ly! Lov-er-ly! Lov-er-ly! Lov-er-ly! Lov-er-ly!

GER 21-31

B-11  
T-115

WRAP YOUR TROUBLES IN DREAMS  
(And Dream Your Troubles Away)

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Copyright Renewed

Words by TED KOEHLER and BILLY MOLL  
Music by HARRY BARRIS

Moderately Slow

C G7 C6 G7 C6 E7 Am D9 Am7 D7

When skies are clou-dy and gray, They're on - ly gray for a day, So Wrap Your Troubles In Dreams, And

Dm7 G7 C G9#5 C G7 C6 G7 C6 E7 Am

dream your trou-bles a - way. Un - til that sun-shine peeps thru, There's on - ly one thing to do, Just

D9 Am7 D7 Dm7 G7 C E7 Am B7

Wrap Your Troubles In Dreams, And dream your trou-bles a - way. Your cas-tles may tum - ble, that's

E7 A7 D7 G7 C E7 Am B7 E7 A7

Fate, af - ter all, — Life's real - ly fun - ny that way. No use to grum - ble, just smile as they fall, —

D7 G7 C G9#5 C G7 C6 E7

Were-n't you King — for a day? Say! Just re - mem-ber that sun - shine Al - ways fol-lows the

Am D9 Am7 D9 Dm9 G9 1 C 2 G9#5 C Fm6 C6/9

rain, So Wrap Your Troubles In Dreams, And dream your trou-bles a - way. When way.

## WRAPPED AROUND YOUR FINGER

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Words and Music by  
STING

**Moderately**

Am G Em7 Am Em7

You con - si - der me \_\_\_\_ the young - ap - pren - tice \_\_\_\_  
 I have on - ly come \_\_\_\_ here seek - ing know - ledge,

Am G Esus Am Em7 Am

caught be - tween\_ the Scyl - la and \_\_\_\_ Char-ibdes.  
 things they would \_ not teach \_ me of \_\_\_\_ in col - lege.

Hyp - no - tized \_ by the you - des -  
 I can see \_ the the

G Em7 Am Em7 Am G Esus Am

— if I \_\_\_\_ should lin - ger — Star - ing at \_\_ the ring — a - round your fin - ger. —  
 - ti - ny \_\_\_\_ you sold turned in - to \_\_ a shin - ing band — of \_\_\_\_ gold. —

Em7 G Fmaj7 G

I'll \_\_ be \_\_ Wrapped - A - round\_ Your Fin - ger. — I'll \_\_ be \_\_ Wrapped.

To Coda   
 (after D.S.)

Fmaj7 Em Dm7 Am Em7 Play 4 times

— A - round\_ Your Fin - ger. —

Am G Em7 Am Em7 Am

Me - phi - sto - phe - les \_\_\_\_ is not \_\_\_\_ your name I know what\_ you're up -

G Esus Am G Em7 Am

to just \_ the same\_ I will lis - ten hard\_ to your - tu - i - tion, —

D.S. al Coda

Em7 Am G Em7 Am

you will see \_\_ it comes \_\_ to its \_\_\_\_ fru - i - tion. —

**CODA**

Am Em7 Fmaj7 G

Dev - il and \_\_\_\_ the deep \_\_\_\_ blue sea \_\_\_\_ be - hind \_\_\_\_ me, \_\_\_\_  
 I will turn \_\_\_\_ your face \_\_\_\_ to al a - bas - ter, —

Dm9 Em7 1 Fmaj7 2 Fmaj7

Van-ish in \_\_ the air\_\_ you'll nev - er find \_\_ me. —  
 then you'll find \_\_ your ser - vant is \_\_ your mas ter. —

Repeat and Fade

G Fmaj7 Play 3 times Em Dm7 Am Em7

You'll \_\_ be \_\_ wrapped a - round\_ my fin - ger. —

## (THE WRECK OF THE) "JOHN B"

TRO - © Copyright 1951 (Renewed 1979) Folkways Music Publishers, Inc.,  
New York, NY

Words and Music adapted by LEE HAYS  
From a collection by CARL SANDBURG

Calypso style

We come on the sloop "John B"  
first mate, oh, he got drunk,  
My grand-father and me;  
He broke up the people's trunk:  
'round Constable Nas-sau had to  
come and we did him a-way,  
Drink-in all night  
Sheriff John stone  
We got in-to a  
Please let me a  
fight; I feel so break-up,  
I want to go home.  
I feel so break-up,  
I want to go home.  
So  
hoist up the "John B" sails,  
See how the main sail set,  
Send for the cap-tain a  
Bm D7 G  
shore, Let me go home;  
Let me go home, Let me go home.  
Am G D7 G  
I feel so break-up, I want to go home. The home.

## WUNDERBAR

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Words and Music by  
COLE PORTER

Moderately G C G D7  
Wun - der - bar, Wun - der - bar! What a per - fect night for love, Here am I,  
bar, Wun - der - bar! We're a - lone and hand in glove, Not a cloud  
here you are. Why, it's tru - ly Wun - der - bar! Wun - der - Oh I care, dear, for you  
near or far. Why, it's more than Wun - der - bar! — mad - ly. And I long, dear, for your kiss. I would die, dear, for you glad - ly. You're di -  
E♭ Fm7 B♭7 E♭ Am7 D7 G  
vine, dear! And you're mine, dear! Wun - der - bar, Wun - der - bar! There's our fav' - rite star a -  
C♯m7 F♯7 D9 G C G  
bove, What a bright shin - ing star, Like our love, it's Wun - der - bar!

## YAKETY YAK

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Copyright Renewed

Words and Music by JERRY LEIBER  
and MIKE STOLLER

**Bright Tempo**

N.C. C F

1. Take out the pa - pers and the trash,  
2.-4. (See additional lyrics)

If you don't scrub that kitch - en floor,

You ain't gon-na rock 'n' roll no

C 1-3 N.C. 4 N.C. C

more Yak-e-ty Yak! (Spoken) Don't talk back. 2. Just fin- ish clean-ing up your Yak! (Spoken) Don't talk back. Yak-e-ty Yak, Yak-e-ty Yak!

*Additional Lyrics*

2. Just finish cleaning up your room.  
Let's see that dust fly with that broom.  
Get all that garbage out of sight,  
Or you don't go out Friday night.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakety Yak!
3. You just put on your coat and hat,  
And walk yourself to the laundrymat.  
And when you finish doing that,  
Bring in the dog and put out the cat.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakety Yak!
4. Don't you give me no dirty looks.  
Your father's hip; he knows what cooks.  
Just tell your hoodlum friend outside,  
You ain't got time to take a ride.  
Yakety Yak! (Spoken) Don't talk back.  
Yakety Yak, Yakey Yak!

