

# **Gig Book**

***Standards***

***Latin rhythms***

***Novelties***

***Polkas***

***Waltzes***

***Irish (Ir)***

***Italian (It)***

***Jewish (J)***

***Practical (P)***

***Wedding (W)***

***Xmas (X)***

<b>Adios Muchachos</b>	<b>153</b>	<b>Bridal march (IN)</b>	<b>W-1</b>
<b>After the lovin'</b>	<b>1</b>	<b>Bunny hop</b>	<b>17</b>
<b>Air Force song (Wild blue yonder)</b>	<b>P-10</b>	<b>Buona sera</b>	<b>It-4</b>
<b>Al di la</b>	<b>It-1</b>	<b>Cabaret</b>	<b>18</b>
<b>Alice blue gown</b>	<b>2</b>	<b>Caissons go rolling along</b>	<b>P-8</b>
<b>All I want for Christmas is my two front teeth</b>	<b>X-1</b>	<b>Calypso--Day-o (Banana boat song)</b>	<b>19</b>
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<b>Alley cat</b>	<b>5</b>	<b>Calypso--St. Thomas</b>	<b>146</b>
<b>America</b>	<b>P-1</b>	<b>Calypso--Yellow bird</b>	<b>22</b>
<b>America the beautiful</b>	<b>P-1</b>	<b>Cara mia non ti scordero</b>	<b>It-5</b>
<b>Among my souvenirs</b>	<b>6</b>	<b>Carioca</b>	<b>24</b>
<b>Amor</b>	<b>25</b>	<b>Cest si bon</b>	<b>23</b>
<b>Anchors aweigh</b>	<b>P-12</b>	<b>Cha cha cha d'amour</b>	<b>28</b>
<b>Anema e core, With all my heart</b>	<b>It-2</b>	<b>Cha cha--Amor</b>	<b>25</b>
<b>Anna</b>	<b>133</b>	<b>Cha cha--Cherry pink and apple blossom white</b>	<b>26</b>
<b>Anniversary song</b>	<b>7</b>	<b>Cha cha--Dansero</b>	<b>27</b>
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<b>Army song (Caissons go rolling along)</b>	<b>P-8</b>	<b>Cha cha--Quien sera</b>	<b>30</b>
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## By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)

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Arriverderci Roma	It-3	Hail to the Chief	P-5
Buona sera	It-4	Happy days are here again	P-6
Cara mia non ti scordero	It-5	Hindustan	P-7
Come back to Sorrento	It-6	Military--Anchors aweigh	P-12
Come prima	It-7	Military--Caissons go rolling along	P-8
Eh, cumpari	It-8	Military--From the halls of Montezuma	P-9
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## By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)

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Misty	100	Stripper	W-11
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My foolish heart	106	Blue Christmas	X-2
My way	107	Christmas in Killarney	X-3
New Second line	108	Christmas song	X-4

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**By Genre (Ballroom, Irish, Italian, Jewish, Practical, Standards, Wedding, Xmas)**

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<b>Christmas waltz</b>	<b>X-5</b>
<b>Deck the halls</b>	<b>X-6</b>
<b>Frosty the snowman</b>	<b>X-7</b>
<b>Happy holiday</b>	<b>X-8</b>
<b>Have yourself a merry little Christmas</b>	<b>X-9</b>
<b>Here comes Santa Claus</b>	<b>X-6</b>
<b>Holly, jolly Christmas, A</b>	<b>X-10</b>
<b>Home for the holidays (There's no place</b>	<b>X-11</b>
<b>I saw mommy kissing Santa Claus</b>	<b>X-12</b>
<b>I'll be home for Christmas</b>	<b>X-13</b>
<b>It's beginning to look a lot like Christma</b>	<b>X-14</b>
<b>Jingle bell rock</b>	<b>X-15</b>
<b>Jingle bells</b>	<b>X-16</b>
<b>Jolly old St. Nicholas</b>	<b>X-17</b>
<b>Let it snow, let it snow, let it snow</b>	<b>X-18</b>
<b>Marshmallow world, It's a</b>	<b>X-19</b>
<b>Rockin' around the Christmas tree</b>	<b>X-20</b>
<b>Rudolph the red-nosed reindeer</b>	<b>X-21</b>
<b>Santa Claus is coming to town</b>	<b>X-22</b>
<b>Silver Bells</b>	<b>X-23</b>
<b>Sleighride</b>	<b>X-24</b>
<b>White Christmas</b>	<b>X-25</b>
<b>Winter wonderland</b>	<b>X-26</b>
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Try to remember	G170	You stepped out of a dream	G187
Tuxedo Junction	224	You turned the tables on me	248
Twilight time	G171	You'd be so nice to come home to	249
Two sleepy people	225	You'll never know	250
Tzena tzena tzena	GJ-22	Young at heart	G188
Unchained melody	G172	You're a grand old flag	GP-1
Undecided	226	You're all I want for Christmas	GX-2
Under a blanket of blue	227	You're driving me crazy	251
Under Paris skies	G173	You're getting to be habit with me	252
Unforgettable	G174	You're gonna lose your gal	253
Very thought of you, the	228	You're nobody til somebody loves	G189
Volare	Glt-20	Yours	G161
Walkin' my baby back home	G175	Zamar noded	GJ-25
Waltz you saved for me	G176	Zing went the strings of my heart	254
Watch what happens	G177		
Way you look tonight	229		

## Preface

This practical selection for commercial gigs brings together in one place, in a convenient bandstand format, a bunch of standard tunes that are scattered throughout many commercial fake books, plus a few that are not in any of them. It is partly a supplement to our *30s-40s Fake Book* which includes standard two- and four-beat tunes composed during the 1930s and 40s, many of which are revived regularly or have become “standards”. *Gig Book* has waltzes and Latin rhythm tunes of the earlier period, plus all sorts of non-rock beat dance tunes and standards of the 40s and 50s, plus a some later tunes of the “easy-listening” variety.

We have used our experience playing weddings and dances in selecting commonly requested tunes and categories. We regularly have been asked for categories in unexpected combinations such as Jewish-Irish, Jewish-Italian, Italian-Irish, so there are sections with the most common tunes of each category, and in each case we have provided a somewhat larger selection so you can respond to more requests, or offer them to prospective clients, but we have not tried to turn you into experts.

The “*Irish*” tunes are old Irish-American tunes of the “sing-along” variety, not popular tunes from the Irish folk tradition. The *Italian* tunes are those one would expect to play for Italian-American functions. The *Jewish-Israeli* section has commonly played tunes and older Israeli circle dances, not current Israeli pop tunes, Klezmer or Eastern European/Hasidic dances. There are popular *polkas*, but not the other types of tunes one would need for a hard-core polka crowd.

The *Christmas* section contains only *secular* tunes one might play at a holiday dance or party, including events with a lot of kids, not the traditional carols.

Requests for more specialized Latin dances and polkas usually come in the form of “Play a cha-cha!” etc., and usually the bandleader doesn’t call them unless he’s thinking in terms of the type of dance. So we’ve grouped all the cha-chas, sambas, tangos, etc., by name of dance. Rhumbas and bossa novas are commonly offered as changeups in the mix of dances, so we’ve left them, as well as waltzes and novelty dances, in the alphabetical order.

**Indexes:** 1. Title, including alternate titles; 2. Dances / categories; 3. Genres; 4. Combined index for this book and *30s-40s Fake Book*.

### ***Other music books:***

There are many general and specialized commercial fake books on the market. Anyone who might expect to play special client requests should have several of the general books in his library. *Hal Leonard Publishing Corp.* is the major fake book publisher. *The Ultimate Fake Book, vol. 1 and vol. 2* are among the best around. Hal Leonard has the best source of pre-1950s tunes, *The Real Little Book: the most amazing colossal ultimate...real legal fake book*. A good supplement to those is

Richard Wolfe's *Legit Professional Fake Book*, which has a variety of non-pop and practical tunes that might come in handy. *Hal Leonard* also has "Ultimate Fake Books" for Country, Broadway, Jazz, Blues, R'n'B, Christmas, etc. A cautionary note: most of these general books, even the "genre" books do not have the verses, etc., to old tunes that fans often treasure. Even when they have a few Dixieland tunes, they don't include the pre-chorus strains that are basic parts of tunes such as *Tiger Rag*. Despite the fact that the saxophone intro to Glenn Miller's swing classic *In the Mood* is for all practical purposes part of the tune, ie musicians *have* to play it for it to be recognized by the average listener, and conversely all you need to do is play the intro for the audience to go nuts, it's not in the fake books!! (You wanna see some interesting expressions on folks's faces, use that intro on another tune...)

Other publishers have issued the *Beatles Fake Book*, *Irving Berlin Fake Book*, *Disney Fake Book*, *Jewish Fake Book*, etc. *Beatles* includes many signature passages from the records, while *Berlin* includes the verses.

There are a number of rock / Motown / oldies fake books, several of which are basically the melodies and lyrics of tunes, with no hint of the signature intros, solos, endings, etc., that are on the records. There are a few that have at least portions of the record arrangements in them, but you've got to be really careful to get something really useful...

# After the Lovin'

1

Light, lilting 4/4

Engelbert Humperdink hit, 1976

The musical score is written in 4/4 time with a tempo of 94. It consists of ten staves of music. The key signature is one flat (Bb). The score includes various chords and melodic lines with triplets. The chords are: G7, C, Cmaj7, C6, Dbdim, Dm7, G7, Dm7, G7, C, Dm7, G7, C, Cmaj7, C6, Dbdim, Dm7, G7, Dm7, G7, C, C7, F, C, Dm7, G7, C, Am, Dm7, G7, Dm7, G7, C, Cmaj7, C6, Dbdim, Dm7, G7, Dm7, G7, Dm7, G7, E7, A7, Dm7, E7, Am, C, D7, Dm7, G7, C.

# Alice Blue Gown

Waltz

Chorus

1919

116

Chorus

Chords: C, A7, D7, G7, C, A7, D7, G7, G+, G7, C, A7, Dm, G7, E7, Dm, C, A7, Dm, A7, Dm, G7, C

Verse

Verse

Chords: G7, C, Am, Fm, C, B7, Cdim, Em, B, G7, C, E7, Am, G, D7, G, G7, C

# All Of You

3

Square 2-beat

c. Cole Porter, 1954

♩ = 122

The musical score consists of ten staves of music in 4/4 time, with a tempo of 122 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The chords and melodic lines are as follows:

- Staff 1: Chords: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 2: Chords: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 3: Chords: E<sup>b</sup>6, E<sup>b</sup>dim, B<sup>b</sup>9. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 4: Chords: E<sup>b</sup>, B<sup>b</sup>m7, C7, B<sup>b</sup>dim, C+, Fm7, B<sup>b</sup>7. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 5: Chords: A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>m. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 6: Chords: A<sup>b</sup>, E<sup>b</sup>, C7, Em7. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 7: Chords: A<sup>b</sup>7, Adim, G+, G7, C7. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.
- Staff 8: Chords: Fm7, C7, Fm, B<sup>b</sup>7, E<sup>b</sup>. Melody: Quarter notes G<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>, C<sup>b</sup>.

(I love the) Looks// of you,// the lure// of you,// the  
Sweet// of you,// the pure// of you;// the  
Eyes,// the arms,// the mouth// of you,// the  
East,/ West,/ North, and/ the South/ of you. //d love to  
-----  
Gain// com- plete// con- trol// of you//, and  
Han-//dle even the heart and soul// of you.// So  
Love at least a small percent of me, do// //for  
//love/ all/ of/ you.// //||

# All the Way

Sinatra hit;  
c. Van Heusen, 1957

Solid 4/4, Expressively.

$\text{♩} = 86$

Chords:  $E\flat$ ,  $G^7$ ,  $Cm$ ,  $F^9$ ,  $B\flat^7$ ,  $Fm^7$ ,  $D\flat$ ,  $B\flat^7$ ,  $E\flat$ ,  $B\flat m^7$ ,  $E\flat^7$ ,  $A\flat$ ,  $B\flat^7$ ,  $Fm$ ,  $G^7$ ,  $Cm$ ,  $E\flat^7$ ,  $A\flat$ ,  $B\flat^7$ ,  $Fm$ ,  $Cm$ ,  $F^7$ ,  $A\flat m$ ,  $B\flat^7$ ,  $E\flat$ ,  $G^7$ ,  $Cm$ ,  $F^9$ ,  $B\flat^7$ ,  $Fm^7$ ,  $D\flat$ ,  $B\flat^7$ ,  $E\flat$ ,  $B\flat m^7$ ,  $E\flat^7$ ,  $A\flat$ ,  $B\flat^7$ ,  $Fm$ ,  $G^7$ ,  $Cm$ ,  $A\flat m$ ,  $E\flat$ ,  $G^7$ ,  $C^7$ ,  $Fm$ ,  $B\flat^7$ ,  $B\flat m$ ,  $C^7$ ,  $A\flat m$ ,  $B\flat^7$ ,  $E\flat$ .

When somebody loves you, it's no good unless he loves you ||All the way.!!!  
 Happy to be near you, when you need someone to cheer you, || all the way.!!!  
 Taller/ than the tallest tree is, that's how it's got to feel;!!!  
 Deeper than the Deep blue sea is, that's how deep it goes, if its real.!!!

When somebody needs you, it's no good unless she needs you, ||all the way.!!!  
 Through the good or lean years and for all the in between years, ||come what  
 may.!!!

Who knows where the road will lead us, only a fool would say, // but  
 If you let me love you, it's for sure I'm gonna love you, / all// the way,!!!  
 all/ the/ way.!!! ////



# Alley Cat

5

Line dance.

Start slowly ♩ = 118

Musical score for "Alley Cat" line dance. The score is written in 4/4 time, key of B-flat major. It consists of 10 staves of music. The chords and notes are as follows:

- Staff 1: Bb, F7
- Staff 2: Cm7, F7, Bb
- Staff 3: Bb, F7
- Staff 4: Cm7, F7, Bb
- Staff 5: Eb, (Bb), (Eb), Bb, (Bb), (Eb)
- Staff 6: C7, (Bb), (Eb), F7
- Staff 7: Bb, F7
- Staff 8: Cm7, F7, Bb

**To the top til they (you) drop**

**Play as long as people do it.**

**START SLOW, INCREASE tempo every 16 bars. When you reach moderate tempo, keep it 1 or 2 X.**

**LAST TIME: last 16 bars, drastically increase tempo every 4 bars.**

# Among My Souvenirs

Connie Francis, 1960  
c. 1927

4/4 or 2-beat

♩ = 100

The musical score consists of eight staves of music in E-flat major (three flats). The tempo is marked as ♩ = 100. The time signature is 4/4 or 2-beat. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various chords and melodic lines with slurs and ties. The chords are: E♭, E♭dim, Fm7, B♭7, E♭dim, E♭, E♭dim, B♭7, E♭, E♭, Edim, Fm7, E♭dim, E♭, Edim, B♭7, E♭, E♭7, A♭, B♭7, E♭, B♭7, G7, Cm, F9, B♭+, E♭, Edim, Fm7, B♭7, E♭dim, E♭, E♭dim, B♭7, E♭.

(There's nothing) Left for me/ /of days that  
used to be/ /I live in

Memory a- mong my souve nirs./// /Some letters  
Tied with blue,/ /a photo- graph or two,/ /I see a  
rose from you a- mong my souve nirs./// /A few more

-----  
Tokens rest/ /within my treasure chest,/ /and though they  
Do their best/ /to give me con-/ so-/ la-/ tion/ /I count them

-----  
All apart,/ /and as the tear drops start,/ /I find a  
Broken heart a- mong my souve- nirs./// /|||

# Anniversary Song

7

Viennese Waltz ♩ = 168

Al Jolson hit, c. 1946

The musical score is written for a single melodic line in 3/4 time, with a tempo of 168 beats per minute. It is in the key of D minor. The score is divided into two main sections, A and B. Section A (measures 1-12) begins with a key signature change from D minor to A major (indicated by a sharp sign on the F line) and contains a first ending (measures 11-12) and a second ending (measures 13-14). Section B (measures 15-24) returns to the key of D minor and concludes with a double bar line and repeat sign. Chord symbols are provided below the staff: A7, Dm, Gm, A7, Dm, Gm, C7, F, Gm, Gdim, F, Gm, A7, Dm, Gm, Dm, A7, Dm. A box labeled 'A B A' is placed at the end of the score.

Oh// /how we danced// /on the \* Night// /we were wed.// /|We  
Vowed// /our true love// /though a \* Word// /wasn't said.// /|the  
World// /was in bloom// /there were \* Stars// /in the skies// /|Ex-  
cept// /for the few// /that were \* There// /in your eyes.//

-----  
Dear as I held you so close in my arms,//  
Angels were singing a hymn to your charms, /two  
Hearts gently beating were murmuring low /"My  
Darling I love /you so."// /| The

-----  
Night// /seemed to fade// /into \* blos-// /soming dawn.// /|The  
Sun// /shone a- new// /but the \* dance// /lingered on.// /|Could  
We// /but re- live// /that sweet \* mo-// /ment sub- lime// /|we'd  
Find// /that our love// /is un- \* al-// /tered by time// /|

## 8

Anniversary Waltz*American Waltz*

c. 1941

$\text{♩} = 128$  C

C Gdim G<sup>7</sup>

Dm G<sup>7</sup>

Dm G<sup>7</sup> G<sup>+</sup> C<sup>6</sup> Gdim G<sup>9</sup>

C<sup>9</sup> C<sup>+</sup> F Dm

A A<sup>+</sup> D<sup>7</sup> G<sup>+</sup>

C A<sup>7</sup>

D<sup>7</sup> G<sup>7</sup> C

Tell/ me I/ may al-/ways dance/ the  
 Anniversary waltz/ with you.// //  
 Tell/me this/ is real/ ro- mance,/ an  
 Anniversary dream/ come true.// //Let

-----  
 This be the anthem to our future years/ to  
 Millions of smiles and a few little tears.//

-----  
 May/ I al-/ways lis-/ten to/ the  
 Anniversary Waltz/ with you.// //

# Around the World

9

Originally a waltz, in C

Hot shuffle, raucously

1957

♩ = 174

The musical score consists of ten staves of music in 4/4 time. The tempo is marked as 174. The key signature has two flats (Bb and Eb). The chords are: Bb, Bbmaj7, Bb6, Bb6, Bbdim, Cm7, F7, Cm7, F7, F7, F+, Bb, Bb, Bbmaj7, Bb6, Bb6, Bdim, Cm7, Cm, A7, Bb, G7, Cm7, F7, Bb.

(A-) Round// the world// I've searched// for you/ I travelled  
On/ when hope was gone,/ to keep a ren-// de- vous.// I  
Knew// some- where// some- time,// some- how/ you'd look at  
Me/ and I would see/ the smile you're smil-//ing now.// It

-----  
Might// have been// in Coun-//ty Down/ or in New  
York/, in Gay Pa- ree/ or even Lon-//don Town.// No  
More// will I/ go all a- round// the world,/ for I have  
Found// my world// in you.// |||

# April In Paris ( 1 )

Count Basie classic, 1956;  
c. 1932

2-beat (tune only); 4/4 Basie big band style

♩ = 128

To Basie ending

April in Paris, /// Chestnuts in blossom, ///  
 Holiday tables under the trees. /// |||  
 April in Paris /// this is a feeling ///  
 No one can ever //re-/ prise./// ///

-----  
 I/ never knew the charm of spring,  
 never met it face to face.///  
 I/ never knew my heart could sing,  
 never missed a warm em- brace./till/

-----  
 April in Paris ///| whom can I run to ///  
 What have you done to //my/ heart?/// |||

# April In Paris ( 2 )

**Basie ending**

D7 F6 Em7 Am7<sup>b5</sup> Dm7 G7 C

D7 F6 Em7 Am G<sup>b</sup>m7<sup>b5</sup> B7<sup>b5</sup> E7 A7 D7 G7

D<sup>b</sup> C Gm7<sup>b5</sup> A7

D7 Dm7 G7<sup>3</sup> Em7 E<sup>b</sup>7

Dm7 D<sup>b</sup>6 Cmaj7 D<sup>b</sup>6

B6 C6 Cmaj7

**After 1st X:**  
*"One More Time!"*

**After 2nd X:**  
*"One More Once!"*

**Play "straight" first X (quiet drums), 2 jazzy solos (jazzy drums), split bridge, Basie ending.**

Autumn Leaves

4/4 or 2-beat

1947

♩ = 108

Musical score for 'Autumn Leaves' in G major, 4/4 time. The score consists of nine staves of music. The key signature has one sharp (F#). The tempo is marked as ♩ = 108. The score includes various chords: Am7, D7, G, Am, B7, Em, Am7, D7, G, Am, B7, Em, B7, Em, D7, G, B7(b9), B7, Em, A, Am, B7, Em.

(The falling) Leaves/// /drift by the  
 win-/dow/ /The autumn leaves  
 Leaves/// / of red and gold./// // see your  
 Lips/// /the summer kiss-/es/ /The sunburned  
 Hands/// // I used to hold./// || Since you

-----  
 Went away/ /the days grow long,/// /And soon I'll  
 Hear/// /old winter's song./// //But I  
 Miss you most of all// my darl-/ing/ //when/  
 Au-// tumn leaves/ start to fall./// ///|



# Because Of You

12

Tony Bennett hit, 1951;  
c. 1940

Musical score for 'Because Of You' in 4/4 time, tempo 104. The score consists of eight staves of music with various chords and melodic lines. The chords are: B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>+, B<sup>b</sup>m, C<sup>7</sup>, Fm, C<sup>7</sup>, Fm, F<sup>9</sup>, A<sup>dim</sup>, A<sup>b</sup>, A<sup>b</sup>m, B<sup>b</sup>7, B<sup>b</sup>dim, B<sup>b</sup>7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>+, B<sup>b</sup>m, C<sup>7</sup>, Fm, C<sup>7</sup>, Fm, A<sup>b</sup>, D<sup>7</sup>, E<sup>b</sup>, Cm, E<sup>b</sup>, F<sup>9</sup>, B<sup>b</sup>7, E<sup>b</sup>.

(Because of) You, / there's a song / in my heart. /// /Because of  
You, / my ro- mance had its start. /// /Because of  
You the sun will shine, the moon and stars will say you're mine. // For-  
Ever / and never / to part. /// // only

-----  
Live / for your love / and your kiss. /// //It's para-  
Dise / to be near you / like this, /// ///Be-  
Cause // of you // my life is now worth- while and I can  
Smile // be- cause // of you. /// //|||

**Berlin Waltz Medley ( 1 )**

**What'll I Do?**

c. 1924

♩ = 106

Chords: C, Fm, C, Fm, C, G7, C, F, Dm, F, Fm, C, A7, D7, G7, C, Fm, C, Fm, C, G7, C.

First ending: 1. G7, 2. C7

**The Song Is Ended**

c. 1927

♩ = 106

Chords: E♭, E♭7, A♭, A♭m, E♭, F7, B♭7, E♭, D7, Gm, Cm (Am7(b5)), Gm, C7, A♭, B♭7, E♭, E♭7, A♭, A♭m, E♭, F7, B♭7, E♭.

First ending: 1. E♭, 2. E♭ D7

# Berlin Waltz Medley ( 2 )

## Remember

c. 1925

109

Chords: B $\flat$ , F $+$ , B $\flat$ , F $+$ , B $\flat$ , B $\flat$ dim, C7, F, 1. F7, 2. F F7, B $\flat$ , B $\flat$ m, F, Am, Gm, A, F7, B $\flat$ , F $+$ , B $\flat$ , F $+$ , C $^9$ , C7, F

## Always

$\text{♩} = 109$

c. 1925

Chords: F, C7, F, F, F7, A, E7, A7, C7, F, F7, D7, Cm, Gm, B $\flat$ , B $\flat$ m, F, G7, C7, F

# Besame Mucho

Jimmy Dorsey hit, 1944

Rhumba, Slow

♩ = 108

The musical score consists of ten staves of music in 4/4 time, with a tempo of 108 beats per minute. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords: Dm, Gm<sup>6</sup>, Dm, Gm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 2: Chords: Gm, Adim, Gm, A<sup>7</sup>, Dm, A<sup>7</sup>, Dm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 3: Chords: D<sup>7</sup>, Edim, Fdim, D<sup>7</sup>, Gm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 4: Chords: Dm, E<sup>7</sup>, A<sup>7</sup>, Dm, Gm<sup>7</sup>, Dm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 5: Chords: Gm, Dm, A<sup>7</sup>, Gm<sup>6</sup>, Dm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 6: Chords: Gm, Dm, E<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 7: Chords: Dm, Gm<sup>6</sup>, Dm, Gm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 8: Chords: Gm, Adim, Gm, A<sup>7</sup>, Dm, A<sup>7</sup>, Dm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 9: Chords: D<sup>7</sup>, Edim, Ddim, D<sup>7</sup>, Gm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.
- Staff 10: Chords: Dm, E<sup>7</sup>, A<sup>7</sup>, Dm, Gm<sup>7</sup>, Dm. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5, quarter notes G4, A4, Bb4, C5.

Ending: Play last line 3 X

# Bewitched

15

Square 2-beat

c. Rodgers, 1941

♩ = 94

Chord symbols: G7, C, Dm, C, C+, F, Fdim, C, D7, G7, A7, Dm, G7, C, Dm, C, C+, F, Fdim, C, D7, G7, C7, F, A7, Dm, Am, Dm, G7, C, Cdim, Dm7, G7, C, Dm, C, C+, F, Fdim, C, D7, Dm, G7, C.

(I'm) Wild again/, be- guiled again/, a simpering, whimpering child again/, be-

Witched| bothered and be- wildered/ am I./// |||

Couldn't sleep,/ and wouldn't sleep,/ when

love came and told me I shouldn't sleep,/ be-

Witched,| bothered and be- wildered/ am I./// |||

-----  
Lost my heart,/ but what of it?// He is cold,/ I a- gree,///

He can laugh,/ but I love it,/ although the laugh's/ on/ me.// I'll

-----  
Sing to him,/ each spring to him,/ and

long for the day when I'll cling to him,/ be-

Witched,| bothered and be- wildered/ am I./// |||

Breeze And I

c. Lecuona, 1929

*Bolero*

♩ = 116

The musical score is written in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). It consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The tempo is marked as ♩ = 116. The score includes various chords such as E-flat major, B-flat dominant seventh, A-flat minor, D-flat minor, and F minor. There are also triplets and slurs throughout the piece. The music is a classic bolero style, characterized by its slow, romantic feel.

(The) Breez// and I/ are/ saying with a sign,/ //that/  
 You// //no longer care./// //The  
 Breez// and I/ are/ whispering gooddbye,/ //to/  
 Dreams/// //we used to share./// //|

-----  
 Ours/ was a love song/ that  
 seemed/ constant as the moon/, ending in a  
 Strange// mourn- //ful/ tune./// //|  
 And all a- bout me they know/ you have de- parted with out me and  
 Well won- //der/ why,/// / the breeze and I./// //|

# Bunny Hop

17

Ray Anthony hit, 1952

## Line Dance

♩ = 138

Chords: F, B $\flat$ 9, F, F7, B $\flat$ 9, F, F7( $\flat$ 5), Gm7, C7( $\flat$ 9), F, F6, F, B $\flat$ 9, F, F7, B $\flat$ 9, F, F7, Gm7, C7( $\flat$ 9), F

**Repeat ad barfeum**

**MELODY:** Last 2 bars of each line can be same as line 1.  
Can play as straight blues, segue up the scale; stock charts have it in B $\flat$ .

**Dancers get in a line with hands on waist of person in front. Someone LEADS the line around the room, into the hall, etc.**

**The band could increase tempo by steps, set up a CONGA beat, segue into CONGA, ultimately go into "When the saints".**

Cabaret

2-beat Dixieland style

1966

♩ = 204

Chord symbols: E<sup>b</sup>, B<sup>+</sup>, E<sup>b</sup>, B<sup>b</sup>+, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, Adim, Gm, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>9, 1. E<sup>b</sup> Fm<sup>7</sup> B<sup>b</sup>7, 2. E<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, Cm, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>+</sup>, E<sup>b</sup>, B<sup>b</sup>+, E<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, Adim, Gm<sup>7</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>.

Ending do  
line 3 X

**ENDING: Play next to last line 3 X, Extend last line--double value of notes.**



# CALYPSO - Day-o (Banana Boat Song)

Calypso

Belafonte hit, c. 1955

**A cappella vocal intro**

♩ = 118

The first staff of music shows the beginning of the A cappella vocal intro. It starts with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as quarter note = 118. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. There are several rests and triplet markings throughout the staff.

The second staff continues the A cappella vocal intro. It features a triplet of eighth notes (G4, A4, Bb4) and another triplet of eighth notes (C5, Bb4, A4). The melody concludes with a quarter note G4.

**Chorus**

The Chorus section begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The first staff shows the start of the chorus melody with a quarter note G4, followed by quarter notes A4, Bb4, and C5. Chords F and C7 are indicated below the staff.

The second staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F and C7 are indicated below the staff.

The third staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, F, and C7 are indicated below the staff.

The fourth staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, F, and C7 are indicated below the staff.

The fifth staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, and F are indicated below the staff.

The sixth staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, and F are indicated below the staff.

The seventh staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, and F are indicated below the staff.

The eighth staff of the chorus continues the melody with quarter notes G4, A4, Bb4, and C5. Chords F, C7, and F are indicated below the staff.

**Ending = Intro**

**CALYPSO - Island In the Sun**

Calypso ♩ = 108

Belafonte hit, 1957

**Verse****Chorus*****Routine: V C each time.******Try modulating up half a step for last VC, repeat C as ending.***

1. This is my is- land in the sun,  
 where my people have toiled since time begun./  
 I may sail on many a sea,/ her shores will always be home to me./

***Chorus:***

|Oh Island in the sun,/ willed to me by my father's hand./  
 All my days I will sing in praise of your  
 forest waters, your shining sand./

2. As morning breaks the heaven on high,  
 I left my heavy load to the sky./  
 Sun comes down with a burning glow,/  
 mingles my sweat with the earth below./

3. I see woman on bended knee, cutting cane for her family./  
 I see man at water side, casting nets at her surging tide./

4. I hope the day will never come when  
 I can't awake to the sound of drum.  
 Never let me miss Carnival, with calypso songs philo- sophical./

# CALYPSO - Jamaica Farewell

21

Calypso

Belafonte hit, 1956

$\text{♩} = 112$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first four staves are the main melody, and the last two are marked 'Solo'. Chords are indicated above the notes: F, Bb, C7, F, Bb, C7, F, F, C7, F, Gm, C7, F, Gm, C7, F.

V. 1. Down de way where the nights are gay and the  
sun shines daily on the mountain top,  
I took a trip on a sailing ship and when I  
reached Jamaica I made a stop. But I'm (CHORUS)

*Chorus:* Sad to say, I'm on my way,| won't be back for many a day.| My  
Heart is down, my head is turning around, I had to  
leave a little girl in Kingston town.|

V. 2. Sounds of laughter every- where, and the dancing  
girls swaying to and fro./  
I must declare that my heart is there,/  
though I've been from Maine to Mexico. But I'm (CHORUS)

v. 3. Down at the market you can hear|  
the ladies cry out while on their heads they bear  
Akie, rice, salt fish are nice,  
and the rum is nice any time of year. But I'm (CHORUS)

CALYPSO - Yellow Bird

Arthur Lyman hit, 1961

*Moderate Calypso or Rhumba*

♩ = 110

The musical score consists of nine staves of music in 4/4 time, with a tempo of 110 beats per minute. The key signature has one flat (Bb). The melody is written in treble clef. The first two staves are simple chords: F, Fdim, F, Gbdim, Gm7, C7, F. The third staff begins with a Bb chord and continues with a melodic line. The fourth staff continues the melody with chords Bb, F, C7, Gm7, C7, F. The fifth staff has chords F, Gm7, C7, F. The sixth staff has chords F, Gm7. The seventh staff has chords F, Tag, F, Gbdim, F. The eighth staff has chords F, Gbdim, F, Gbdim, F. The ninth staff concludes the piece with a final chord F.