### YARDBIRD SUITE

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By CHARLIE PARKER

**Fast**

C Fm7 B♭7 C B♭7 A7 D7

1 G7 Em7 A7 Dm7 G7 2 G7 C F♯m7 B7♯5 3

Em F♯m7b5 B7b9 Em7 A7

Dm7 Em7b5 A7 D7 G7 D♭7

C Fm7 B♭7 C B♭7 A7

D7 G7 C

# YEARNING

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Words and Music by BENNY DAVIS  
and JOE BURKE

### **Moderately**

F B♭7 F B♭ C7  
 Yearn - ing just for you — That's all I do — my  
 F B♭7 F B♭ C7  
 dear — Learn - ing why I'm blue — I wish that you —  
 F Am E7  
 — were near — smiles have turned to tears —  
 Am C7 F B♭7 F  
 Days have turned to years. — Yearn - ing just for you —  
 B♭ C7 1 F C7 2 F B♭ F  
 — I hope you're Yearn - ing too. — too. —

# **YES! WE HAVE NO BANANAS**

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By FRANK SILVER  
and IRVING COHN

### **Moderately**

C Yes! We Have No Ba - na - nas \_\_\_\_\_ D7 We have no ba - na - nas to -  
 C day. \_\_\_\_\_ F We've string beans and HON - ions, Fm cab - BAH - ges and scal - lions And all kinds of  
 E G7 C C7 F C C7 fruit and, say, \_\_\_\_\_ We have an old fash - ioned to - MAH - to \_\_\_\_\_  
 F F6 G7 C Long Is - land po - TAH - to. \_\_\_\_\_ But Yes! We Have No Ba - na - nas \_\_\_\_\_  
 A7 D7 G7 1 C 2 C  
 We have no ba - na - nas to - day. day. \_\_\_\_\_

A-82  
T-155

# **YES SIR, THAT'S MY BABY**

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and Gilbert Keyes Music Co.

Lyrics by GUS KAHN  
Music by WALTER DONALDSON

## **Moderately Bright**

Eb

Edim7

B67

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

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

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

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

Bb7 Eb Edim7 Bb7

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.

A musical score for a vocal performance. The lyrics are: "Yes, Sir, That's My Baby - now. Yes, Sir, That's My Baby - now." The music consists of a single melodic line on a staff with a key signature of one sharp (F#) and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The vocal line includes several sustained notes and a few grace notes. The lyrics are placed below the staff, aligned with the corresponding musical notes.

# **YESTERDAY, WHEN I WAS YOUNG**

**(Hier Encore)**

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rights for the U.S.A. and Canada.

English lyric by HERBERT KRETZMER  
Original French Text and Music by CHARLES AZNAVOUR

**Moderate tempo**

S. Gm7

67

Email7

B

**Yes-ter** - day When I Was Young, The taste of life was sweet as rain up - on my tongue. I teased at life as  
day the moon was blue, and ev - 'ry cra - zy day brought some-thing new to do. I used my mag - ic

A musical score for a solo voice and piano. The vocal line consists of eighth-note chords and sustained notes. The piano accompaniment features a bass line with sustained notes and harmonic chords. The score includes lyrics: "if it were a foolish game, The way the evening breeze may tease a candle flame; The thousand dreams I". The key signature changes from E minor (Em) to A major (A7) and then to D minor (Dm). The time signature is common time (indicated by 'C'). The vocal part is in soprano range.

Gm7 C7 Fmaj7 B♭

dreamed, The splen-did things I planned I al-ways built, a - las, on weak and shift-ing sand; I lived by night and  
played with ar - ro-gance and pride and ev - 'ry flame I lit too quick-ly, quick-ly died; The friends I made all

Em7**5** A7 Dm To Coda

shunned the nak - ed light of day And on - ly now I see how the years ran a - way. Yes - ter - seemed some-how to drift a - way And on - ly I am left on stage to end the

Gm7 C7 Fmaj7 Bbmaj7

day When I Was Young, So man - y drink-ing songs were wait - ing to be sung, So man - y way-ward

Gm A7**9** Dm

plea - sures lay in store for me And so much pain my daz - zled eyes re-fused to see, I ran so fast that

Gm7 C7 Fmaj7 Bbmaj7

time and youth at last ran out, I nev - er stopped to think what life was all a - bout And ev - 'ry con - ver -

Gm A7**9** Dm D.S. al Coda

sa - tion I can now re - call con-cerned it - self with me, and noth - ing else at all. Yes - ter -

**CODA**

Dm Gm A7 Dm

play. There are so man - y songs in me that won't be sung, I feel the bit - ter taste of tears up - on my

G Gm Dm A7 Gm Dm

tongue, The time has come for me to pay for Yes-ter-day When I Was Young.

## YESTERDAYS

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Words by OTTO HARBACH  
Music by JEROME KERN

Slowly

Dm6 Em7**5** A7**9** Dm Em7**5** A7**5** Dm Bm7**5** E13

Yes - ter - days, Yes - ter - days, days I knew as hap - py, sweet se - ques - tered days.

A7#5 D9 G7**9** C13 Cm7 F9 Bbmaj9 E**9** Dm Em11 E**9** Dm Dm/C B**7** A7

Old - en days, gold - en days, days of mad ro-mance and love. Then gay youth was mine,

Dm F7 B**7** A7 Dm Dm/C# Dm7/C F9 Bm7**5** E7#5 E7 A7#5 D9

truth was mine, joy - ous free and flam - ing life, for - sooth, was mine. Sad am I,

G7**9** C9#5 C9 Cm7 F9 Bbmaj7 E**9** Dm6 Em7**5** E**9** D6/9 G9 D6/9

glad am I for to - day I'm dream-ing of Yes - ter - days.

## YOU AND I

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Words and Music by  
MEREDITH WILLSON

Moderately

Dar - ling You And I know the rea - son why a sum - mer sky is

blue \_\_\_\_\_ And we know why birds in the trees sing mel - o - dies

too; \_\_\_\_\_ And why love will grow from the first "hel - lo," un - til the last "good -

bye" \_\_\_\_\_ So to sweet ro - mance there is just one an - swer,

1 F C7 F A♭ Gm7 C7      2 F C7 F

You And I Dar - ling You And I

## YOU BETTER GO NOW

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Words by BICKLEY REICHNER  
Music by ROBERT GRAHAM

Slowly

You Bet - ter Go Now. Be - cause I like you much too much. You have a way with you. You ought to

know now. Just why I like you ver - y much. The night was gay with you. There's the moon a -

bove And it gives my heart a lot of swing. In your eyes there's love.

And the way I feel it must be spring. I want you so now. You have the lips I love to touch; You Bet - ter

Go Now. You bet - ter go, be - cause I like you much too much.

## YOU ARE BEAUTIFUL

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Lyrics by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

You Are Beau - ti - ful, small and shy. You are the girl whose eyes met mine.

Just as your boat sailed by. This I know of you, noth - ing more,

You are the girl whose eyes met mine Pass-ing the riv - er shore. You are the girl whose laugh I heard,

Sil-ver and soft and bright; Soft as the fall of lo - tus leaves Brush-ing the air of night.

While your flow - er boat sailed a - way, gent - ly your eyes looked back on mine,

Clearly you heard me say: "You are the girl I will love some day."

## YOU BROUGHT A NEW KIND OF LOVE TO ME

Copyright © 1930 (Renewed 1957) by Famous Music Corporation

Words and Music by SAMMY FAIN,  
IRVING KAHAL and PIERRE NORMAN

Easy Swing

If the night-in - gales - could sing like you - they'd sing much sweet - er than they do - for you've brought a new kind of love to me.

If the sand-man brought me dreams of you - I'd want to sleep my whole life through, for you've brought a new kind of love to me.

I know that I'm the slave, you're the queen, but still you can un - der - stand that un-der-neath it all you're a maid and I am on - ly a man. I would work and slave - the whole day through, - if I could hur - ry home to - you, - for you've brought a new kind of love to - me.

## YOU ARE TOO BEAUTIFUL

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 WB MUSIC CORP.

Words by LORENZ HART  
 Music by RICHARD RODGERS

Slowly, with expression

Musical score for 'YOU ARE TOO BEAUTIFUL' featuring lyrics and chords. The score consists of eight staves of music with lyrics underneath each staff. Chords are indicated above the staves. The lyrics describe a person's feelings of being too beautiful and the resulting reactions from others.

Chords and lyrics:

- Staff 1: Dm7, G9, Em7, A7b9, Dm7, G7b9  
 You Are Too Beau - ti - ful, my dear, to be true,  
 And I am a fool for to
- Staff 2: Cmaj7, Em7, Eb7, Dm7, Dm7b5, G7b9, C6, Am7  
 beau - ty; Fooled by there a feel - ing that men be - cause I of had found you, to
- Staff 3: 1 Dm7, G7b9, Em7, A7, 2 D7, G7b9, C6  
 I could have bound you, too. see with.
- Staff 4: F, F#dim7, C/G, C#dim7, Dm7, G7, Cmaj9, C6  
 Love does not stand shar - ing, Not if one cares.
- Staff 5: Bm7b5, E7, Am, Am(maj7), Am7, Am7/D, D9, G9sus, G7  
 Have you been com - par - ing My ev - 'ry kiss with theirs?
- Staff 6: Dm7, G9, Em7, A7b9, Dm7, G7b9  
 If on the oth - er hand I'm faith - ful to you, It's not through a sense of
- Staff 7: Cmaj7, Em7, Eb7, Dm7, Dm7b5, G7b9, C6, Am7, D7, G7b9, C6  
 du - ty; You Are Too Beau - ti - ful and I am a fool for beau - ty.

## YOU CAME A LONG WAY FROM ST. LOUIS

Copyright © 1948 (Renewed) by Jewel Music Publishing Co., Inc. and  
 Harrison Music Corp.

Words by BOB RUSSELL  
 Music by JOHN BENSON BROOKS

Moderately, with an even beat

Musical score for 'YOU CAME A LONG WAY FROM ST. LOUIS' featuring lyrics and chords. The score consists of six staves of music with lyrics underneath each staff. Chords are indicated above the staves. The lyrics tell a story of someone's journey and experiences.

Chords and lyrics:

- Staff 1: Eb, Fm7, Eb, Bb7, Eb, Fm9, Eb, Bb7  
 You Came A Long Way From St. Lou-is,\_\_\_\_ You climbed the lad-der of suc-cess. I've seen the Town And Coun-try
- Staff 2: Eb, Ab, Fm9, Bb9, Eb, N.C., Eb, Fm7  
 cars that were parked out in front of your fan - cy ad - dress\_\_\_\_ You Came A Long Way From St. Lou-is\_\_\_\_
- Staff 3: Eb, Bb7, Eb, Bb7, Eb  
 You broke a lot - ta' hearts be - tween. I've seen a gang of gloom - y guys who were do - in' all right -

A musical score for a vocal piece. The lyrics are:

till you came — on the scene; — You came here from the mid - dle West, and cer - tain - ly im -  
 pressed the pop - u - la - tion here-a - bout; — Well, ba - by, I got news for you, I'm from Mis - ou - ri,  
 too, So natch - er - ly I got my doubts. You got 'em drop-pin' by the way - side, —  
 A feel - in' I ain't gon - na know. You Came A Long Way From St. Lou - is, but ba - by, you still -  
 — got a long — way to go. — You Came A Long Way From St. —

The chords are indicated above the notes:

Ab Fm9 Bb9 Eb Fm7 Eb N.C. Ab  
 Abm Eb N.C. Ab  
 Abm Bb7 N.C. Eb Fm7  
 Eb Bb7 Eb  
 Ab Fm9 Bb9 1 Eb Fm7 Eb N.C. 2 Eb Fm7 Eb

## YOU CAN'T BE TRUE DEAR

(Du Kannst Nicht Treu Sein)

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English lyric by HAL COTTON  
 Original German text by GERHARD EBELER  
 Music by HANS OTTEN and KEN GRIFFIN

Moderate waltz tempo

The lyrics are:

You Can't Be True, Dear \_\_\_\_\_ There's noth - ing more to  
 say \_\_\_\_\_ I trust - ed you dear Hop -  
 ing we'd find a way \_\_\_\_\_ Your kiss - es tell me \_\_\_\_\_  
 — That you and I are through \_\_\_\_\_ But I'll keep  
 lov - ing you Al - though you can't be true. \_\_\_\_\_

The chords are indicated above the notes:

G D7 C/G G D7  
 Am7  
 D7 G  
 G7 Dm7 G7 Am C#dim7  
 G D7 G Am7 G

## YOU DIDN'T HAVE TO BE SO NICE

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Words and Music by JOHN SEBASTIAN  
and STEVE BOONE

Moderately

The musical score consists of six staves of music. The first staff starts with Eb, followed by Gm, Ab, and Bb7. The lyrics are: "You Did - n't Have To Be So Nice — And when we've had a few more days — I would have liked you an - y - way — I won - der if I'll get to say —". The second staff starts with Eb, followed by Gm, Ab, Bb7, and Ab. The lyrics are: "If you had just looked once or twice — You Did - n't Have To Be So Nice — and gone up - on your qui - et way. — I would - ve liked you an - y - way. — To-day said the". The third staff starts with Eb, followed by Ab. The lyrics are: "time was right — for me to fol - low you — I knew I'd find you in a". The fourth staff starts with Eb, followed by Bb7, Eb, Gm, and Ab. The lyrics are: "day or two and it's true { you came up - on a qui - et day — You Did - n't Have To Be So Nice — you sim - ply seemed to I would have liked you". The fifth staff starts with Bb7, followed by Eb, Gm, Ab, and Bb7. The lyrics are: "take your place — an - y - way — I knew that it would be that way — if you had just looked once or twice — the min - ute that I saw your face. — and gone up - on your qui - et way. —".

Instrumental

The instrumental section begins with a staff starting with Eb, followed by Bb7, and then a repeat sign with 1 above the first bar and 2 above the second bar. The section ends with a staff starting with Eb.

## YOU DON'T KNOW ME

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Words and Music by CINDY WALKER  
and EDDY ARNOLD

Moderately slow

The musical score consists of two staves. The first staff starts with C, followed by C7 and F. The lyrics are: "You give your hand to me — And then you say hel - lo. — And I can hard - ly speak, — my heart is". The second staff starts with F#dim7, followed by C, A7, Dm7, G7, and C. The lyrics are: "beat - ing so. — And an - y one could tell — you think you know me well, — but You Don't Know Me. —".

D9 G7 C C7 F  
 No, you don't know the one who dreams of you at night and longs to kiss your lips and longs to

F F#dim7 C A7 Dm7 G7 C F C C7  
 hold you tight. To you I'm just a friend, that's all I've ev - er been, but You Don't Know Me. For

F 3 Cmaj7 C#dim7 Dm 3 G9 C  
 I nev - er knew the art of mak-ing love, though my heart ached with love for you. A -

Am Em D7 G7  
 fraid and shy, I let my chance go by, the chance you might have loved me too. You give your

C C7 F F#dim7  
 hand to me and then you say good-bye. I watch you walk a - way be-side the luck - y guy. To nev - er

C A7 Dm7 G7 C F 1 C G7 2 C  
 nev - er know the one who loves you so; no, You Don't Know Me. You give your

## YOU OUGHTA BE IN PICTURES

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 February 19, 1990, to Range Road Music Inc. and Quartet Music Inc.