Chords: F, Fdim, F, Gbdim, Gm7, C7, F, Bb, F, C7, Gm7, C7, F, F, Gm7, C7, F, F, Gm7, F, Tag, F, Gbdim, F, F, Gbdim, F, Gbdim, F.

# C'est Si Bon

23

4/4 swing

Earth Kit hit, c. 1947

144

Dm Cm7 F7 B $\flat$

Cm7 F7 B $\flat$ 6 Dm D $\flat$ m

Cm7 F7 B $\flat$

Cm7 F7 B $\flat$

G $\flat$  B G $\flat$

C7 Gm7 C7 Cm7 F7 Dm D $\flat$ m

Cm7 F7 B $\flat$

Cm7 F7 Fm G7

Cm7 E $\flat$ m B $\flat$ maj7 B $\flat$

B7 F7 B $\flat$

**ENDING: play last 3 bars 4 X**

Carioca (1)

c. Youmans, 1933

Rhumba ♩ = 126

Intro

E<sup>b</sup>m

[TACIT.....]

Rhythm



Chorus

E<sup>b</sup>mB<sup>b</sup>7B<sup>b</sup>7A<sup>b</sup>mB<sup>b</sup>7A<sup>b</sup>mE<sup>b</sup>mB<sup>b</sup>7E<sup>b</sup>mB<sup>b</sup>7B<sup>b</sup>7A<sup>b</sup>mB<sup>b</sup>7A<sup>b</sup>mE<sup>b</sup>E<sup>b</sup>

Fm

B<sup>b</sup>7

Fm



Fm

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

Fm

B<sup>b</sup>7

Fm

B<sup>b</sup>7

Fm

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

# Carioca ( 2 )

**Interlude**

[ Break:----- ]

**E<sup>b</sup>m** **B<sup>b</sup>7** **E<sup>b</sup>m** **B<sup>b</sup>7**

**Trio**

**B<sup>b</sup>7** **E<sup>b</sup>** **B<sup>b</sup>dim** **B<sup>b</sup>7** **E<sup>b</sup>m** **A<sup>b</sup> - B<sup>b</sup>7 - Fm - B<sup>b</sup>7 - E<sup>b</sup>m** **A<sup>b</sup> - B<sup>b</sup>7 - Fm - B<sup>b</sup>7**

**Rhythm**

**Back to Chorus**  
[ Break----- ]

**E<sup>b</sup>m** [ TACIT----- ]

**Routine: Intro, Chorus, Interlude, Trio, solos, Chorus out or Interlude, Trio, Chorus.**

CHA CHA - Amor

♩ = 112

Chords:  $E\flat$ ,  $E\flat$ ,  $B\flat 7$ ,  $Fm$ ,  $B\flat 7$ ,  $Ddim$ ,  $E\flat$ ,  $Ddim$ ,  $E\flat$ ,  $Gm$ ,  $D7$ ,  $Gm$ ,  $B\flat$ ,  $Ddim$ ,  $G7$ ,  $Cm$ ,  $F7$ ,  $B\flat 7$ ,  $Fm$ ,  $B\flat 7$ ,  $E\flat$ ,  $E\flat$ ,  $B\flat 7$ ,  $Fm$ ,  $B\flat 7$ ,  $E\flat$ .

(A-) Mor//a- mor, //a- mor// //This word so  
Sweet that I re-peat, / means I adore/ you. / //|A-  
Mor, //a mor, //my love// // would you de-  
Ny/this heart that // have placed be- fore/ you / //|  
Can't find another word with meaning so clear, my  
lips try to whisper sweet things in your ear. But  
Somehow or other nothing sounds quite so dear,  
as  
this soft caressing word I know.// A  
Mor, //a- mor, //my love// //When you're a-  
Way/ there is no day/ and nights are lone-ly/ //|A-  
Mor, //a- mor, //my love// //make life di-  
Vine, / say you'll be mine/ and love me only.// //|



# CHA CHA - Cherry Pink And Apple Blossom White

26

Prez Prado, 1950

♩ = 112

Chord symbols: Eb, Fm7, Bb7, Eb, Eb, Fm7, Bb7, Eb, Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb.

**Lead horn holds and bends the 4th note, 1st and out choruses**

CHA CHA - Dansero

195?

♩ = 113

Chords: Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F, Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F, A7, A+, D9, G7, G+, C9, D7, Gm7, C, Gm7, C7, F, Gm7, C7, F, Gm7, C7, F, D7, G7, C+, F

**ENDING: Last 2 bars 3 X**

# CHA CHA - Melodie d'Amour

28

Also called: "Cha Cha Cha d'Amour"

Dean Martin;  
Ames Bros., 1957

Loose feeling, not square

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The melody is primarily composed of eighth and quarter notes, often beamed together in pairs. Chord symbols are placed above the staff lines, indicating the harmonic structure. The chords used include F, Bb, C7, Fdim, Gm7, D#7, and F7. The piece concludes with a double bar line.

Melodie d'a- mour,/// take this song to my lover.//  
Shoo shoo little bird/// go and find my love.///  
Melodie d'a- mour,/// serenade at her window.///  
Shoo shoo little bird,/// sing my song of love.//Oh!

-----  
Tell her I will wait/// if she names the date.///  
Tell her that I care/// more than I can brar,// for  
When we are a- part,/// how it hurts my heart.///  
|So fly,oh fly away/ |And say I hope and pray,  
|This lover's melody,/// |will bring her back to me. Oh! (to top)

**CHA CHA - Por Favor**

1955

**Intro**  $\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

**Chorus**  $\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Gm}^7 \text{ C}^7 \text{ Cdim} \text{ C}^7 \text{ Gm}^7 \text{ C}^7 \text{ Cdim} \text{ C}^7$

$\text{Fm} \text{ C}^+ \text{ Fm}^7 \text{ B}^b7 \text{ E}^b7$

$\text{A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ A}^b - - \text{Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{Cm}^7 \text{ Bm}^7 \text{ B}^b\text{m}^7 \text{ E}^b7 \text{ B}^b\text{m}^7 \text{ E}^b7$

$\text{A}^b$

The musical score is written for guitar in 4/4 time with a tempo of 120. It features a key signature of three flats (B-flat major/C minor). The piece is divided into an 'Intro' and a 'Chorus'. The Intro consists of two measures of rhythmic patterns (x x x 7 x x x) over the chords Cm7, Bm7, Bbm7, and Eb7. The Chorus begins with a melodic line over the chords Ab, Bm7, Bbm7, Eb7, Ab, Bm7, Bbm7, Eb7. The score continues with various chord progressions and melodic lines across ten staves, ending with a final Ab chord.

# CHA CHA - Quien Sera (Sway)

30

1953

*Cha Cha, slow*

$\text{♩} = 114$

$B\flat\text{dim}$   $A^7$   $B\flat\text{dim}$   $A^7$   $Dm$

$B\flat$   $A^9$   $B\flat$   $A^7\flat^9$   $Dm^6$

$B\flat\text{dim}$   $A^7$   $B\flat\text{dim}$   $A^7$   $Dm$

$B\flat$   $A^9$   $B\flat$   $A^7\flat^9$   $Dm^6$

$C^7$   $F$

$A^7$   $G\text{dim}$   $A^7$   $Dm$   $B\flat^9$   $A^7\flat^9$   $Dm$

$B\flat\text{dim}$   $A^7$   $B\flat\text{dim}$   $A^7$   $Dm$

$B\flat$   $A^9$   $B\flat$   $A^7\flat^9$   $\text{⊕}$   $Dm^6$

**⊕ Ending**

$Dm^6$

**CHA CHA - Sweet And Gentle**

1953

*Cha cha, slow*

♩ = 113

The musical score consists of eight staves of music in 4/4 time, with a tempo of 113 beats per minute. The key signature has two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the remaining seven staves. Chord symbols are placed above the notes: Am7, C+, Am7, D7, G, Gmaj7, G6, G. The music features a mix of eighth and quarter notes, with some rests and ties.

(I was sweet and) Gentle ||| ||kinda senti- mental.||| ||no one will de-  
Ny it.||| ||I was once so quiet and then one magic night I learned to do the  
Cha cha!||| And now I'll never be the same! For I have turned into a dancing  
cuca-  
Racha.||| And my muchacha is to blame./// ||How can I be

-----  
Gentle,||| ||sweet and senti- mental,||| ||while the cha cha's  
Playing,||| ||and my heart is swaying? I find that I am even dancing when I'm  
Walking!||| I'm haunted by that cha cha  
beat. I hear the rhythm start whenever we are  
Talking,||| I do the cha cha in my sleep.||| ||Please be sweet and  
Gentle,||| ||treat me senti- mental,||| ||for I'm tempe'ra  
Mental,||when I'm doing the cha cha with you.|||

# Charade

32

## Viennese Waltz

c. Mancini, 1963

$\text{♩} = 168$  Am

Am E7

Bm7(b5) E7 Bm7(b5) E7

1.2. Bm7(b5) E+ E7 Am

Ending Bm7(b5) E+ E7 Am

Bridge Dm7 G7 C Am

Dm G7 C Gdim

Dm7 G7 C Am

D7 Bm7(b5) E7

Charleston

♩ = 202

James P. Johnson, 1923

**Chorus**

Musical score for the Chorus of 'Charleston'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is primarily eighth and sixteenth notes. Chord symbols are placed above the staff: Bb, D7, G7, C7, F7, Bb, Gdim, F7, Bb, D7, G7, C7, Dm, A7, D7, F7, Bb, D7, G7, C7, F7, Bb, Gdim, F7, Gm, Bb7, Eb, Gb7, Bb, Gdim, F7, Bb.

**Verse**

Musical score for the Verse of 'Charleston'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is primarily eighth and sixteenth notes. Chord symbols are placed above the staff: Gm, Cm, D7, Gm, Gm, A7, D, F7, F7, Bb, D7, Gm, F, Fdim, F, Cdim, C7, F7.



# Charmaine

34

American Waltz

1926

♩ = 118

Chords: E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>7, B<sup>b</sup>7, Fm7, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>+, E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>m, C7, Fm, C7, Fm, Fm, A<sup>b</sup>m, E<sup>b</sup>, C+, F<sup>9</sup>, B<sup>b</sup>7, E<sup>b</sup>

(I) Wonder why you keep me wait-// ing,/ Char-  
Maine// /cries in vain,// //  
Wonder when bluebirds are mat-// ing,/ will  
You// come back, a- gain.// //  
-----  
Wonder if I keep on pray-// ing,/ will  
Our/ dreams be/ the same.// // |  
Wonder if you ever think of me, too,/ Charmaine  
waiting, just waiting for you.// // |

**Chiapanicas (Clap Hands Song)**

Mexican Waltz

♩ = 210

**A**

**B**

CLAP CLAP  
CLAP CLAP  
CLAP CLAP  
CLAP CLAP

1. E $\flat$  E $\flat$ 7

2. E $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$

**ROUTINE: A B each X**  
**INCREASE Tempo last few times, till frantic.**

# Chicago (That Toddlin' Town)

36

4/4 swingy

c. Fisher, 1922

♩ = 186

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staff lines. The chords are: Eb, Bbdim, Bb7, Bb7, Eb, F7, Bb7, Eb, F7, Bb7, Eb, Bbdim, Bb7, Eb, Bbdim, Bb7, Bb7, G7, Cm, C7, Fm, Eb, Ebdim, Bb7, Fm, Bb7, Eb.

(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-  
Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.  
Bet your bottom dollar you'll lose your blues in Chi-  
ca-/go, Chi- ca-/go, the  
Town that Billy Sunday could not shut down./// ||| On

-----  
State/ Street, that great/ Street, I just want to say, just want to say, they  
Do things/ they don't do on Broad- way. /// Say,///  
They have the time, the time of their life./  
I met a man he danced with his wife In Chi-  
Ca-/go, Chi- cago my home town./// |||

**Chicken Dance (Bird Dance)**

Circle Dance ♩ = 228

**A**

**B**

**CIRCLE** dance popular among the Polka set. People put their hands in their armpits and flap their "wings" and do all sorts of weird stuff. **INCREASE TEMPO** gradually; when they're tired, go to "frantic" & out.

# Colonel Bogey

Paso Doble ♩ = 254 ♩ = 228

**Intro** B $\flat$  B $\flat$ dim B $\flat$  Fdim F7

**A** B $\flat$  F7 F7 B $\flat$  Bdim F C7 F B $\flat$  F7 B $\flat$  E $\flat$  F7 B $\flat$

**B** Gm Gm Gm Gm E $\flat$ 7 Gm Cm Gm D7 Gm 1. 2. Gm F7

The musical score is written for piano and guitar. It begins with an 'Intro' section in 4/4 time, marked 'Paso Doble'. The tempo is indicated as ♩ = 254 and ♩ = 228. The key signature has two flats (B-flat major or D-flat minor). The piano part (top staves) features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar part (bottom staves) provides harmonic support with chords and melodic fragments. The score is divided into sections 'Intro', 'A', and 'B'. Section 'A' contains 16 measures of music. Section 'B' contains 12 measures, including a triplet and a first/second ending. Chords are indicated above the notes, and dynamics like 'dim' (diminuendo) are used.

Come Rain Or Come Shine

Solid 4/4, swingy

Sinatra standard, 1946

♩ = 118

Chords: Fmaj7, Em7(b5), A7, Dm7, G9, G9, Gm7, C7, F7, Cm7, F7, Bbm7, Fm7, Bbm7, C7, Dm7(b5), G7, Cm7, Am7(b5), D7, Gm7, C7, Fmaj7, Em7(b5), A7, Dm7, G9, Bm7, E7, A7, D7, G7, Dm7, G7, Em7(b5), A7, F6

I'm gonna love you like nobody's loved you come rain or come shine. / ///  
 High as a mountain and deep as a river, com rain or come shine. / ///  
 I/ guess when you met me/ it was just/ one of those things. ///  
 But/ don't ever bet me,/ 'cause I'm gonna be true if you let me. ///

-----  
 You're gonna love me like nobody's loved me, come rain or come shine. / ///  
 Happy together, un- happy together and won't it be fine, / ///  
 Days may be cloudy or sunny, / we're in or we're out of the money. But  
 I'm with you always/ I'm with you rain or shine. /// ///

# Corcovado

(Quiet Nights Of Quiet Stars)

c. Jobim

Bossa Nova

$\text{♩} = 128$   $D^9$

The musical score consists of ten staves of music in 4/4 time. The tempo is marked as 128 beats per minute. The key signature is one sharp (F#), with the first chord being D9. The score includes various chords such as Ddim, Gm7, Gb7, Fmaj7, F6, Em7, A+, Dm7, D9, and C6. There are also some triplets and slurs indicated in the notation.

Quiet nights of quiet stars, // quiet chords from my guitar, //  
 Floating on the silence that surrounds us. // |||  
 Quiet thoughts and quiet dreams, // quiet walks by quiet streams, //  
 And a window looking on the mountains and the sea. How lovely!  
 -----  
 This is where I want to be, / here with you so close to me, un-  
 Til / the final flicker of life's em-ber. / |||  
 I who was lost and lone-ly / | believing life was on-ly/  
 | A bitter, tragic joke, have found with you // |||  
 | The meaning of existence, Oh, my love. // |||

# Cute

Drum special

4/4 jazzy  
Drummer use brushes

c. Hefti, 1958

♩ = 162 **Dm7** **G<sup>9</sup>** **C** [ Drum Break ..... **A7** ..... ]

**Dm7** **G<sup>9</sup>** **Gm7** [ Drum Break ..... ] **C7** **Gm7** **C<sup>9</sup>**

**Fmaj7** **Fm** [ Dm Brk --- ] **C** **Am7** [ Dm Brk --- ]

**Am7** **B7** **Emaj7** [ Drum Break --- **Gm** - **A7<sup>b9</sup>** ... ]

**Dm7** **G<sup>9</sup>** **C** [ Drum Break ..... **A7** ..... ]

**Dm7** **G<sup>9</sup>** **Gm7** [ Drum Break ..... ] **C7** **Gm7** **C<sup>9</sup>**

**Fmaj7** **Fm** [ Dm Brk -- ] **C** **Am7** [ Dm Brk --- ]

**Dm7** **G7<sup>b9</sup>** **C<sup>6</sup>** [ Drum Break ..... ]



# Dance Of Mexico (Hat Dance)

♩ = 183

**Intro**

F7 Fdim F7

**Verse**

**Chorus**

**Coda**

Day By Day

♩ = 140    ♩ = 120  
 Bossa Nova, moderate rumba

1945

The musical score consists of eight staves of music in G major, 4/4 time. The tempo is marked as 'Bossa Nova, moderate rumba' with a metronome marking of 140 for quarter notes and 120 for eighth notes. The key signature has one sharp (F#). The score includes various chords and melodic lines with ornaments like triplets and slurs. The chords are: Am7, D7, Am7, D7, Gmaj7, C7, Bm7, E7, Am7, Gbdim, B7, Em7, A7, Am7, D7, Am7, D7, Gmaj7, C7, Bbdim, E7, Am7, D7, Bm7, E7, Am7, D7, Gmaj7.