Words and Music by DANA SUESSE  
 and EDWARD HEYMAN

Moderately

C C/E Ebdim7 Dm7 G7  
 You Ough - ta Be In Pic - tures, — You're won - der - ful to see,  
 Your voice would thrill a na - tion, — Your face would be a - dored,

Dm7 G7 C C6 1 Dm G9 2 B7  
 You Ough - ta Be In Pic - tures, — Oh what a hit — you would be! —  
 You'd make a great sen - sa - tion — With wealth and fame — your re - ward; —

Em Em(maj7) Em Em(maj7) Em Em(maj7) A9 G Em  
 And if you should kiss the way — you kiss, when we are all a - lone, — You'd make ev - 'ry

Am9 D7 Am9 D7 G9 C C/E Ebdim7  
 girl and man — a fan wor-ship - ing at your throne. — You ough - ta shine as bright - ly —

Dm7 G7 Dm7 G7 Dm/G G7 C  
 As Ju - pi - ter and Mars; You Ough - ta Be In Pic - tures, — My star of stars!

## YOU NEED HANDS

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MCA INC., 1755 Broadway, New York, NY 10019

Words and Music by  
ROY IRWIN

Moderately

B♭

You Need Hands to hold some - one you care for \_\_\_\_\_ You Need

Hands to show that you're sin - cere. When you feel no -

bod - y wants to know you \_\_\_\_\_ You Need Hands to brush a - way the

tear. When you hold a brand new ba - by \_\_\_\_\_

You need ten - der hands to guide them on their way, \_\_\_\_\_ You Need

Hands to thank the Lord for liv - ing \_\_\_\_\_ and for giv - ing

us this day.

1 B♭ D♭dim Cm7 F7 2 B♭ E♭m6 B♭

## YOU NEEDED ME

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Words and Music by  
RANDY GOODRUM

Slowly

G C/G D7/G G

I cried a tear, hand you wiped it dry. I was con - fused, When I was lost, you cleared my mind. I sold my You gave me

soul, hope, you bought it back for me — and held me up and gave me dig - ni - ty. Some - how You You e - ven

Dsus D Dsus

D G C/G D7/G G

Need - ed Me. You gave me strength to stand a - lone a-gain\_ to face the world out on my own a-gain\_ You put me called me friend. }

Bm Csus C C#dim7 G/D B/D# Em A

high up - on a ped - es - tal \_\_\_\_\_ so high that I \_\_ can al - most see\_\_ e - ter - ni - ty. \_\_\_\_\_ You

To Coda  $\oplus$  G B/D# Em G/D C G/B

D7 Need-ed Me. \_\_\_\_\_ You Need-ed Me.; and I can't be-lieve\_ it's you\_ I can't\_ be-lieve\_ it's true.. I

Am7 Am7/D G B7 Em G/D

need - ed you \_ and you were there \_ and I'll nev - er leave.\_ Why should \_\_ I leave?\_ I'd be \_

C G/B A7/C# A7 D7sus D7

— a fool \_ 'cause I've fin - 'lly found \_ some - one \_\_ who real - ly cares.\_

D.S. al Coda CODA  $\oplus$  G E7 A7 D7 G

You held my Need-ed Me. \_\_\_\_\_ You Need-ed Me, \_\_\_\_\_ You Need-ed Me. \_\_\_\_\_

# **YOU TOOK ADVANTAGE OF ME**

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Words by LORENZ HART  
Music by RICHARD RODGERS

**Medium swing**

The musical score consists of six staves of music for voice and piano. The first staff starts with a piano introduction in E♭ major. The lyrics begin with "I'm a sent - i-ment - al sap, that's all. — What's the use of try - ing not down to fall? — I So". Chords include Edim7, B♭7, E♭7, E♭dim, Fm7, and B♭7. The second staff continues with "I'm just like an ap - ple on a bough. — And you're gon - na shake me not down some - how, — I So". Chords include Eb, Eb7, Ab, Abm6, Eb, Eb+, Bb7. The third staff begins with "have what's no will, — You've made your kill 'Cause You Took Ad - vant - age Of Me!". Chords include Eb, G7, Cm, D7, G7, C7, F7, Bb7. The fourth staff continues with "'Cause You Took Ad - vant - age Of Me! I'm so hot and both - ered that I don't know — My el - bow from — my". Chords include Eb, G7, Cm, D7, G7, C7, F7, Bb7. The fifth staff begins with "Me! ear; I suf - fer some-thing aw - ful each time you go — And much worse when — you're near.". Chords include Eb, G7, Cm, D7, G7, C7, F7, Bb7. The sixth staff continues with "Here am I with all my bridg - es burned, — Just a babe in arms where you're con - cerned, — So". Chords include Eb, Edim7, Bb7, Eb, Ebdim, Fm7, Bb7.

# **YOU WON'T SEE ME**

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Words and Music by JOHN LENNON  
and PAUL McCARTNEY

Moderately

A B7 D A

When I call — you up, — your line's — en - gaged. — I have had —  
why you — should want — to hide — But I can't —

B7 D A A7

e - enough, — so act — your age. — We have lost —  
get through, — my hands — are tied. — I won't want — the time.  
to stay,

D Dm A B7

that was so hard — to find, — And I will lose my mind — if  
I don't have much — to say, — But I can turn a - way — and

D A D A

You Won't See Me, — You Won't See Me. — 1 I don't know —  
You Won't See Me, — You Won't See Me. — 2 —

D6 Dm6 E7 A B7

Time af-ter time — you re - fuse — to e - ven lis - ten. — I would-n't mind, — if I knew.

E7sus E7 A B7 D

— what I — was miss - ing. — Though the days — are few, — they're filled — with tears,

A B7 D A

And since I — lost you — it feels — like years. — Yes, it seems —

A7 D Dm A

— so long — girl, since you've — been gone, — And I just can't — go on —

B7 D A D A 2 D A

— if You Won't See Me. — You Won't See Me. — You Won't See Me. —

D A A B7 D A Repeat and Fade

You Won't See Me. — Oo — la la la — Oo — la la la —

## YOU'D BE SO NICE TO COME HOME TO

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Words and Music by  
**COLE PORTER**

**Moderately**

The sheet music consists of four staves of musical notation with lyrics underneath. The first staff starts with Am, Bm7b5, E7, Am, E7, Am, Gm9, C7, Fmaj7. The second staff starts with Dm7, B7b5, E7, E7b9, Am, Am7/G, F#m7b5, F7, B7b9, E7. The third staff starts with Am, Bm7b5, E7, Am, E7, Am, Gm9, C7, F6. The fourth staff starts with D#dim7, C/E, F6, F#dim7, C/G, Ab7, D7b9, G7, C. The lyrics describe a cozy scene by a fire, a lullaby, a starry night, and a desire for love.

*A-82*  
**YOU'RE DRIVING ME CRAZY!**

(What Did I Do?)