Day by day/ //I'm falling more in love with you,// and  
 Day by day,/ /my love seems to grow./// //There  
 Isn't any end to my de- vo- tion/ ///It's  
 Deeper dear by far than any o- cean./ // find that

-----  
 Day by day,/ /you're making all my dreams come true,// so  
 Come what may,/ //I want you to know:/// //I'm  
 Yours along/ /and I'm in love/ to/ stay,// as  
 We go through the years,/ day by day./// ///

# Days Of Wine And Rose

44

Andy Williams, 1963  
c. Mancini, 1963

4/4 smooth, stately

♩ = 100

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked as '4/4 smooth, stately' and the tempo indicator is '♩ = 100'. The score includes various chords such as C7, Fmaj7, Cm7, D7, Gm7, Bbm7, Eb7, Am7, Dm7, Gm7, Bm7(b5), E7, Am7(b5), D7, Gm7, Am7, Bbmaj7, C7, Fmaj7, Cm7, D7, Gm7, Bbm7, Eb7, Am7, Dm7, Bm7(b5), E7, Am7, Abm7, Gm7, C7, and Fmaj7. The music features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

(The) Days/// /of wine and ros-/es/ //laugh and  
Run away/ //like a child at play/ //through the  
Meadowland to- ward a closing door, // a door marked "Never-  
More, //" that wasn't there be- fore./// // The

-----  
Lone-/// /ly night dis- clos-/es/ //just a  
Passing breeze/, //filled with memories/ //of the  
Golden smile that introduced me to/// // the  
Days of wine and roses/ and you./// //|

# 45

## Desafinado (Slightly Out Of Tune) ( 1 )

Bossa Nova

Getz/Byrd hit, 1962;  
c. Jobim, 1959

$\text{♩} = 170$  **F** **G7(b5)**

**Gm7** **C7** **D7(b9)**

**Gm** **A7** **D7** **D7(b9)**

**G7(b9)** **G7maj7**

**F** **G7(b5)**

**Gm7** **C7** **D7(b9)**

**Gm** **Bbm** **F** **Gm6**

**A** **Bdim** **Bm7** **E7**

**A** **Bdim** **Bm7** **E7**

**A** **F#m7** **Bm7** **E7**

**C** **C#dim** **Dm7** **G7**

**Gm7**

The musical score consists of five staves of music in a 7/4 time signature, with a key signature of one flat (B-flat). The notes are written in a treble clef. Above the staves, various chords are indicated: F, G7(b5), Gm7, C7, Cm6, D+, D7, Gm7, Bbm, Fmaj7, Dm7, G7, Eb9, G7, Gm7, C7, and F6. The melody is characterized by syncopation and a slightly off-kilter feel, consistent with the 'Desafinado' (out of tune) theme.

|Love is like a never-ending melody/ ///  
|Poets have com- pared it to a symphony,/ ///  
|A symphony con- duc- / ted by the lighting of/ the moon,///  
|But our song of love is slightly out of tune./ ///

-----  
Once your kisses raised me to a fever pitch, // ///  
Now the orches- tration doesn't seem so rich. // ///  
Seems to me you've changed the tune we used to sing, / ///  
Like a bossa nova love should swing. /// //| We

-----  
Used to harmon- ize two souls in perfect time, / ///  
Now the song is diff'rent and the words don't even rhyme. / 'Cause  
You forgot the melody our hearts would always croon| And so what  
Good's a heart that's slightly out of tune./// //|

-----  
Tune your heart to mine the way it used to be, / ///  
Join with me in harmony and sing a song of loving, | We're  
Bound to get in tune again be- fore // too long // There'll be  
No desafinado when your heart be-  
longs to me completely. /// Then you  
Won't be slightly out of tune, you'll sing a- long with me. / ///

Early Autumn

4/4 Jazz ballad

Woody Herman hit, 1952

♩ = 88

Chord progression: **B $\flat$ 7** **E $\flat$ maj7** **D7** **D $\flat$ maj7** **C7**

Chord progression: **Bmaj7** **B $\flat$ 7** **Gm7** **C7** **Fm7** **B $\flat$ 7**

Chord progression: **E $\flat$ maj7** **D7** **D $\flat$ maj7** **C7**

Chord progression: **Bmaj7** **B $\flat$ 7** **E $\flat$**  **Fm7** **E $\flat$**  **Cm7**

Chord progression: **Fm7** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ dim** **Fm7** **B $\flat$ 7** **E $\flat$ maj9**

Chord progression: **E $\flat$ m7** **A $\flat$ 7** **D $\flat$**  **G $\flat$ 7** **Fmaj7** **E $\flat$ 9** **D7** **D $\flat$ 7** **B $\flat$ 9**

Chord progression: **E $\flat$ maj7** **D7** **D $\flat$ maj7** **C7**

Chord progression: **Bmaj7** **B $\flat$ 7** **E $\flat$**  **Fm7** **E $\flat$**

# Everybody Loves Somebody

47

Dean Martin hit, 1964

Slow shuffle rhythm

**Chord symbols:**  
F F+ B $\flat$  D $^7$  Gm E $\flat$  C $^7$   
F Fdim Gm $^7$  C $^9$  C+ F C $^7$   
F F+ B $\flat$  D $^7$  Gm E $\flat$  C $^7$   
F Fdim Gm $^7$  C $^9$  F  
F $^7$  Cm $^7$  F $^7$  B $\flat$  F+ B $\flat$   
Dm  $^3$  G $^7$  Gm $^7$  Cdim Gm $^7$  C $^7$   
F F+ B $\flat$  D $^7$  Gm E $\flat$  C $^7$   
F Fdim Gm $^7$  C $^9$  F

Ev'rybody loves somebody sometime, // ev'rybody falls in love some- how. //  
Something in your kiss just told me/ my sometime/ is now. //  
Ev'rybody loves somebody some place, // there's no telling where love may ap-  
pear. //

Something in my heart keeps saying/ that my someplace is here. //

-----  
If I had it in my power, / I'd ar- range for ev'ry girl to have your charms.  
Then ev'ry minute, ev'ry hour, // ev'ry boy would find what I found in your arms. //

-----  
Ev'rybody loves somebody sometime, // and although my dream was over- due. //  
Your love made it well worth waiting/ for someone/ like you. //

Slow Waltz

♩ = 100

The musical score is written in 3/4 time with a key signature of three flats (B-flat major or D-flat minor). It consists of eight staves of music. The notes are primarily quarter and eighth notes, with some rests. Chord symbols are placed above the notes on each staff. The chords are: E♭, E♭7, A♭, E♭, Fm7, A♭m, B♭7, E♭, E♭dim, B♭7, E♭, E♭7, A♭, E♭, Fm7, A♭m, B♭7, E♭, Cm, D7, G7, Cm, F7, B♭, B♭dim, B♭7, E♭, E♭7, A♭, E♭, Fm7, A♭m, B♭7, E♭, (E♭dim B♭7).

Falling in love again,/ never wanted to.//  
 What am I to do,/can't help it./ //|  
 Love's always been my game,/ play it how I may//  
 I was made that way;/ can't help it./ //|

-----  
 Girls cluster to me like moths around a flame//  
 And if their wings burn, I know I'm not to blame.//

-----  
 Falling in love again,/ never wanted to.//  
 What am I to do,/can't help it./ //|



# Falling In Love With Love

49

Viennese Waltz

Rodgers, 1938

♩ = 168

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a tempo marking of quarter note = 168. The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above and below the staff lines. A boxed 'Ending' symbol is present at the start of the final staff.

Chord symbols: Bb, Bbmaj7, Bb6, Bb, F7, Cm7, Bbmaj7, Bb6, Bbmaj7, Bb6, D7, F6, D7, Gdim, Gm, Cm, C7, Cm7, F7, Ending, G7, Cm, Ddim, Cm7, F7, Bb.

Falling in love/ with love/ is falling for \* Make/ be- lieve// III //  
 Falling in love/ with love/ is playing the \* Fool// III III //  
 Caring too much/ is such/ a juvenile \* Fan-// cy// III //  
 Learning to trust/ is just/ for children in \* School// III III //

-----  
 I fell in love/ with love/ one night when the \* Moon/ was full// III //  
 I was un- wise/ with eyes/ un- able to \* See// III III //  
 I fell in love/ with love/ with love ever \* last-// ing// // But//  
 Love// fell// out// with// \* Me// III III //

Fascination*American Waltz*Jayne Morgan hit, 1957;  
c. ca. 1904

$\text{♩} = 108$

C Em C Em  
C Cdim Dm  
Dm Dm7  
Dm7 Fm G7  
C Em C Em  
C Cdim Dm  
Dm Dm7 G<sup>6</sup> G<sup>7</sup>  
Dm<sup>7</sup> G<sup>7</sup> C

(It was fasci-) Na-// tion/ I know, // / and it might have  
 Ended right then at the start, // / Just a passing  
 Glance, // / just a brief ro- mance, // / and I might have  
 Gone on my way empty heart-/ed. / It was fasci-

-----  
 Na-// tion/ I know, // / seeing you a-  
 Lone with the moonlight a- bove, // / then I touched your  
 Hand, and next moment I kissed/ you, / fascination  
 Turned// toll love. // ||

# Five Foot Two, Eyes Of Blue

51

Charleston

c. 1925

196 C

E7 A7

D7 G7 G+ C G+

C E7 A7

D7 G7 C

E7 A7

D7 G7 G+ C

C E7 A7

D7 G7 G+ C

Five Foot two,| eyes of blue,| oh what those blue eyes can do, has  
Anybody seen/ my/ gal?/// ///|  
Turned up nose,| turned down hose,| flapper yes sir, one of those, has  
Anybody seen/ my/ gal?/// / Now if you

-----  
Run into a five foot two,| covered with fur, ///|  
Diamond rings and all those things,| betcha' life it isn't her. But

-----  
Could she love, could she woo, could she could she could she coo, has  
Anybody seen/ my/ girl?/// /|||

*Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".*

# Flamingo

Ellington standard, c. 1941

Rumba

♩ = 119

Musical score for 'Flamingo' in 4/4 time, Rumba style. The score consists of eight staves of music. The key signature has one flat (Bb). The tempo is marked as 119 beats per minute. The score includes various chords and melodic lines. The chords listed are: A<sup>b</sup>9, Dm<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G7(b5), F7, Cm<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, Fm, B<sup>b</sup>9, E<sup>b</sup>6, C7, Gm<sup>7</sup>(b5), C, F9, C, G7, Dm<sup>7</sup>, A<sup>b</sup>9, Dm<sup>7</sup>, G7, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G7, Am<sup>7</sup>, Dm<sup>7</sup>, G7(b5), Cm<sup>7</sup>, F7, G7(b5), A<sup>b</sup>9, Dm<sup>7</sup>, Am<sup>7</sup>, Dm<sup>7</sup>, G7, Cm<sup>7</sup>, Dm<sup>7</sup>, G7, Cm<sup>7</sup>, F7, G7(b5).

(Fla-) Min-go/ |like a flame in the sky,|| |flying over the  
 Island// |to my lover near- by,|| |Fla-  
 Min-go/ |in your tropical hue,|| |speak of passion un-  
 Dying/ |and a love that is true,|| |The  
 Wind|| |sings a song to you as you go, |a song that |  
 Hear below/ |the murmuring palms,|| |Fla-  
 Min-go, |when the sun meets the sea,|| |say farewell to my  
 Lover,|| |and hasten to me,|| |

# Fly Me To The Moon

53

Swingin' 4/4, or Bossa nova

Sinatra hit; c. 1954

♩ = 134

Chords: Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Eb, Fm, Bb7, Abm6, Eb, Dm7, G7, Cm7, Fm7, Bb7, Ebmaj7, Eb7, Ab, Fm6, G7, Cm, C7, Fm7, Bb7, Fm7, Bb7, Bbm, C7, Fm7, Bb7, Eb, Ebmaj7, Eb7, Ab6, Eb, Cm7, Fm7, Eb.

⊕ Coda

# For Sentimental Reasons

Nat King Cole hit;  
c. 1945

4/4 smoothly

$\text{♩} = 100$

The musical score is written in 4/4 time with a tempo of 100. It consists of eight staves of music. The key signature has one flat (B-flat). The notes are primarily eighth and quarter notes, often beamed together in groups of three. Chord symbols are placed above the notes. The chords used include F, Dm7, Gm7, C7, G9, D7, C+, Fdim, Cdim, A7, Bbm, D9, and Fmaj7. There are several triplet markings (indicated by a '3' over a group of notes) on the second, fifth, and sixth staves.

(I) Love you// /for sentimental reasons,// /I hope you do be-  
lieve me// /I'll give you my heart./// /// |

Love you// /and you alone were meant for me/ /Please give your loving  
Heart to me,/ and say we'll never part./// ///

-----  
Think of you ev'ry morning,// dream of you ev'ry night.///  
Darling, I'm never lonely/ when- ever / you're in sight.///

-----  
Love you// /for sentimental reasons,// /I hope you do be-  
lieve me// /I've given you my heart./// /// |

# Frenesi

55

♩ = 104    ♩ = 148  
Rhumba; swing 4/4

Co = Cdim

Artie Shaw swing hit, 1939

## Chorus

Musical notation for the Chorus section, consisting of 12 staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff. The sequence of chords is: A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>o E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>o E<sup>b</sup>7, A<sup>b</sup>, C, B<sup>b</sup>m, C, C, D<sup>b</sup>9, Dm<sup>7</sup>(<sup>b</sup>5), B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>.

## Verse

Musical notation for the Verse section, consisting of 5 staves. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff. The sequence of chords is: A<sup>b</sup>, A<sup>b</sup>6 A<sup>o</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>6 A<sup>o</sup>, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>7, C, C<sup>6</sup> C<sup>o</sup>, Dm<sup>7</sup>, G<sup>9</sup>, C, C<sup>6</sup> C<sup>o</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>6</sup> C<sup>o</sup>, Dm<sup>7</sup>, G<sup>9</sup>, C, E<sup>b</sup>7.

# Go To the Mardi Gras ( 1 )

Professor Longhair, 1960;  
c. Byrd/Terry

♩ = 208

**Piano Intro**

B $\flat$

Musical staff for Horns, first system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with eighth and quarter notes. There are two 'V' marks below the staff at the end of the line. The word 'Horns' is written above the staff on the right side.

B $\flat$

Horns

Musical staff for Horns, second system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with eighth and quarter notes. There are two 'V' marks below the staff at the end of the line. The word 'Horns' is written above the staff on the right side.

**Rhythm only**

E $\flat$ 7

B $\flat$

Musical staff for Rhythm only. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a rhythmic pattern represented by diagonal slashes. There are two 'V' marks below the staff at the end of the line.

F7

B $\flat$

**Whistle**

Musical staff for Whistle, first system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a rhythmic pattern of diagonal slashes followed by a melodic line with quarter notes. The word 'Whistle' is written above the staff in a box.

B $\flat$

Musical staff for Whistle, second system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with quarter notes and rests. The word 'Whistle' is written above the staff in a box.