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Words and Music by  
**WALTER DONALDSON**

**Slowly**

The sheet music consists of nine staves of musical notation with lyrics underneath. The first staff starts with F, F/A, Abdim7, Gm7, C7, G7. The second staff starts with You!, You're Driv - ing Me, Cra - zy., What did I do?. The third staff starts with C7, F, Gm7, G#dim7, F, F/A, Abdim7, Gm7, C7. The fourth staff starts with What did I do?, My tears for you, make ev - 'ry - thing ha - zy,. The fifth staff starts with cloud-ing the skies, G7, C7, F, Db7, F, A, F#m7. The sixth staff starts with friends who were near me, to cheer me, be - lieve me, they knew, Bm7, E7, A6, F#m7, Bm7, E7, A, F#m7. The seventh staff starts with kind who would hurt me, de - sert me, when I need - ed you!, Bm7, E7, A, D7b9, Gm7, C7, F. The eighth staff starts with You're Driv-ing Me, Cra - zy!, what did I do, to Yes!, You!, F#m7, C7, F, Db7, F. The ninth staff starts with F/A, Abdim7, Gm7, C7, G7, C7, F, Db7, F.

## YOU TURNED THE TABLES ON ME

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Words by SIDNEY MITCHELL  
Music by LOUIS ALTER

**Medium swing**

Chords indicated above the staff:

- Staff 1: Gm7, D7, Gm7, C7, C7#5, Fmaj7
- Staff 2: D7, Gm7, D7, Gm7, C7, C7#5, F7
- Staff 3: Bbmaj7, Bbm6, Am7
- Staff 4: Abdim7, Gm7, G#dim7, Am7, D7, D9
- Staff 5: C7, D7, Gm7, D7, Gm7, C7, C7#5, Fmaj7
- Staff 6: Cm7, G7/D, Cm7/Eb, F7b9, Bb6
- Staff 7: Bbm6, Fmaj7, G7
- Staff 8: Am7b5, D7b9, Gm7, C7, F6, Bb7, F6

Lyrics:

You Turned The Ta - bles On Me, — and now I'm fall - ing for you. —

You Turned The Ta - bles On Me I can't be - lieve that it's true. — I al - ways

thought when you brought\_ the love - ly pre - sents you bought\_ why had - n't you brought \_ me more.

— But now if you'd come\_ I'd wel - come an - y - thing from\_ the five\_ and ten\_ cent store..

— You used to call me the top; — you put me up on a throne. —

You let me fall with a drop — and now I'm out on my own. — But af - ter

think - ing it o - ver, and o - ver, — I got what was com - ing to me. —

Just like the sting — of a bee — You Turned The Ta - bles On Me. —

## YOU'D BE SURPRISED

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Words and Music by  
IRVING BERLIN

Moderately

Chords indicated above the staff:

- Staff 1: F, F#dim, C7/G, C7
- Staff 2: C7/G, C7, C7/G, C7, F

Lyrics:

He's not so good in a crowd — but when you get him a - lone, — You'd Be Sur - prised..

— He is - n't much at a dance — but then when he takes you home, — You'd Be Sur-prised..

B♭ B♭m F

He does - n't look like much of a lov - er, \_\_\_\_\_ but don't judge a book \_\_\_\_\_ by it's cov -

D7 D7♭5/A♭ G7 C7 Gm7

er. He's got the face of an an - gel but, there's a dev - il

C7 F F♯dim C7/G C7

in his eye. \_\_\_ He's such a del - i - cate thing \_\_\_ but when he starts in to squeeze, \_\_\_ You'd Be Sur - prised. \_\_\_

C7/G C7 C7/G C7 F F7

He does - n't look ver - y strong \_\_\_ but when you sit on his knees, \_\_\_ You'd Be Sur - prised. \_\_\_

B♭ B♭6 B♭m B♭m6 F F7/E♭ D7♯5

At a par - ty or at a ball, \_\_\_ I've got to ad - mit \_\_\_ he's noth - ing at all, \_\_\_ but in an

C7/G C7 1 F F♯dim C7/G C7 N.C. 2 F B♭6 F6

eas - y chair, \_\_\_ You'd Be Sur-prised. \_\_\_ He's not so \_\_\_\_\_

## YOU'LL NEVER WALK ALONE

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately C G F C G Gm Dm

When you walk through a storm hold your head up high And don't be a - fraid of the dark. \_\_\_\_\_ At the end of the

B♭ F Dm B♭ F Gm F E C7 F Fdim

storm is a gold - en sky And the sweet sil - ver song of a lark. \_\_\_\_\_ Walk on through the wind, Walk

*Lyrics*

C Fm6 C Em F G7 C E+ F

on through the rain, Tho' your dreams be tossed and blown. \_\_\_\_\_ Walk on, walk on with hope in your

D7 C E+ Fmaj7 F♯7 Em G7 C E+ F G7 C

heart And You'll Nev - er Walk A - lone, \_\_\_\_\_ You'll Nev - er Walk A - lone. \_\_\_\_\_

(I Wonder Why?)  
YOU'RE JUST IN LOVE

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Words and Music by  
IRVING BERLIN

Moderately

F F

I hear sing - ing and there's no - one there. I smell blos - soms and the

C7

trees are bare. All day long I seem to walk on air, I won - der

C7 F Gm7 F

why? I won - der why? I keep toss - ing in my sleep at night.

F7 B♭ Gm

— And what's more I've lost my ap - pet - ite. Stars that

Gm7 C7 F D7b9 Gm B♭m6/D♭ C7 F Fine

used to twin - kie in the skies are twin - kling in my eyes, I won - der why?

F F F

You don't need an - a - lyz - ing, it is not so sur - pris - ing that you feel

C7

ver - y strange - but nice. Your heart goes pit - ter pat - ter. I know just

F Gm7 Gb7b5

what's the mat - ter, be - cause I've been there once — or twice.

F

Put your head on my shoul - der. You need some - one who's old - er. A rub - down

F7 B♭ Gm Gm7 C7

with a vel - vet glove. There is noth - ing you can take

F D7 Gm B♭m6/D♭ C7 F D.C. al Fine

to re - lieve that pleas-ant ache. You're not sick You're Just In Love.

## YOU GOTTA PAY THE BAND

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Words and Music by  
ABBEY LINCOLN

Medium swing, half-time feel

The musical score consists of eight staves of music, each with a different chord progression and lyrics. The chords are indicated above the staff, and the lyrics are written below the notes.

**Chord Progressions:**

- Staff 1: E7sus - E7 - Amaj7 - E7**9** - E7 - Amaj7 - F#7 - Bm7 - E7**9**
- Staff 2: Amaj7 - Bm7 - E7 - Amaj7 - Bm7 - Amaj7 - F#7 - Bm7
- Staff 3: E7 - Amaj7 - A6 - Dmaj7 - D<sup>#</sup>dim7 - E6 - F7 - F<sup>#</sup>m7 - Bm7
- Staff 4: F#7 - Bm7 - E7 - Amaj7 - A6 - G<sup>#</sup>m7 - C<sup>#</sup>7
- Staff 5: F<sup>#</sup>m7 - F<sup>#</sup>m7/E - Bm7 - E7 - Bm - G/B - Bm6
- Staff 6: G/B - E7 - Amaj7 - A6 - F#7**9**
- Staff 7: Bm7 - F7 - Bm7 - E7
- Staff 8: A - Amaj7 - A7 - Dmaj7 - B7 - Bm7 - E7

**Lyrics:**

Oh, it real - ly is - n't eas - y just to let the good times roll. Ev-'ry - thing is mea - sured at a cost. \_\_\_\_\_

Ev-'ry - bod - y liv - ing \_\_\_\_\_ pays their share of dues, and some-times what you think you got you lost. \_\_\_\_\_ so, ring a ding ding do your thing, but re -

mem - ber dar - ling, \_\_\_\_\_ when you give a dance You Got - ta Pay The Band, the

band that played your song - the whole night through. \_\_\_\_\_ When you give a dance - it's bet - ter if you plan -

to pay the pip - er what the pip - er's due. \_\_\_\_\_ {The moves were free and eas - y as we and we

danced a - cross the floor. \_\_\_\_\_ The turns and the ex - chang - es We danced un - til the morn - ing, be-ing what the mu - sic's for. \_\_\_\_\_ But, But,

found each oth - er's arms. \_\_\_\_\_ and we knew each oth - er's charms, - But, But,

when the ball is o - ver and the rev - el - ry is done, - You Got - ta Pay The Band - that played your

when the par - ty's o - ver and the peo - ple are all gone, - You Got - ta Pay The Band - that played your

song. 1 Amaj7 F#7**9** Fmaj7 E7**9** 2 Amaj7 F#7**9** Bm7 E7 Amaj7 D/A Amaj7

## YOU'RE MY EVERYTHING

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 FRED AHLERT MUSIC CORPORATION

Words by MORT DIXON and JOE YOUNG  
 Music by HARRY WARREN

Slowly, with much expression

C B7 E7 A7 Dm

Dm7 G9 C Ebm6

Dm7 G7 F#m7b5 G#dim7 Am7 D7 G7

C B7 E7 A7 Dm

Dm7 E B7/F# E Am C7 C7#5 F6

Fm6 C/E Ebm6 Dm7 G7/D G9 G7b9 C6

## YOU'RE MY EVERYTHING

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Words and Music by J.M. de SCARANO,  
 N. SKORSKY and L. GOMEZ

Moderately Gm Gm(maj7) Gm7 Ebmaj7 F7 Bbmaj7 Bb6 Ebmaj7 Eb

You're My Ev-ry-thing The sun that shines a bove you makes the blue - birds sing. The stars that twin-kle way up in the sky.

Cm9 Cm6 F9 F7 Bbmaj7 D7sus D7 Gm Gm(maj7) Gm7

tell me I'm in love. When I kiss your lips I

Ebmaj7 F7 Bbmaj7 Bb6 Ebmaj7 Eb Cm9 Cm6 F9 F7

feel the roll-ing thun-der to my fin - ger-tips and all the while my head is in a spin. Deep with - in I'm

Bbmaj7 G7b9 % Cm7 F11 F7 Bbmaj7

in love. You're My Ev - ry-thing and noth-ing real - ly mat - ters but the love you bring.

Ebmaj7 Cm7 D7sus D7 Gm Gm7 G7b9

You're My Ev - ry-thing To see you in the morn - ing with those big brown eyes. You're My

Cm7 F11 F7 Bbmaj7 Ebmaj7 Cm7  
 Ev - 'ry-thing for - ev - er and \_ a day \_ I need you close to \_ me. \_\_\_\_\_ You're My Ev - 'ry-thing You

D7sus D7 Ebmaj7 D7sus D7sus Gm Gm(maj7) Gm7  
 nev - er have to wor - ry nev - er fear for I am near. { You're My When I Ev - 'ry-thing I

Ebmaj7 F7 Bbmaj7 Bb6 Ebmaj7 Eb Cm9 Cm6  
 live up on the land\_ and see the sky a - bove. I swim with - in her o - cean sweet and warm there's no

F9 F7 Bbmaj7 G7b9 D.S. al Coda CODA  
 storm, my love. You're My hold you tight there's

Ebmaj7 F7 Bbmaj7 Bb6 Ebmaj7 Eb Cm9 Cm6 F9 F7  
 noth-ing that can harm you in the lone - ly\_ night. I'll come to you and keep you safe and warm it's so strong, my

Bbmaj7 D7sus D7 Gm Gm(maj7) Gm7 Ebmaj7 F7 Bbmaj7 Bb6  
 love. When I kiss your lips I feel the roll-ing thun-der to my fin - ger - tips and

La La (etc. and Fade)

Ebmaj7 Eb6 Cm9 Cm6 F9 F7 Bbmaj7 D7sus D7  
 all the while my head is in a spin \_ Deep with - in I'm in love. La La

Repeat and Fade

## YOUNG AND FOOLISH

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Words by ARNOLD B. HORWITT  
Music by ALBERT HAGUE

**Slowly**

Cmaj7 C6 Dm7 G7 C Cmaj7 Gm7 C7 Fmaj7 F6 Em7b5 A7  
 Young And Fool - ish, Why is it wrong to be Young And Fool - ish?

Dm7 Em7b5 A7 Dm7 C Ebdim7 C E7 Am  
 We have - n't long to be. Soon e - noug the care - free days, the sun - lit days go by.

Am7 D7 G7 Dm7 G7 Cmaj7 C6 Dm7 G7 C Cmaj7  
 Soon e - noug the blue - bird has to fly. We were fool - ish, One day we

Gm7 C7 Fmaj7 F6 Em7b5 A7 Dm7 Em7b5 A7 Dm7 C E7  
 fell in love. Now we won - der what we were dream-ing of? Smil - ing in the sun - light,

Am7 D9 D9b5 C A+ Dm7 G7 C Ab9 C6  
 Laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain!

## YOU'RE THE CREAM IN MY COFFEE

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Publishing Company

Words and Music by B.G. DeSYLVA,  
LEW BROWN and RAY HENDERSON

Moderately

E♭      E♭/G    G♭dim7    B♭7

You're The Cream In My Cof - fee.    You're the salt in my stew.    You will al - ways be

my ne - ces - si - ty,    I'd be lost \_ with-out you.    You're the starch in my col - lar,

B♭7

you're the lace \_ in my shoe.    You will al - ways be    my ne - ces - si - ty,    I'd be lost \_ with-out

E♭      E♭7

you.    { Most men — tell love - tales - and each phase dove - tails.    You've heard each  
          You give — life sav - or, — bring out its fla - vor.    So this — is

Fm7      F7♭5      B♭7      B♭7♯5      Eb6      E♭/G    G♭dim7

known clear, way,    this way — is my own way. }    You're the sail \_ of my love - boat

B♭7

you're the cap - tain and crew.    You will al - ways be    my ne - ces - si - ty

I    Eb      Fm7      B♭7      | 2    Eb      Ab9      Eb

I'd be lost \_ with - out you.      you.