**Piano**

B $\flat$

Musical staff for Piano, first system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with eighth and quarter notes. The word 'Piano' is written above the staff in a box.

**Whistle**

E $\flat$ 7

Musical staff for Whistle, second system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with quarter notes and rests. The word 'Whistle' is written above the staff in a box.

B $\flat$

Musical staff for Whistle, third system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with quarter notes and rests. The word 'Whistle' is written above the staff in a box.

F7

B $\flat$  [ Break ..... ]

Musical staff for Whistle, fourth system. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with quarter notes and rests. The word 'Whistle' is written above the staff in a box.

B $\flat$

**Vocal**

Musical staff for Vocal. Treble clef, 4/4 time signature, key signature of B $\flat$ . The staff contains a melodic line with a long note and rests. The word 'Vocal' is written above the staff in a box.



# Go To the Mardi Gras ( 2 )

**Vocal**

B $\flat$

E $\flat$ 7

B $\flat$

F7 B $\flat$

B $\flat$

**Rhythm pattern**

3

3

1. (If you) Go to N'yOr- leans, you ought to go see the Mardi Gras  
(If you) Go to N'yOr- leans, you ought to go see the Mardi Gras  
when you see the Mardi Gras, somebody'll tell you what's carnival fall.

2. (Get your) ticket in your hand you wanna go to New Orleans  
(Get your) ticket in your hand you wanna go to New Orleans  
You know when you get to New Orleans, somebody'll show you the Zulu  
King.

3. You will see the Zulu King down on St. Claude and Dumais  
You will see the Zulu King down on St. Claude and Dumais  
And if you stay right there, I'm sure you'll see the Zulu Queen.

Girl From Ipanema

Bossa Nova

Jobim, 1963

♩ = 132

The musical score is written in F major (one flat) and 4/4 time. It consists of 12 staves of music. The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff lines. The piece concludes with an 'Ending' section marked in a box.

Chords and markings:

- Staff 1: Fmaj7, G7
- Staff 2: Gm7, G♭7, Fmaj7, G♭7(b5,b9)
- Staff 3: Fmaj7, G7
- Staff 4: Gm7, G♭7, Fmaj7
- Staff 5: G♭maj7, B9 (with triplet markings)
- Staff 6: G♭m7, D9 (with triplet markings)
- Staff 7: Gm7, E♭9 (with triplet markings)
- Staff 8: Am7, D7(b5,b9), Gm7, C7(b5,b9) (with triplet markings)
- Staff 9: Fmaj7, G7
- Staff 10: Gm7, G♭7(b5,b9), Fmaj7, G♭7
- Staff 11: Ending (boxed), G♭7, Fmaj7, G♭7, Fmaj7 (with triplet markings)

# Harlem Nocturne

58

Tenor sax key (orig. in Bb)

Viscounts hit, 1965  
c. Earle Hagen, 1940

Solid 4/4. Expressively,  
rhythmically

The musical score is written for Tenor Saxophone in B-flat major, 4/4 time, with a tempo of 96. It consists of 12 staves of music. The first staff begins with a tempo marking of ♩ = 96 and a dynamic marking of [Tacet-----]. The key signature has two flats (Bb and Eb). The score includes various musical notations such as slurs, ties, and triplets. Chord symbols are placed above the notes, including Dm6, Gm6, Bb7, A7(b9), F, Cm7, Bb9, Fm7, Gb9, D9, C7, Dm, and A+. There are three instances of a break, indicated by [Break-----]. The score concludes with a final chord of Dm6.

## 59

Heat Wave (Rhumba) ( 1 )

♩ = 154

*Rhumba--fast, hot, raucous*

c. Berlin, 1933

**Chorus**

Chorus

G G7 C Cm G A7 D7 G

G G7 C Cm G A7 D7 G

G G7 C Cm G A7 D7 G

C D7 G C D7

G D7

G G7 C Cm G A7 **P** D7 G

**Verse**

Verse

Gm Eb9 Eb7 Gm

Bb F7 Bb

Bb F7 Dm Am Cm Am D7

# Heat Wave (Rhumba) ( 2 )

59

(Optional)

**Patter** D7 G G+ C Dm C F C G7 C G7

E♭ Fm7 E♭ A♭ E♭ B♭7 E♭ G7

C Dm C F C G7 C G7

E♭ Fm7 E♭ A♭ E♭ B♭7 D7

**To Chorus**

**Verse:** A heat wave/ blew right into town last week.///  
She came from/ the Island of Martin-ique.///  
The Cancan/ she dances will make you fry.///  
The Cancan/ is really the reason why./// We're

**Chorus:** Having a heat wave./ /// A tropical heat wave./ ///The  
Temperature's rising, it isn't surprising, she  
certainly can/ cancan.//She  
Started the heat wave./ ///by letting her seat wave./ ///And  
In such a way that the customers say that she  
/certainly can/ cancan.///

-----  
Gee/// /her anatom- y/// I made the mercur-  
Y/// /jump to ninety three./// Yes sir! We're

-----  
Having a heat wave./ /// A tropical heat wave./ ///The  
Way that she moves that ther- mometer proves that she  
/certainly can/ cancan.//|

**Patter:**

It's so hot that weath- er man will tell you a record's been made. ///  
It's so hot a coat of tan will cover your face in the shade. ///  
It's so hot the cold- est maiden feels just as warm as a bride. ///  
It's so hot a chick- en laid an egg on the street and it fried. /// We're

**Hello Dolly**

♩ = 120  
4/4 Dixieland; sing-along

Louis Armstrong hit, 1964

The musical score consists of ten staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The chords used are: C9, C9+, Cm7, F7, Bb, Bbdim, Dm, Gm, Fm7, Bb7, Eb, D7, Cm, Bb, Ab, Bbdim, Cm7, F7, Bb, and Gm. An 'Ending' section is marked on the second staff. The tempo is marked as ♩ = 120. The score ends with a double bar line and a final chord of Bb.

If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

# Here's That Rainy Day

61

Soft 4/4

c. van Heusen, 1949

♩ = 108

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of nine staves of music. Above each staff are chord symbols: G, Bb, Gm, Ebmaj7, Eb6, Am7, D7, F7, G, G7, Cm7, F9, Bb, Ebmaj7, Am, D7, G, G, Bb, Gm, Ebmaj7, Eb6, Am7, D7, G, Cmaj7, D7, G, B, A7, Am7, D7, G.

Maybe/ I should have saved those left-over dreams.///  
Funny,/ but here's that rainy day./// |||  
Here's/ that rainy 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?///  
After/ it brought my lover near?/// |||  
Funny/ how love becomes a cold/ rainy day.///  
Funny/ that rainy day is here./// |||

# Hokey Pokey

Line Dance--not too fast ♩ = 128

**Verse**

**Chorus**

**"Line" Dance. Play at moderate tempo for a while, then gradually raise it, til dancers appear to be getting tired, play 1 X frantically, go out.**

**Verse:**

(You put your) [                    ] in, you put your [                    ] out. You put your [                    ] in and you shake it all about; you

1. Right foot, 2. left foot, 3. right arm, 4. left arm. (Chorus)

5. right elbow, 6. left elbow, 7. head (Chorus)

8. right hip, 9. left hip, 10. whole self (Chorus)

Do the hokey pokey and you turn yourself around,  
that's what it's all a- bout./ (You do the)

**Chorus:**

Hok-//ey pokey,/ you do the Hok-//ey pokey,/you do the  
Hok-//ey pokey./// that's what it's all a- bout./ You put your



# Hucklebuck

63

Twist ♩ = 158

Tommy Dorsey, 1949  
Chubby Checker hit, 1960

## Verse

Musical notation for the Verse section, consisting of three staves of music in 4/4 time. The first staff starts with a C chord, the second with an F chord, and the third with a G7 chord. The melody consists of quarter and eighth notes with some rests.

## Chorus

Musical notation for the Chorus section, consisting of three staves of music in 4/4 time. The first staff starts with a C chord, the second with an F7 chord, and the third with an F7 chord. The melody is a rhythmic pattern of eighth and quarter notes.

### Verse:

Here's/// /a dance you should/// know.|||  
When/// /the lights are down/// low.|||  
Grab/// /your baby, then/// go.|||

### Chorus:

Do the huckle buck.| Do the hucklebuck.|  
If you don't know how to do it Boy, you're out of luck.|  
Push your partner out,| then you hunch your back.|  
start a little movement in your sacroiliac,|  
Wiggle like a snake.| waddle like a duck.|  
That's the way you do it when you do the hucklebuck.|

# I Left My Heart In San Francisco

4/4 Ballad

Tony Bennett hit; 1954

♩ = 100

The musical score is written in 4/4 time with a tempo of 100. It consists of eight staves of music. The key signature has two flats (B-flat and E-flat). The notes are as follows:

- Staff 1: F7, B<sup>b</sup>dim, B<sup>b</sup>, B<sup>b</sup>dim, Cm7
- Staff 2: Cm7, F+, B<sup>b</sup>, Cm7, B<sup>b</sup>dim
- Staff 3: B<sup>b</sup>, Dm7, D<sup>b</sup>dim, Dm7, Ddim, Dm7
- Staff 4: Gm7, C7, Am<sup>b</sup>9, F7, B<sup>b</sup>, Cm7, B<sup>b</sup>dim
- Staff 5: B<sup>b</sup>, B<sup>b</sup>dim, Cm7
- Staff 6: F7, B<sup>b</sup>dim, F7, D7
- Staff 7: G+, G7, C7
- Staff 8: Cm7, Dm<sup>b</sup>9, B<sup>b</sup>

(I left my) Heart/// /in San Fran- cisco./| |high on a  
Hill/// |it calls to me./|| |to be where  
Little cable cars/ /|| climb halfway to the stars,/ /the morning  
Fog/// /may chill the air,/| I don't care! My love waits

-----  
There/// |in San Fran- cisco/| |above the  
Blue/// /and windy sea./// |When I come  
Home// to you/ San Fran- cisco// |your golden  
Sun// wili shine/ for/ me./// /|||

# I Wish You Love

65

1946

4/4, *expressively*

Musical score for 'I Wish You Love' in 4/4 time, marked 'expressively'. The tempo is 90 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above the notes. Trills are indicated by a '3' over a group of notes. The chords used are: Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Bb7, Eb6, Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Bb7, Eb7, Ab, Abm6, Gm7, Bbm, C7, Fm, F9, Bb7, Edim, Fm7, Bb9, EbM7, Fm7, Gm7, Gbdim, Fm7, Fm6, Bb7, Eb.

(I wish you) Bluebirds in the spring/ to give your heart a song to sing; and then a Kiss, but more than this/ I wish you love./// || And in July/ a lemon-ade/ to cool you in/ some leafy glade;/ I wish you Health/ and more than wealth/ I wish you love./// || My breaking  
-----  
Heart/ and I agree/ that you and I/ could hever be/ so with my Best,/ my very best,/ I set you free/// || I wish you Shelter from the storm,/ a cozy fire/ to keep you warm./ but most of All,/ when snowflakes fall,/ I wish you love./// |||

# If Ever I Would Leave You

c. Lowe, 1960

2-beat or lifting 4/4

♩ = 104

Chords and musical notation are provided for each staff. The score includes first and second endings.

# Jump, Jive And Wail

67

Fast shuffle ♩ = 176

Louis Prima, 1957

**Intro**

B $\flat$

**Verse**

B $\flat$

B $\flat$ 7

E $\flat$ 7

B $\flat$

F7

B $\flat$

B $\flat$  Ohhh ya gotta

**Chorus**

B $\flat$

B $\flat$ 7

E $\flat$ 7

B $\flat$

F7

B $\flat$

**Ending**

B $\flat$

**ROUTINE: Intro, V1 C, Solo 2x, V2 C, solo 2x, V3 C, solo 2x, V4 C, Band Riffs 2-4X, Ending**

# Just A Gigolo

Louis Prima, 195?

Shuffle

Gigolo is Prima's phrasing, not the book

♩ = 122

Musical notation for the first piece, 'Just A Gigolo'. It consists of four staves of music in 4/4 time with a tempo of 122. The key signature has one flat (B-flat). The notation includes various chords such as F, Fmaj7, G7, Gm, C7, F7, E♭6, D7, Gm, E♭9, and F. There are several triplet markings (3) and a 'Play 2 X' instruction in a box at the end of the fourth staff.

## I Ain't Got Nobody

Musical notation for the second piece, 'I Ain't Got Nobody'. It consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The notation includes various chords such as F7, E7, E♭7, D7, G9, B♭m, F, G7, C7, F, F7, E7, E♭7, D7, G7, G7, C7, F7, B♭, D7, G7, C7, F7, E7, E♭7, D7, G7, F, G7, C7, and F. A 'LAST X to TOP 1 X Each' instruction is in a box at the end of the tenth staff.

# Just In Time

69

4/4 swing.

c. Jule Styne, 1956

♩ = 156

**B $\flat$  A B $\flat$  A B $\flat$  A Am $^7$  A D $^7$**

**Fm G $^7$  C $^9$  Gm $^7$  C $^9$**

**F $^7$  B $^9$**

**E $\flat$  $^9$  A $\flat$  D $^7$**

**Gm D Gm D Gm D $^7$  Gm Gm $^7$  C $^7$**

**B $\flat$  A $\flat$  $^7$  G $^7$**

**C $^9$  F $^7$  B $\flat$  F+ B $\flat$**

**C $^7$  Cm $^7$  F $^7$  B $\flat$**

Just in time/ /I found you just in time./ /Before you  
Came my time/ /was running low./// ///  
I was lost/ /the losing dice were tossed,/ /my bridges  
All were crossed,/ /nowhere to go./// ///

-----  
Now you're here/ /and now I know just where I'm going, 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  
Lonely life that love-/ly/ day./// ///|

Kansas City

Shuffle ♩ = 132 ♩ = 144

c. Lieber, Stoller, 1952

**A**

Section A consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth and quarter notes. Chords C and C7 are indicated above the staff. The second staff continues the melody with chords F and C. The third staff features chords G7, F7, and C, ending with a triplet of eighth notes.

**B**

Section B consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes. Chords C and C7 are indicated above the staff. The second staff continues the melody with chords F and C. The third staff features chords G7, F7, and C, ending with a triplet of eighth notes.

**C**

Section C consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The melody begins with a quarter rest, followed by eighth and quarter notes. Chords C and C7 are indicated above the staff. The second staff continues the melody with chords F and C. The third staff features chords G7, F7, and C, ending with a triplet of eighth notes.

[ Break - - - - - ] C [ Break - - - - - ] C [ Break - - ] C [ Break - - ] C7

*This is more fun when done with enthusiasm. Original was sort of quiet, slowish. You can take liberties with melody and phrasing, really hit the stops in C, play it a bit faster, just so it "rocks".*



# La Vie En Rose

71

1950

2-beat

♩ = 120

Musical score for 'La Vie En Rose' in 4/4 time, 120 bpm. The score consists of ten staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of 120. The key signature is C major. The score includes various chords such as C, Cmaj7, C6, Dm, G7, F, F6, Fm, C9, Ebdim, Dm7, Fmaj9, and G7. The melody is written in a single line on a treble clef staff. The accompaniment is written in a single line on a bass clef staff. The score ends with a double bar line and a fermata over the final note.

Hold// me close and hold me fast,// the magic spell you  
Cast,// this is la vie en rose./// ///  
When// you kiss me heaven sighs.// and though I close  
my  
Eyes,// I see la vie en rose./// ///  
When// you press me to your heart,// I'm in a world a-  
Part,// A world where roses bloom;/// ///  
And when/ you speak an-/gels sing/ from a- bove.///  
Ev'ry-/day words seem/ to turn in-/ to love/ songs./  
Give// your heart and soul to me// and life will always  
Be// la vie/ en/ rose./// ///



# Lady In Red ( 2 )

**Chorus**

Chorus musical notation with chord symbols: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Abm, Eb, Abm, F7, Bb7, Eb, Bb7, Eb. Includes a box labeled "To Optional ending".

**Optional Ending**

Optional Ending musical notation with chord symbols: Eb, Eb7, Am, E7, Am, E7, Am, F, E7, A, E7, A.