## YOUNG BLOOD

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Words and Music by JERRY LEIBER,  
MIKE STOLLER and DOC POMUS

Moderate Rock Beat

E♭

I saw her stand-ing on the cor - ner —    A yel-low rib-bon in her hair,  
I took one look and I was frac-tured —    I tried to walk but I was lame,

I could-n't keep my-self from  
I tried to talk but I just

N.C.      A♭      E♭

shout-ing —    "Look a - there look - a there, look - a there!" }    Young Blood —  
stut-tered —    "What's your name, what's your name, what's your name, what's your name?" }    Young Blood —

Spoken:

1  
E♭ B♭7♯5 E♭      2  
E♭ E♭7

Young Blood — I can't get you out of my mind. —

What cra-z-y stuff she looked so tough I had to fol-low her all the way home. — Then things went bad,

N.C.      B♭9 E♭  
Spoken: I met her Dad, he said, "You bet-ter leave my daugh-ter a-lone!" Well, I could-n't sleep a wink for try-ing, —

N.C.  
I saw the ris-ing of the sun, And all night long my heart was cry-ing, — "You're the one, You're the one, You're the

A♭      E♭      A♭  
one, You're the one!" Young Blood — Young Blood — Young Blood —

1 B♭7♯9      E♭ E♭7      2 B♭7♯9      E♭6  
I can't get you out of my mind. — can't get you out of my mind. —

This musical score page contains five staves of music. The first staff starts with a key signature of one flat (A♭) and includes lyrics 'Young Blood'. The second staff begins with a key signature of one flat (A♭) and includes lyrics 'What cra-z-y stuff she looked so tough I had to fol-low her all the way home. — Then things went bad,'. The third staff starts with a key signature of one flat (A♭) and includes lyrics 'N.C.' and 'Spoken: I met her Dad, he said, "You bet-ter leave my daugh-ter a-lone!" Well, I could-n't sleep a wink for try-ing, —'. The fourth staff starts with a key signature of one flat (A♭) and includes lyrics 'I saw the ris-ing of the sun, And all night long my heart was cry-ing, — "You're the one, You're the one, You're the'. The fifth staff starts with a key signature of one flat (A♭) and includes lyrics 'one, You're the one!" Young Blood — Young Blood — Young Blood —'. The final section of the score features two endings: ending 1 (key of B♭7♯9) and ending 2 (key of E♭6), both with the lyrics 'I can't get you out of my mind. — can't get you out of my mind. —'.

## YOUNGER THAN SPRINGTIME

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Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

C      G      C      Am  
Young-er Than Spring-time are you, Soft-er than star-light are you, Warm-er than winds of June are the gen - tle

Dsus D7 Gmaj7 G7 C      G      C  
lips you gave me. Gay-er than laugh-ter are you, Sweet-er than mu - sic are you, An-gel and lov - er,

Am Dsus D7 G      D7 Gmaj7 Am7 D7 Gsus G  
heav - en and earth are you to me. And when your youth and joy in - vade my arms And fill my

D7 Gmaj7 Dm7 G7 C      G  
heart as now they do, Then Young-er Than Spring-time am I, Gay-er than laugh - ter

C Am D7 G7 C  
am I, An-gel and lov - er, heav - en and earth am I with you! —

This musical score page contains eight staves of music. The first staff starts with a key signature of no sharps or flats (C) and includes lyrics 'Young-er Than Spring-time are you, Soft-er than star-light are you, Warm-er than winds of June are the gen - tle'. The second staff starts with a key signature of one sharp (Dsus) and includes lyrics 'lips you gave me. Gay-er than laugh-ter are you, Sweet-er than mu - sic are you, An-gel and lov - er,'. The third staff starts with a key signature of one sharp (D7) and includes lyrics 'heav - en and earth are you to me. And when your youth and joy in - vade my arms And fill my'. The fourth staff starts with a key signature of one sharp (Gmaj7) and includes lyrics 'heart as now they do, Then Young-er Than Spring-time am I, Gay-er than laugh - ter'. The fifth staff starts with a key signature of one sharp (D7) and includes lyrics 'am I, An-gel and lov - er, heav - en and earth am I with you! —'. The final section of the score features chords D7, Gmaj7, Dm7, G7, C, and G.

# Guitar Chords

C	C	Cm	C+	Csus	C5	Cdim	Csus2	C(add9)	C6	Cmaj7	C7
C#/Db	C#	C#m	C#+	C#sus	C#5	C#dim	C#sus2	C#(add9)	C#6	C#maj7	C#7
D	D	Dm	D+	Dsus	D5	Ddim	Dsus2	D(add9)	D6	Dmaj7	D7
Eb/D#	Eb	Ebm	Eb+	Ebsus	Eb5	Ebdim	Ebsus2	Eb(add9)	Eb6	Ebmaj7	Eb7
E	E	Em	E+	Esus	E5	Edim	Esus2	E(add9)	E6	Emaj7	E7
F	F	Fm	F+	Fsus	F5	Fdim	Fsus2	F(add9)	F6	Fmaj7	F7
F#/Gb	F#	F#m	F#+	F#sus	F#5	F#dim	F#sus2	F#(add9)	F#6	F#maj7	F#7
G	G	Gm	G+	Gsus	G5	Gdim	Gsus2	G(add9)	G6	Gmaj7	G7
Ab/G#	Ab	Abm	Ab+	Absus	Ab5	Abdim	Absus2	Ab(add9)	Ab6	Abmaj7	Ab7
A	A	Am	A+	Asus	A5	Adim	Asus2	A(add9)	A6	Amaj7	A7
Bb/A#	Bb	Bbm	Bb+	Bbsus	Bb5	Bbdim	Bbsus2	Bb(add9)	Bb6	Bbmaj7	Bb7
B	B	Bm	B+	Bsus	B5	Bdim	Bsus2	B(add9)	B6	Bmaj7	B7

C	C7sus 	C7#5 	C7b5 	C7b9 	C7#9 	C7#11 	Cmaj7#11 	C6/9 	Cmaj9 	C9 	C9sus 
C#/Db	C#7sus 	C#7#5 	C#7b5 	C#7b9 	C#7#9 	C#7#11 	C#maj7#11 	C#6/9 	C#maj9 	C#9 	C#9sus 
D	D7sus 	D7#5 	D7b5 	D7b9 	D7#9 	D7#11 	Dmaj7#11 	D6/9 	Dmaj9 	D9 	D9sus 
Eb/D#	Eb7sus 	Eb7#5 	Eb7b5 	Eb7b9 	Eb7#9 	Eb7#11 	Ebmaj7#11 	Eb6/9 	Ebmaj9 	Eb9 	Eb9sus 
E	E7sus 	E7#5 	E7b5 	E7b9 	E7#9 	E7#11 	Emaj7#11 	E6/9 	Emaj9 	E9 	E9sus 
F	F7sus 	F7#5 	F7b5 	F7b9 	F7#9 	F7#11 	Fmaj7#11 	F6/9 	Fmaj9 	F9 	F9sus 
F#/Gb	F#7sus 	F#7#5 	F#7b5 	F#7b9 	F#7#9 	F#7#11 	F#maj7#11 	F#6/9 	F#maj9 	F#9 	F#9sus 
G	G7sus 	G7#5 	G7b5 	G7b9 	G7#9 	G7#11 	Gmaj7#11 	G6/9 	Gmaj9 	G9 	G9sus 
Ab/G#	Ab7sus 	Ab7#5 	Ab7b5 	Ab7b9 	Ab7#9 	Ab7#11 	Abmaj7#11 	Ab6/9 	Abmaj9 	Ab9 	Ab9sus 
A	A7sus 	A7#5 	A7b5 	A7b9 	A7#9 	A7#11 	Amaj7#11 	A6/9 	Amaj9 	A9 	A9sus 
Bb/A#	Bb7sus 	Bb7#5 	Bb7b5 	Bb7b9 	Bb7#9 	Bb7#11 	Bbmaj7#11 	Bb6/9 	Bbmaj9 	Bb9 	Bb9sus 
B	B7sus 	B7#5 	B7b5 	B7b9 	B7#9 	B7#11 	Bmaj7#11 	B6/9 	Bmaj9 	B9 	B9sus 