Slow 4/4 ballad

1945

♩ = 104

Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>7</sup> G<sup>6</sup>  
 Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup>  
 Fm<sup>7</sup> A<sup>b</sup>m<sup>6</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup>  
 Cm<sup>6</sup> A<sup>b</sup>7 D<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) G E<sup>9</sup> E<sup>7</sup>(b<sup>9</sup>)  
 Am<sup>7</sup> D<sup>7</sup>(b<sup>9</sup>) Gmaj<sup>7</sup> G<sup>6</sup>  
 Gm<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) Fmaj<sup>7</sup>  
 Fm<sup>7</sup> Fdim C D<sup>7</sup>  
 Cdim G<sup>9</sup> C<sup>6</sup>

Lau-/ra/ /is the face in the misty light,/ ///|  
 Foot-/steps/ /that you hear down the hall./// ///|  
 |The Laugh/ /that floats on a summer night,/ /that you can  
 Never quite/ //re-/ call/// | And you see

-----  
 Lau-/ra/ on the train that is passing through,/ ///|  
 Those/ eyes/ /how familiar they seem./// ///|  
 |She gave/ /your very first kiss to you/ //that was  
 Lau-/ra/ /but she's only a dream./// ///|

# Learnin' the Blues

74

4/4 swingy

Sinatra hit, 1955

♩ = 130

The musical score consists of ten staves of music in 4/4 time, with a tempo of 130 beats per minute. The key signature has two flats (Bb and Eb). The chords are: Bdim, Cm7, F7, Bb, Bb+, Eb6, Ebm6, Ebm7, Bb, Cm7, F7, Eb7, Bb, Eb6, Ebm7, Eb6, Ebm7, Bb, Bb+, Eb6, Ebm7, Eb6, Ebm7, F7, Bdim, Cm7, F7, Bb, Bdim, Cm7, F7, Bb, Bb+, Eb6, Ebm6, Ebm7, Bb, Bdim, Cm7, F7, Eb7, Bb.

# Leroy Brown (Bad, Bad)

Book melody is suggestive, phrasing varies with the lyrics and vocalist.

4/4 moderate rockin' shuffle

Jim Croce, 1973

**Verse**

♩ = 146

**Chorus**

# Let Me Call You Sweetheart

76

*American Waltz*

c. 1910

$\text{♩} = 126$

The musical score consists of ten staves of music in 3/4 time, marked with a tempo of 126. The key signature has two flats (Bb and Eb). The chords are: Bb, F7, Bb, Bbdim, Bb, Eb, G7, C7, F7, Cm7, F7, Bb, Fdim, F7, Bb, Bbdim, Bb, Eb, G7, C, Eb, A7, Bbdim, Bb, G+, G7, C7, F7, Bb.

Let/ me call/ you sweetheart,/ I'm/ in  
Love// with// you.// ||  
Let/ me hear/ you whisper/ that/ you  
Love// me// too// ||

-----  
Keep/ the love/ light glowing/ in/ your  
Eyes// so// true// ||  
Let/ me call/ you sweetheart/ I'm/ in  
Love// with// you.// ||

**Like Someone In Love**

c. Van Heusen, 1944

*Smooth, 2-beat or 4/4*

♩ = 108 C

The musical score consists of eight staves of music in 4/4 time. The tempo is marked as 108 beats per minute. The key signature is one flat (F major/C minor). The score includes various chords and melodic lines. The chords are: C, Am7, D7, G7, C, C#dim, Dm7, G7, C, Gm7, C7, Fmaj7, Bm7, E7, A, Am7, D7, Dm7, G+, C, Am7, D7, G7, C, C#dim, Dm7, G7, C, Gm7, C7, Fmaj7, Bm7, E7, A, D7, Ebdim, Em7, A7, Dm7, G7, Cmaj7.

Lately/ I find myself out gazing/ at stars,///  
 Hearing/ gui- tars// like someone/ in love.///  
 Sometimes/ the things I do a- stound/ me, / ///  
 Mostly/ when- ever you're a- round/// me.///

-----  
 Lately/ I seem to walk as though I/ had wings,///  
 Bump in-/to. things// like someone/ in love.///  
 Each time/ I look at you I'm limp as/ a glove// and  
 Feeling/ like someone/ in love./// |||



G9 Dm7 Gm7 C7 C7b9 F6 Dm7 Gm7 FmaJ9  
 G9 Dm7 Gm7 C7 C7b9 F6 Am7 D7  
 G9 Dm7 Gm7 C7 C7b9 F6 Am7 D7  
 Am7 D7 Bb6 Bb6 F7 Bb6 Am7 D7  
 G9 Dm7 Gm7 C7b9 F7 F+  
 G9 Dm7 Gm7 C7b9 Am7 D7b9  
 G7 Dm7 G7 Dm7 G9 Gm7 C9 Am7 D7  
 Bb6 Bb6 F7 Bb6 Am7 D7  
 G9 Dm7 Gm7 C7 F7 F+  
 G9 Dm7 Gm7 C7b9 Am7 D7b9

Languid 4/4 swing

Neil Hertz, 1958

L'il Darlin'

Little Things Mean A Lot

4/4; very expressive

Kitty Kallen hit, 1954

♩ = 90

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 90. The music features a variety of chords, many of which are marked with a '3' and a slur, indicating triplet rhythms. The chords are: Eb, Cm7, Fm7, Bb7, Eb, Eb, Fm7, Gm7, Cm7, Fm7, Abm, F7, Cm7, Fm7, Bb7, Eb, Eb, Cm7, Fm7, Bb7, Eb, Eb, Fm7, Eb, Bbm7, Eb7, Bbm7, Eb7, Bbm7, Eb7, Ab6, G7, Cm7, Fm, Bbdim, Fm, C7, Fm, Bb7, Eb, Cm7, Fm7, Bb7, Ebdim, Eb, C+, Fm, Cm7, F9, Bb7, Eb, Cm7, Fm7, Bb7, Eb7, Ab, Bb7, Eb, C7, F7, Fm7, Bb7, Eb.

# Long Ago And Far Away

80

c. Kern, 1944

2-beat, smoothly

The musical score is written for a single melodic line in treble clef, 4/4 time, with a tempo of 104. The key signature has one sharp (F#). The score consists of eight staves of music. Above each staff, the corresponding chords are indicated. The chords are: Staff 1: G, Em7, Am7, D7, Gmaj7, Em7, Am7, D7; Staff 2: G, Em7, Am7, D7, Gmaj7, E7, Am7, D7; Staff 3: Bb, Gm7, Cm7, F7, Bbmaj7, Em7, A7; Staff 4: D, Bm7, Em7, A7, Am7, D7; Staff 5: G, Em7, Am7, D7, Gmaj7, Em7, Am7, D7; Staff 6: G, Em7, Am7, D7, Gmaj7, E7, Am7, D7; Staff 7: Dm7, G7, C, Cm7, F7; Staff 8: G, Em7, Am7, D7, G.

Long// a- go and far a- way, // I dreamed a dream one  
Day// and now// that dream is here be- side/ me./  
Long// the skies were over- cast, // but now the clouds have  
Passed:// you're here// at last. // // |

-----  
Chills// run up and down my spine, // A- laddin's lamp is  
Mine, // the dream// I dreamed was not de- nied/ me./  
Just// one look and then I knew // /that all I  
Longed// for, long ago was you. // // |

Lot Of Living To Do, A

Swingy 4/4

Sinatra classic; c. 1960

♩ = 148

Chords and musical notation are as follows:

- Staff 1: Cmaj7, C6
- Staff 2: Cmaj7, C7, F6
- Staff 3: Fmaj7, G7, C
- Staff 4: Dm7, 1. G7, C, G7
- Staff 5: 2. G7, C, C7
- Staff 6: F, Fm7, Eb (triple), Bb
- Staff 7: G, G7
- Staff 8: Cmaj7, C6
- Staff 9: Cmaj7, C7, F6
- Staff 10: Fmaj7, G7, C
- Staff 11: Dm7, G7, C

L-O-V-E

2-beat ♩ = 134

Nat King Cole hit, 1964

♩ = 122

Chord progression for the first staff: F, Gm, C7

Chord progression for the second staff: C7, F

Chord progression for the third staff: F7, Bb

Chord progression for the fourth staff: G7, C7

Chord progression for the fifth staff: F, Gm, C7

Chord progression for the sixth staff: C7, F

Chord progression for the seventh staff: F7, Bb, Bbdim

Chord progression for the eighth staff: F, C7, F

"L"// is for the way you look// at me.///

"O"// is for the only one// I see.///

"V"// is very very ex-//tra- ordinary.

"E"// is even more than anyone that you adore can.

-----  
 Lov// is all that I can give//to you.///

Lov// is more than just a game// for two.///

Two// in love can make it take my heart but please don't break it.

Lov// was made for me and you./// ////

Love Letters In the Sand

4/4; "Heart &amp; Soul" rhythm

Pat Boone hit, 1957; c. 1932

♩ = 104

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 104. The rhythm is described as "Heart & Soul". The score includes various chord symbols above the notes: G, C, A7, D7, Am7, G, D7, G, D7, A7, D7, G, C, G, Gdim, B7, Em, A7, Am7, D7, G, C, A7, D7, A7, D7, G, C, G. The music features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

(On a) Day/ like to day//we passed the time a- way/writing  
 Love/ letters in/ the/ sand./// //How you  
 Laughed/ when I cried// each time I saw the tide/ take our  
 Love/ letters in/ the/ sand./// /You made a

-----  
 Vow// that you// would always be true, //but some-  
 How// that vow// meant nothing to you. //Now my

-----  
 Poor/ heart just aches// with ev'ry wave it breaks/ over  
 Love/ letters in/ the/ sand./// /|||

# Loveliest Night Of the Year

84

Viennese Waltz ♩ = 168

**A**

First system of musical notation for section A. It consists of two staves. The first staff has a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The second staff has a bass clef. Chord symbols Bb and F7 are placed above the first and second staves respectively.

**B**

First system of musical notation for section B. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. The second staff has a bass clef. Chord symbols Bb, Eb, Bdim, Bb, G7, 12 C7, F7, and Bb are placed above the first and second staves.

**C**

First system of musical notation for section C. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. The second staff has a bass clef. Chord symbols Eb and Bb7 are placed above the first and second staves.

**D**

First system of musical notation for section D. It consists of two staves. The first staff has a treble clef, a key signature of two flats, and a 3/4 time signature. The second staff has a bass clef. Chord symbols Eb, Bb, Bdim, Bb, G7, 12 C7, F7, and Bb are placed above the first and second staves.

Lullaby Of Birdland

c. George Shearing

♩ = 154

**Staff 1:** Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7  
**Staff 2:** Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> D<sup>b</sup>9 Gm<sup>7b5</sup> C<sup>7</sup>  
**Staff 3:** Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7  
**Staff 4:** Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup>  
**Staff 5:** Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup>  
**Staff 6:** Cm<sup>7b5</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>  
**Staff 7:** Fm<sup>6</sup> Dm<sup>7b5</sup> G<sup>7</sup> C<sup>7</sup> Fm<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7  
**Staff 8:** Cm<sup>7</sup> Fm<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup> - E<sup>b</sup>7 A<sup>b</sup>maj<sup>7</sup>



# Mack the Knife

86

4/4

♩ = 140

Chords: B $\flat$ , B $\flat$ 6, Cm, Cm, F7, Gm7, F7, B $\flat$ , B $\flat$ dim, Cm7, Cm7, F7, Gm7, B $\flat$ , C $\flat$ , Dm, G $\flat$ , C $\flat$ , Am, Dm7, Dm7, G7, C $\flat$

Book version

After a round of solos, or whenever you feel like it, start modulating up by half steps or other, every 16 bars. Maybe C, Eb, F, G, Ab, Bb

Magic Is the Moment*Bolero (slow Rhumba)*

c. Maria Grever, 1929

♩ = 108

The musical score is written in 4/4 time with a tempo of 108 beats per minute. It features a key signature of one flat (F major). The melody is primarily in the treble clef. Chords are indicated by letters above the staff: F, C7, G7, and Bb. The music is a slow rhumba bolero, characterized by its steady, rhythmic feel.

(Magic is the) Moon-/light./ //on this lovers'

June/ night/ //As I see the

Moon-/light/ //shining in your eyes./// /Can't resist their

Pow-/er/ //In this moonlit hour/// //Love began to

Flow-/er/ //This is para- dise./// //Living in the

-----  
Splend-/or/ //of your kiss so ten-/der,/ //make my heart sur-

Ren-/der/ //to your love di- vine./// //Magic is the

Moon-/light/ //more than any June/ night. //Magic is the

Moon-/light,/ //for it made you mine./// ///

# MAMBO - Mambo #5

88

Mambo ♩ = 164 - 180

c. Prez Prado, 1948

**A**  $B\flat 9$   $E\flat 6$



$B\flat 9$   $E\flat 6$



**B**  $B\flat 7$   $E\flat 6$



$B\flat 7$   $E\flat 6$



**C**  $B\flat 7$   $E\flat$  **Play 4 X**



**Interlude--No Chords**



**D**  $B\flat 9$   $E\flat$



$B\flat 9$   $E\flat$



**E**  $B\flat 9$   $E\flat 6$  **Repeat & fade**



**MAMBO - Mambo Jambo**

Mambo, fast ♩ = 225

Prez Prado, 1950

**A** G7 Fdim G7 G7 Fdim G7

C Cmaj7 C6 C C Cmaj7 C6 C

**B** G7 Fdim G7 Fdim G7

C Cmaj7 C6 C C Cmaj7 C6 C

**C** G7 C

**D** Fm7 C

Dm A7 Dm A7 F G7 F G7 1. C 2. C

**E** C7 F Fmaj7

C7 F 1. 2. F

**F** Fm7 C

Dm A7 Dm A7 F G7 F G7 1. C 2. C

# MAMBO - Mardi Gras Mambo

90

c. Elliott-Welsch-Adams, 1955

**Sax Intro**  $\text{♩} = 135$  *Ungh!!*

**Verse**  $B\flat$   $F7$   $B\flat$

**Chorus**  $E\flat$  *mam-bo mam-bo*  $B\flat$  *mam-bo mam-bo*

$F7$   $B\flat$

(V 1.)

Down in New Orleans where the blues were born It takes a cool cat to blow a horn/  
On the side of Rampart Street the combo's there with a mambo beat, to the

(Chor.) Mardi Gras mambo /// Mardi Gras mambo ///  
Mardi gras mambo Oh/// down in New Orleans.///

(v. 2) In the town where the cats all meet, is the Mardi Gras with a mambo beat  
Shout and cheer for the Zulu King, truck on down with a mambo swing to the  
(Chor.)

(v. 3) The Parasols are on parade down in New Orleans, well they got it made./  
They play a tune with a mambo beat, so the "second line" can shuffle their feet to  
the  
(Chor.)

(v. 4) On the corner, a hat on the ground, plays a horn and they gather 'round  
the Quarters fall and sound so sweet, he answers back with a mambo beat.

**MAMBO - Patricia**

Mambo ♩ = 128 ♩ = 140

Prez Prado, 1958

**A**

Chords for Section A:  
 Line 1: C, G7, Dm, G7  
 Line 2: G7, C, Dm7, G7  
 Line 3: C, G7  
 Line 4: G7, Dm7, G7, G7, Dm7, G7, C6  
 Line 5: C, G7, Dm, G7  
 Line 6: G7, C, G9

**B**

Chords for Section B:  
 Line 7: C, Dm7, G7  
 Line 8: Dm7, G7, Cmaj7, C6  
 Line 9: C, G9  
 Line 10: G7, Dm7, G+, C6

**C**

Chords for Section C:  
 Line 11: C, G7, Dm, G7  
 Line 12: G7, C

# MAMBO - Tequila

92

♩ = 168 ♩ = 158

Champs, 1958

## Intro

F Cm7 F Cm7 F Cm7 F Cm7

## Chorus

F Cm7 F Cm7 F Cm7 F Cm7

Fdim F Fdim F G7 C7 [Tequilaaa!!]

## Ending

F Cm7 F Cm7 F Cm7 F Cm7

F Cm7 F Cm7 F Cm7 F Cm7

**HIT IT!!** [TEQUILAAA]

**ENDING:** Drag it out, Instruments gradually drop out, except drums, then all "HIT IT" and shout TEQUILA.  
**Intro-Ending:** Lead horn can start on F 2 bars, then A 2 bars, then C 2 bars...

Mame

1966

♩ = 148

C C<sup>6</sup> Cmaj<sup>7</sup> D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> Cmaj<sup>7</sup>

Am G<sup>b</sup>+ Am<sup>7</sup> Am<sup>6</sup> Em A<sup>9</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> C D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

C C<sup>6</sup> Cmaj<sup>7</sup> D<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup>

Am G<sup>b</sup>+ Am<sup>7</sup> Am<sup>6</sup> Em A<sup>9</sup>

Dm A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup> Em A<sup>9</sup>

D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

The image shows a musical score for the song 'Mame' in 4/4 time. The tempo is marked as quarter note = 148. The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, often beamed together. Above each staff, chord symbols are provided, indicating the harmonic structure of the piece. The chords include C, C6, Cmaj7, Dbdim, Dm7, G7, Dm, A+, Am7, Am6, Em, A9, and D7. The score concludes with a double bar line.



# Meditation

94

Bossa Nova

Jobim, 1962

141 C B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C<sup>6</sup> Em<sup>7</sup> A<sup>+</sup>

Dm<sup>7</sup> B<sup>b</sup>7

Em<sup>7</sup> A<sup>+</sup> Dm<sup>7</sup> G<sup>9</sup>

Fmaj<sup>7</sup> B<sup>b</sup>7

Em<sup>7</sup> E<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>

C B<sup>7</sup>sus<sup>4</sup> B<sup>7</sup>

C<sup>6</sup> Em<sup>7</sup> A<sup>7</sup>(<sup>b</sup>5)

Dm<sup>7</sup> B<sup>b</sup>7

Em<sup>7</sup> A<sup>+</sup> Dm<sup>7</sup> G<sup>7</sup>(<sup>b</sup>9) C<sup>6</sup>

Melody Of Love*American Waltz*

♩ = 112

Chords: F, Dm7(b5), D7, G9, G7, C7, Cdim, C7, C+, F, Cdim, C7, F, Dm7(b5), D7, G9, G7, C7, Gm7, C7, F, B $\flat$ , F

1. Hold/ me in/ your arms// dear, // \* Dream// with// me.// |||  
 Cra-/dled by/ your kiss-// es// \* Ten-// der-// ly.// |||

-----  
 While/ a choir/ of an-// gels// \* From// a-// bove// |||  
 Sings/ our Mel-// o- dy// of// \* Love.// ||| ||| |||

2. Heart/ to heart/ for- ev-// er, // \* lips// en-// twine.// |||  
 I/ am yours/ and you// are// \* mine, // all// mine.// |||

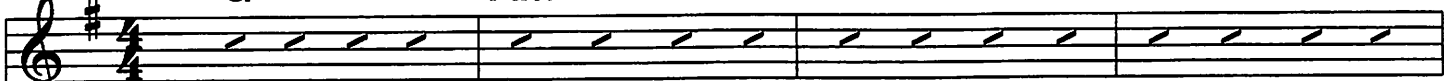
-----  
 Hea-/ ven wrote/ the mu-// sic// \* up// a-// bove// |||  
 For/ our mel-// o- dy// of// \* love.// ||| ||| |||

# MERENGUE - La Cruz

Merengue ♩ = 216

## Intro

G Am D7 G Am D7



Musical staff for the Intro section, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a series of diagonal slashes representing a rhythmic pattern.



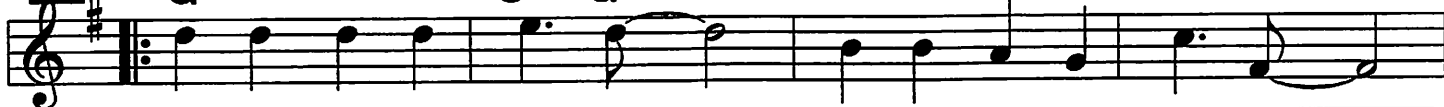
Musical staff A, starting with a repeat sign. It contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G and D7 are indicated above the staff.



Musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter and eighth notes. Chords D7, Cm7, D7, and G are indicated above the staff.

## B

G C G D7



Musical staff B, starting with a repeat sign. It contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G, C, G, and D7 are indicated above the staff.



Musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter and eighth notes. Chords D7, 1. G, 2. G, and D7 are indicated above the staff.

## C

G D7 4 1. G 2. G



Musical staff C, starting with a repeat sign. It contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G, D7, and a fourth note (4) are indicated above the staff.



Musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter and eighth notes. Chords D7, 1. G, and 2. G are indicated above the staff.

## D

G D7



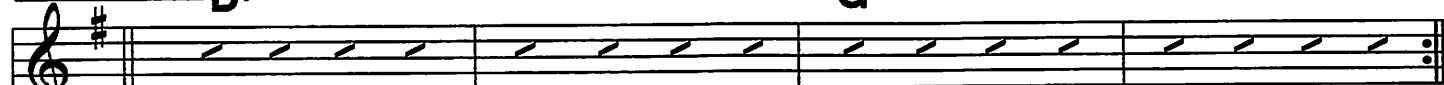
Musical staff D, starting with a repeat sign. It contains a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords G and D7 are indicated above the staff.



Musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody continues with quarter and eighth notes. Chords D7, Cm7, D7, and G are indicated above the staff.

## Mantuno

D7 G



Musical staff for the Mantuno section, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The staff contains a series of diagonal slashes representing a rhythmic pattern.

## Coda

D7 G



Musical staff for the Coda section, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Chords D7 and G are indicated above the staff.

# MERENGUE - Tropical Merengue

**Merengue**

♩ = 232

C Dm7 G7 C

Dm A7 Dm

G7 C

F Dm7 G7 C 1. 2. Last X to Ending

Dm7 G7 C

Dm7 G7 C

**Montuna**

Ad Lib G7 C

Ending Dm7 G7 C 1.,2.

3. C G7 C

**Give drummer plenty of solo space.**

# MERENGUE - Universal

98

## Merengue

$\text{♩} = 232$  C Am Dm G7 C Am Dm

C G7 G+ C6  
C A9 A7 Dm  
G7 Dm7 G7 Dm7  
G7 Dm7 G9 C  
C G7 G+ C6  
C C7 F Fdim  
Ddim Dm7 G7 C Cdim  
Dm7 G7 C  
G7 Dm7 G7 C6 1.2.3. C 4. C  
Montuno F C G7 C  
Ending G7 C

# Miami Beach Rhumba

Rhumba ♩ = 120

**Intro**

C7 Fm C7 Fm

C7 Fm C7 Fm

**Chorus**

Fm C7 Fm

Fm C7 Fm

Fm C7 Fm

Fm C7 Fm

E♭7 A♭ E♭7 A♭

C7 Fm D♭7 C7 - B♭m C7

Fm C7 Fm

Fm C7 Fm

**Ending = Intro**

# Misty

100

Johnny Mathis hit, 1959;  
c. Earl Garner, 1946

♩ = 84

**B $\flat$ 9** **E $\flat$ M7** **B $\flat$ m7** **E $\flat$ 7** **A $\flat$ M7** **A $\flat$ m** **D $\flat$ 7**

**E $\flat$**  **Cm** **Fm7** **B $\flat$ 7** **Gm7** **C7** **F7 $\flat$ 5** **B $\flat$ 9**

**E $\flat$ M7** **B $\flat$ m7** **E $\flat$ 7** **A $\flat$ M7** **A $\flat$ m** **D $\flat$ 7**

**E $\flat$**  **Cm** **Fm7** **B $\flat$ 7** **E $\flat$**  **D $\flat$ 7** **E $\flat$**

**B $\flat$ m7** **E $\flat$ 7 $\flat$ 9** **A $\flat$**

**Am7** **D7** **F7** **B $\flat$ 7** **E $\flat$ dim** **Fm7** **B $\flat$ 7**

**E $\flat$ M7** **B $\flat$ m7** **E $\flat$ 7** **A $\flat$ M7** **A $\flat$ m** **D $\flat$ 7**

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

Mona Lisa

Nat King Cole hit; 1949

Smooth 4/4

♩ = 88

Chords: E $\flat$ , Fm $^7$  B $\flat$  $^7$ , Fm, B $\flat$  $^7$ , E $\flat$ , A $\flat$ , A $\flat$ m, E $\flat$ , B $\flat$  $^7$ , E $\flat$ , E $\flat$  $^7$ , A $\flat$ , E $\flat$ , B $\flat$  $^7$ , E $\flat$ .

(Mona) Lisa, Mona Lisa, men have named you, / you're so  
 like the lady with the mystic smile. // Is it  
 Only 'cause you're lonely they have blamed you, / for that  
 Mony Lisa strangeness in your smile. // Do you  
 Smile to tempt a lover, Mona Lisa, / or is this  
 your way to hide a broken heart? / Many  
 Dreams have been brought to your doorstep / they just  
 lie there / and they die there / are you  
 Warm, are you real, Mona Lisa, or just a  
 cold and lonely, lovely work of art. //



# Moon River

102

American Waltz

c. Mancini, 1961

♩ = 108

Chords: C, Am, F, C, F, C, Dm<sup>6</sup>, E<sup>7</sup>, Am, C<sup>7</sup>, F, B<sup>9</sup>(b5), Am, Adim, B<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Dm<sup>7</sup>, G<sup>9</sup>, C, Am, F, C, Dm<sup>6</sup>, E<sup>7</sup>, Am, Am<sup>7</sup>, Am<sup>6</sup>, F<sup>9</sup>, C, F, C, F, C, Am, Dm, G<sup>7</sup>, C

Moon// river/ wider than a mile,/ I'm  
Crossin' you in style,/ some day.// //Old  
Dream// maker, you heart-// breaker, where-  
Ever you're goin'/ I'm going/ your way.//

-----  
Two// drifters/ off to see the world,/ there's  
Such a lot of world/ to see.// //We're  
Af-// ter/ the sam// rain-/bow's end,//  
Waitin' round the band,// my huckleberry friend,//  
Moon// river/ //and me.// !!!

*Slow Rhumba*

Perry Como hit, 1956

$\text{♩} = 114$  **Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

**Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

**Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

**Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **G<sup>b</sup>m<sup>7</sup>(add4)**

**Em** **Em<sup>#7</sup>** **Em<sup>7</sup>** **Em<sup>6</sup>**

**Am<sup>7</sup>** **A<sup>9</sup>** **Am<sup>7</sup>** **D<sup>7</sup>** **D<sup>7</sup>(<sup>b</sup>9)**

**Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **D<sup>7</sup>**

**Gmaj<sup>7</sup>** **Em<sup>7</sup>** **Am<sup>7</sup>** **G<sup>b</sup>m<sup>7</sup>** **B<sup>7</sup>**

**Em** **Em<sup>#7</sup>** **Em<sup>7</sup>** **Em<sup>6</sup>**

**Am<sup>7</sup>** **D<sup>7</sup>** **Gmaj<sup>7</sup>**

# More I See You, The

Smooth 4/4

Harry James; Nat King Cole;  
c. H. Warren, 1945

♩ = 100

Musical score for 'More I See You, The' in G major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: Am7, G, Am7, D7, Am7, G, D7, G, A♭dim, Am7, D7, Gm, D, Fm, B♭7, E♭, Cm7, D+, Gm, A9, Am7, D, Am7, G, Am7, D7, Am7, G, D7, G, D+, Dm7, G7, Dm7, G7, Fm, Fdim, C, Cm, G, E7, A7, G, Am7, D7(b9), G.

(The more I) See/ you,/ /the more I want/ you./ /Somehow this  
Feel-/ing/ /just grows and grows./// /With ev'ry  
Sigh/ I be- come more mad a- bout/ you/ /more lost with  
Out/ you./ /and so it goes./// /Can you i-  
-----  
Ma-/gine/ /how much I'll love/ you,/ /the more I  
See/ you,/ /as years go by?/// /I know the  
Only one for me can only be/ you,/ /my arms won't  
Free/ you,/ /my heart won't try./// ///

Mr. Sandman

2-beat ♩ = 198

1954

**Intro** C Dm 1. G7 2. G7

**Chorus** C B7 E7 A7 D7 G7 C A<sup>b</sup> G7 C B7 E7 A7 Dm Dm<sup>7</sup> Fm<sup>6</sup> C D<sup>9</sup> G<sup>9</sup> C

**Ending** C D<sup>9</sup> G<sup>9</sup> C D<sup>9</sup> G<sup>9</sup> C *Hold 8 bars; Horns play intro* C Dm 1. G7 2. C >

The musical score is written for guitar in 4/4 time. It consists of an Intro, a Chorus, and an Ending. The Intro starts with a C major chord, followed by a Dm chord, and then a first ending with a G7 chord, which leads to a second ending with another G7 chord. The Chorus begins with a C major chord and a B7 chord, followed by a sequence of chords: E7, A7, D7, G7, C, A<sup>b</sup>, G7, C, B7, E7, A7, Dm, Dm<sup>7</sup>, and Fm<sup>6</sup>. The Ending section starts with a C major chord, followed by D<sup>9</sup>, G<sup>9</sup>, and C. A box labeled 'Ending' covers the first four measures. The next four measures are marked with a diamond symbol and contain the chords C, D<sup>9</sup>, G<sup>9</sup>, and C. A text box below these measures reads 'Hold 8 bars; Horns play intro'. The final two measures of the ending are C and Dm, with a first ending leading to a G7 chord and a second ending leading to a C chord with an accent (>).

# My Foolish Heart

106

4/4 ballad

1949

Musical score for 'My Foolish Heart' in 4/4 time, 92 bpm. The score consists of eight staves of music. The key signature is B-flat major (two flats). The chords are: Bb, Gm7, G7, Cm7, F7, Bbmaj7, D7, Gm7, Cm7, F7, Bb, Bb7, Eb6, D7, Gm7, D+, Gm7, C7, F, F9, Bb, Gm7, G7, Cm7, F7, Bbmaj7, D7, Gm7, Cm7, D7, Gm7, Gb7, Bb, Ebmaj7, G7, Cm7, F7, Bb.

(The) Night/ is like a lovely tune/ be-  
ware/ my foolish heart.// How  
White/ the ever constant moon,/ take  
care/ my foolish heart.// There's a  
Line between love and fasci- nation that's hard to  
see on an evening such as this.// For they  
Both give the very same sen- sation/ when you're  
lost in the magic of a kiss.// Her

-----  
Lips are much too close to mine,/ be- ware/ my foolish heart.// But  
Should/ our eager lips combine,/ then let/ the fire start.// For  
This time it isn't fasci- nation,/ or a  
dream that will fade and fall a- part.// It's  
Love/ this time, it's love my foolish heart.// |||

## My Way

4/4, *expressively*

Sinatra hit, 1967

♩ = 92

**A** C Em Gm<sup>6</sup> A<sup>7</sup>

Dm Dm<sup>7</sup> G<sup>7</sup> C

C C<sup>7</sup> F Fm

C G<sup>7</sup> 1. F<sup>6</sup> C 2. F<sup>6</sup> C

**B** C C<sup>7</sup> F

Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am

Dm<sup>7</sup> G<sup>7</sup> F<sup>6</sup> C

**Routine: A A B A, last X A B**

# Night Train

110

♩ = 122

Usually a Rockin' shuffle;

Brown used a funk beat

Buddy Morrow, 1952

James Brown, 1962

**A**  $B\flat 6$   $B\flat 9$   
 $E\flat 9$   $B\flat 6$   
 $E\flat 9$   $\oplus B\flat 6$  To A To C

**B**  $B\flat 6$   $B\flat 7$   
 $E\flat 9$   $B\flat 6$   
 $E\flat 9$   $B\flat 6$

**C**  $B\flat 6$  [ Rhythm: do 3's ]  $B\flat 9$   
 $E\flat$   $E\flat 9$   $B\flat 9$   
 $E\flat 9$   $B\flat 6$   $F7$

**Ending**  $B\flat 6$

**ROUTINE: A A B C, SOLOS on A 2 X, A B C A, Ending**

Old Cape Cod

Lifting 2-beat

Patti Page hit, 1956

♩ = 84

The musical score is written in 4/4 time with a tempo of 84 beats per minute. It consists of ten staves of music. The key signature has two flats (B-flat and E-flat). The melody is written on the top staff of each system, and the chord progression is indicated by letters below the staff. The chord progression for the first system is: E-flat, B-flat minor, E-flat 9, A-flat, D-flat 7. The second system has: E-flat, C7, F7, F9, B-flat 7, F minor 7, B-flat 7. The third system has: E-flat, B-flat minor, E-flat 9, A-flat, D-flat 7. The fourth system has: E-flat, C7, F7, F9, E-flat, E-flat 7. The fifth system has: A-flat, B-flat 9, E-flat, E-dim, F minor 7, B-flat 7, E-flat, E-flat 7. The sixth system has: A-flat, A-dim, E-flat, C7, F minor 7, F7, B-flat 7, B-flat+. The seventh system has: E-flat, B-flat minor, E-flat 9, A-flat, D-flat 7. The eighth system has: E-flat, C7, F7, B-flat 7, E-flat.