C	C9#5 	Cmaj9#11 	C9#11 	C9b13 	C11 	C13 	C13b9 	C7#5(b9) 	C7#5(#9) 	C7b9(b13) 	C7#9(b13) 
C#/Db	C#9#5 	C#maj9#11 	C#9#11 	C#9b13 	C#11 	C#13 	C#13b9 	C#7#5(b9) 	C#7#5(#9) 	C#7b9(b13) 	C#7#9(b13) 
D	D9#5 	Dmaj9#11 	D9#11 	D9b13 	D11 	D13 	D13b9 	D7#5(b9) 	D7#5(#9) 	D7b9(b13) 	D7#9(b13) 
Eb/D#	Eb9#5 	Ebmaj9#11 	Eb9#11 	Eb9b13 	Eb11 	Eb13 	Eb13b9 	Eb7#5(b9) 	Eb7#5(#9) 	Eb7b9(b13) 	Eb7#9(b13) 
E	E9#5 	Emaj9#11 	E9#11 	E9b13 	E11 	E13 	E13b9 	E7#5(b9) 	E7#5(#9) 	E7b9(b13) 	E7#9(b13) 
F	F9#5 	Fmaj9#11 	F9#11 	F9b13 	F11 	F13 	F13b9 	F7#5(b9) 	F7#5(#9) 	F7b9(b13) 	F7#9(b13) 
F#/Gb	F#9#5 	F#maj9#11 	F#9#11 	F#9b13 	F#11 	F#13 	F#13b9 	F#7#5(b9) 	F#7#5(#9) 	F#7b9(b13) 	F#7#9(b13) 
G	G9#5 	Gmaj9#11 	G9#11 	G9b13 	G11 	G13 	G13b9 	G7#5(b9) 	G7#5(#9) 	G7b9(b13) 	G7#9(b13) 
Ab/G#	Ab9#5 	Abmaj9#11 	Ab9#11 	Ab9b13 	Ab11 	Ab13 	Ab13b9 	Ab7#5(b9) 	Ab7#5(#9) 	Ab7b9(b13) 	Ab7#9(b13) 
A	A9#5 	Amaj9#11 	A9#11 	A9b13 	A11 	A13 	A13b9 	A7#5(b9) 	A7#5(#9) 	A7b9(b13) 	A7#9(b13) 
Bb/A#	Bb9#5 	Bbmaj9#11 	Bb9#11 	Bb9b13 	Bb11 	Bb13 	Bb13b9 	Bb7#5(b9) 	Bb7#5(#9) 	Bb7b9(b13) 	Bb7#9(b13) 
B	B9#5 	Bmaj9#11 	B9#11 	B9b13 	B11 	B13 	B13b9 	B7#5(b9) 	B7#5(#9) 	B7b9(b13) 	B7#9(b13) 

**C**

Cm $\#$ 5	Cm6	Cm7	Cm(maj7)	Cm7 $\flat$ 5	Cdim7	Cm(add9)	Cm9	Cm6/9	Cm(maj9)	Cm11

**C $\#$ /D $\flat$** 

C $\#$ m $\#$ 5	C $\#$ m6	C $\#$ m7	C $\#$ m(maj7)	C $\#$ m7 $\flat$ 5	C $\#$ dim7	C $\#$ m(add9)	C $\#$ m9	C $\#$ m6/9	C $\#$ m(maj9)	C $\#$ m11

**D**

Dm $\#$ 5	Dm6	Dm7	Dm(maj7)	Dm7 $\flat$ 5	Ddim7	Dm(add9)	Dm9	Dm6/9	Dm(maj9)	Dm11

**E $\flat$ /D $\sharp$** 

E $\flat$ m $\#$ 5	E $\flat$ m6	E $\flat$ m7	E $\flat$ m(maj7)	E $\flat$ m7 $\flat$ 5	E $\flat$ dim7	E $\flat$ m(add9)	E $\flat$ m9	E $\flat$ m6/9	E $\flat$ m(maj9)	E $\flat$ m11

**E**

Em $\#$ 5	Em6	Em7	Em(maj7)	Em7 $\flat$ 5	Edim7	Em(add9)	Em9	Em6/9	Em(maj9)	Em11

**F**

Fm $\#$ 5	Fm6	Fm7	Fm(maj7)	Fm7 $\flat$ 5	Fdim7	Fm(add9)	Fm9	Fm6/9	Fm(maj9)	Fm11

**F $\#$ /G $\flat$** 

F $\#$ m $\#$ 5	F $\#$ m6	F $\#$ m7	F $\#$ m(maj7)	F $\#$ m7 $\flat$ 5	F $\#$ dim7	F $\#$ m(add9)	F $\#$ m9	F $\#$ m6/9	F $\#$ m(maj9)	F $\#$ m11

**G**

Gm $\#$ 5	Gm6	Gm7	Gm(maj7)	Gm7 $\flat$ 5	Gdim7	Gm(add9)	Gm9	Gm6/9	Gm(maj9)	Gm11

**A $\flat$ /G $\sharp$** 

A $\flat$ m $\#$ 5	A $\flat$ m6	A $\flat$ m7	A $\flat$ m(maj7)	A $\flat$ m7 $\flat$ 5	A $\flat$ dim7	A $\flat$ m(add9)	A $\flat$ m9	A $\flat$ m6/9	A $\flat$ m(maj9)	A $\flat$ m11

**A**

Am $\#$ 5	Am6	Am7	Am(maj7)	Am7 $\flat$ 5	Adim7	Am(add9)	Am9	Am6/9	Am(maj9)	Am11

**B $\flat$ /A $\sharp$** 

B $\flat$ m $\#$ 5	B $\flat$ m6	B $\flat$ m7	B $\flat$ m(maj7)	B $\flat$ m7 $\flat$ 5	B $\flat$ dim7	B $\flat$ m(add9)	B $\flat$ m9	B $\flat$ m6/9	B $\flat$ m(maj9)	B $\flat$ m11

**B**

Bm $\#$ 5	Bm6	Bm7	Bm(maj7)	Bm7 $\flat$ 5	Bdim7	Bm(add9)	Bm9	Bm6/9	Bm(maj9)	Bm11

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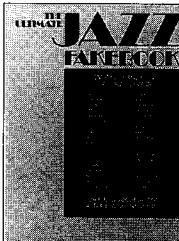
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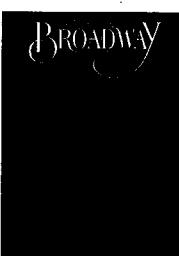


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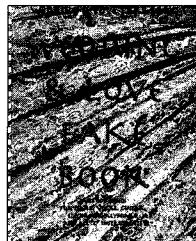
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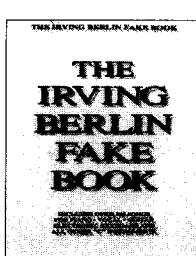
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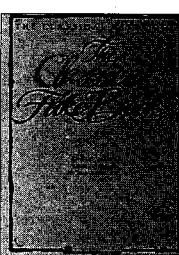
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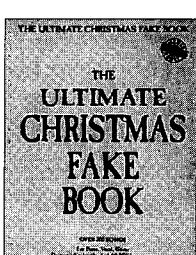


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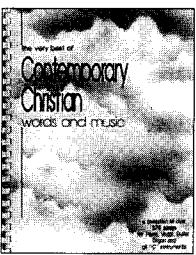


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