If you're fond of sand dunes and salty air,/ quaint little villages here and there,  
 You're sure to fall in love with old/ Cape/ Cod./// |||  
 If you like the taste of a lobster stew,/ served by a window with an ocean view/  
 You're sure to fall in love with old/ Cape/ Cod./// |||

-----  
 Winding roads that seem to beckon you, miles of green beneath the skies of  
 blue,  
 Church bells chiming on a Sunday morn, re-  
 mind you of the town where you were born./

-----  
 If you spend an evening, you'll want to stay,  
 watching the moonlight on Cape Cod Bay./  
 You're sure to fall in love with Old/ Cape/ Cod./// |||



# On A Clear Day

112

Square 2-beat

1965

$\text{♩} = 100$

The musical score is written for a square 2-beat instrument, likely a saxophone, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked as 100 beats per minute. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo marking is  $\text{♩} = 100$ . The first staff contains the melody, starting with a G major 7 chord. The second staff contains a bass line with chords G major 7, B minor 7, and E 7. The third staff contains a bass line with chords A minor 7, F minor 7 (flat 5), and D 7. The fourth staff contains a bass line with chords B minor 7, B diminished, A minor 7, B diminished, A minor 7, and D 7. The fifth staff contains a bass line with chords D minor 7, G 9, D minor 7, and G 7. The sixth staff contains a bass line with chords C major 7, A 7, and D 7. The seventh staff contains a bass line with chords G major 7, B minor 7, and E 7. The eighth staff contains a bass line with chords A minor 7, G, A minor 7, G, A minor 7, G, A minor 7, and G. The ninth staff contains a bass line with chords A minor 7, D 7, and G. The tenth staff contains a bass line with chords A minor 7, D 7, and G.

(On a) Clear/day/ //rise and look a- round/ you/ //and you'll  
See/ who/ // you/ are.!!! //On a  
Clear/ day/ //how it will as- tound/ you/ //that the  
Glow/ of your being| out- shines/ ev'ry star.// You feel

-----  
Part/ of/ //ev'ry mountain, sea and shore./ //You can  
Hear from far and near a world you're  
never heard be fore/ /And on a

-----  
Clear/ day,/ //on that clear/ day/ //you can  
See/ for-| ever| and ever| and ev-!!! er!!! more.!!! !!!

On the Street Where You Live

Eddie Fisher,  
Vic Damone, 1956

2-beat

$\text{♩} = 160$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 14 staves of music. The first staff begins with a repeat sign and a double bar line. The second staff contains a first ending marked '1.' and a second ending marked '2.'. The score includes various chord voicings such as Bb6, F7, Bb, Gm7, Cm7, Bbmaj7, Bbdim, Cm7, F7, Cm7, Cm7, Ebm, Dm7, Bb6, Gm7, C7, F9, Bb6, F7, F7, Bb, D7, Eb, Ebm6, Bbdim, Bb, Gb7, Bb, Gm6, Em7, A7, D, A7, Am, Bb, C7, F7, Cm7, F7, Bb6, F7, Bb, Gm7, Cm7, F7, Bbmaj7, Bbdim, Cm7, F7, Cm7, Cm9, Ebm, Dm7, Bb, Bbdim, Cm7, F7, Cm7, F7, Bb.



Our Day Will Come

*Expressively* ♩ = 120  
*Bossa Nova or slow Rhumba*

1963

♩ = 140

Chords: G, B $\flat$ 7, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, C<sup>6</sup>, Cm<sup>7</sup>, Bm<sup>7</sup>, B $\flat$ 7, Am<sup>7</sup>, D<sup>7</sup>, G, B $\flat$ 7, Am<sup>7</sup>, D<sup>7</sup>, G, B $\flat$ 7, Am<sup>7</sup>, D<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Cmaj<sup>7</sup>, Cm<sup>7</sup>, G, Em<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G

|Our day will come/// |and we'll have ev'rything./  
 We'll share the joy/// |falling in love can bring./  
 |No one can tell me that I'm too young to know,/ /// |  
 Love you so// //and you love me./// ///|

-----  
 |Our day will come/// |if we just wait a while./  
 |No tears for us,/// |think love and wear a smile./  
 |Our dreams have magic because we'll always stay in love this way,/   
 Our/ day/ //will/ come./// ///|

# Over the Rainbow

116

Light, square 4/4

c. Arlen, 1939

Musical score for 'Over the Rainbow' in 4/4 time, key of B-flat major. The score consists of eight staves of music. Above the first staff, the tempo is marked 'Light, square 4/4' and the time signature is '4/4'. The key signature is two flats (B-flat major). The tempo marking is '♩ = 92'. The score includes various musical notations such as notes, rests, and accidentals. Above the notes, there are chord symbols: E♭, Cm, Gm, E♭7, A♭, E♭, E♭7, A♭, A♭m, E♭, C7, F7, B♭7, E♭, E♭, Cm, Gm, E♭7, A♭, E♭, E♭7, A♭, A♭m, E♭, C7, F7, B♭7, E♭, B♭7, E♭, Fm7, B♭7, E♭, B♭7, E♭, E♭dim, B♭7, Fm, B♭9, E♭, Cm, Gm, E♭7, A♭, E♭, E♭7, A♭, A♭m, E♭, C7, F7, B♭7, E♭.

Some- / where / over the rainbow way / up / high. ///  
There's / a / land that I heard of, once in a lulla- by. /// ///|  
Some- / where / over the rainbow, skies / are / blue, ///  
And / the / dreams that you dare to  
dream really do come true. /// ///Some

-----  
Day I'll wish upon a star and wake up where the clouds are far be-  
hind / me / /// Where  
Troubles melt like lemon drops, a- way above the chimney tops that's  
where / you'll / find / me. /

-----  
Some- / where / over the rainbow blue- / birds / fly. ///  
Bird / fly / over the rainbow, why, then, oh why can't I. /// ///|

Perfidia

Xavier Cugat hit, 1941; swing  
versions by Goodman, Miller,  
J. Dorsey, Krupa, 1941

*Rhumba, Beguine*

♩ = 114

The musical score consists of eight staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as ♩ = 114. The melody is primarily composed of eighth and quarter notes, with several triplet markings. Chords are indicated above the staff, including C, Am7, Dm7, G7, Ddim, E, Dm7, G7, Dm, Dm6, Dm7, Dm6, E, F7, E, G7, E, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G7, C, Am7, Dm7, G9, C, A<sup>b</sup>9, and C.

(To) You,/// /my heart cries out "per- fidia,"// /for I found you, the  
Love of my life, in somebody else's arms./// //Your  
Eyes,/// /are echoing "per- fidia// /forgetful of our  
Promises of love, you're sharing another's charms./// //| With a

-----  
Sad lament, my dreams have faded like a broken melo-  
dy;/// //|While the

Gods of love look down and laugh'd at what romantic fools we mortals  
be./// //|And

-----  
Now/// /I know my love was not for you,/ /and so I'll take it  
Back with a sigh, per- fidious one, good- bye./// //|

# Picnic

118

On "standards" gigs usually paired with "Moonglow", a la a 50s classic.  
1. "Moonglow" doesn't resemble the 1930s Benny Goodman Quartet tune.  
2. "Picnic" is not appropriate on a 30s or swing gig. Originally in C.

Movie theme, 1955

4/4

The musical score for "Picnic" is written in 4/4 time and consists of ten staves of music. The key signature has one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1: Chords: F, Dm7, G7. Melody: Quarter notes G4, A4, Bb4, C5.
- Staff 2: Chords: C9, Gm7, C7b9, F, C7b4. Melody: Quarter notes C5, Bb4, A4, G4.
- Staff 3: Chords: F, Dm7, G7. Melody: Quarter notes G4, A4, Bb4, C5.
- Staff 4: Chords: C9, Gm7, C7b9, F. Melody: Quarter notes C5, Bb4, A4, G4.
- Staff 5: Chords: Gm7, C9, F, Gm7, C7, F. Melody: Quarter notes G4, A4, Bb4, C5, followed by a triplet of G4, A4, Bb4.
- Staff 6: Chords: Dm7, G7, Gm7, C7. Melody: Quarter notes G4, A4, Bb4, C5.
- Staff 7: Chords: F, Dm7. Melody: Quarter notes G4, A4, Bb4, C5.
- Staff 8: Chords: Gm7, C9, Gm7, C7b9, F. Melody: Quarter notes G4, A4, Bb4, C5.

Poinciana

RHUMBA--Moderate

1936

Intro-  
Rhythm

C<sup>6</sup> *b*\* \* \* \* \* *b*\* \* \* \* \* B<sup>b6</sup> C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup> C<sup>7</sup> F<sup>6</sup>

Start Rhumba beat

C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup> C<sup>7</sup>

Chorus

Fmaj<sup>9</sup> B<sup>b</sup>m Cm<sup>7</sup> F F<sup>7</sup> C<sup>7</sup>

Fmaj<sup>9</sup> B<sup>b</sup>m Cm<sup>7</sup> F F<sup>7</sup>

B<sup>b</sup>m Ddim C

B<sup>b</sup>m Ddim C<sup>7</sup> Cdim Gm C<sup>7</sup>

F Cm<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>m F

End

C<sup>6</sup> *b*\* \* \* \* \* *b*\* \* \* \* \* B<sup>b6</sup> C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup> C<sup>7</sup> F<sup>6</sup>

C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup> B<sup>b6</sup> C<sup>6</sup>



One-Two-Three-Kick

The musical score consists of ten staves of music. The first nine staves are in 4/4 time and feature a variety of chords including Bb, Cm7, F7, Eb, D6, and A7. The tenth staff is marked 'Conga' and includes a tempo marking of ♩ = 220. The score includes first and second endings, indicated by '1. D' and '2. D' markings. The key signature is one flat (Bb).

c. Xavier Cugat, 1939

Conga

POLKA - Beer Barrel Polka ( 1 )

♩ = 264

The musical score is written in 4/4 time with a tempo of 264 beats per minute. It consists of two main sections, A and B, each with a first and second ending.

**Section A:** This section is marked with a box 'A' and contains 16 measures. The chords are: C (measures 1-2), G7 (measures 3-4), C (measures 5-6), G7 (measures 7-8), C (measures 9-10), G7 (measures 11-12), C (measures 13-14), and G7 (measures 15-16).

**Section B:** This section is marked with a box 'B' and contains 16 measures. The chords are: G9 (measures 1-2), C (measures 3-4), G7 (measures 5-6), C (measures 7-8), G7 (measures 9-10), C (measures 11-12), G7 (measures 13-14), and C (measures 15-16).

**Endings:** The first ending (1. G7) and second ending (2. G7) both start with a G7 chord and end with a C chord. The second ending concludes with a C7 chord.

# Beer Barrel Polka ( 2 )

121

**C** Interlude

**D** Chorus

F

C7

C7

C7

F

F

F7

Bb

Gm

E

F

G7

C7

F

**To the TOP  
till they (you) drop!!**

# POLKA - Clarinet Polka

♩ = 208

**ROUTINE: A A B B A C**

The musical score is written for a single melodic line in 4/4 time, with a tempo of 208 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three sections: A, B, and C.

- Section A:** Consists of four staves of music. It begins with a B-flat chord. The melody is primarily eighth-note patterns. Chords marked include F7 and B-flat.
- Section B:** Consists of four staves of music. It begins with a C7 chord. The melody features several triplet eighth notes. Chords marked include C7, F, and F3.
- Section C:** Consists of four staves of music. It begins with an E-flat chord. The melody includes quarter notes and eighth notes. Chords marked include B-flat7, E-flat, and B-flat7.

# POLKA - Helena Polka

123

**A**  $\text{♩} = 220$  F C<sup>7</sup> F

C<sup>7</sup> F

F C<sup>7</sup> F

C<sup>7</sup> F **2dX to C** F<sup>7</sup>

**B** C G<sup>7</sup> C

C G<sup>7</sup> C **Back to A**

**C** B<sup>b</sup>

F<sup>7</sup> B<sup>b</sup>dim B<sup>b</sup> F<sup>7</sup>

B<sup>b</sup>

F<sup>7</sup> B<sup>b</sup> 1. 2.

**D** F C<sup>7</sup>

F C<sup>7</sup> **To C**

**Routine: A, B, A, C, D, C**

**POLKA - Hoop-Dee-Doo ( 1 )**

c. F. Loesser, 1950

**A**  $\text{♩} = 100$

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a boxed 'A' and a tempo marking of quarter note = 100. The music features a variety of chords including Eb, Bb7, A, Fm7, and C9. The score concludes with an 'Ending' section, which includes two first endings and a second ending. The first ending leads to a double bar line, and the second ending leads to the final chord of the piece.

|Hoop-/ dee doo,/// |hoop-/ dee doo,///  
 |I hear a polka and my troubles are through. ///  
 |Hoop-/ dee doo,/// |hoop-/ dee dee,///  
 |This kind of music is like heaven to me. ///  
 |Hoop-/ dee doo,/// |hoop-/ de doo,/// \* |It's got me higher than a  
 kite/// ///  
 Hand me down my soup and fish,/ I am gonna got my wish,/   
 |Hoop-/dee- doin' it to- night./// /When there's a

# Hoop-Dee-Doo ( 2 )

124

**B**

Chords: A<sup>b</sup>, F<sup>m</sup>, C<sup>m</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>dim, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>6, A<sup>b</sup>, F<sup>m</sup>, C<sup>m</sup>, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>6, D<sup>b</sup>, A<sup>b</sup>, F7, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, B<sup>b</sup>7

**B.** Trom-/bone/ play-/er/ rah-ta dah-dah dah, I get a  
 Thrill!!! I always will.!!! /When there's a  
 Con-/cer-/ tin-/al/ stretchin' out a mile I always  
 Smile!!! /'cause that's my style.!!! /When there's a  
 Fiddle in the middle and he plays| the tune so sweet,!!!  
 Plays the tune so sweet that I could die.!!! !!!  
 Lead me to the floor, // and hear me yell for more ;cause I'm a  
 |Hoop-/dee- doin' kind of guy.!!! /!!!

-----  
**A.** (w/ Ending) |Hoop-/ dee doo,!!! |hoop-/ dee doo,!!!  
 |I hear a polka and my troubles are through. !!!  
 |Hoop-/ dee doo,!!! |hoop-/ dee dee,!!! \* |This kind of music is like heaven to  
 me. !!!  
 |Hoop-/ dee doo,!!! |hoop-/ de doo,!!! \* |It's got me higher than a kite!!! !!!  
 I'm in clover I'm in bloom,/ when I'm dancin' give me room./  
 |Hoop-/dee- doin' it with all of my might. !!!  
 Rain my fall and snow may come./ Nothing's gonna stop me from/  
 |Hoop-/ dee doin' it to- night.!!! !!!

**A** ♩ = 256

Chords: B $\flat$ , F $^7$ , F $^7$ , C $^7$ , B $\flat$ , B $\flat$  $^7$ , E $\flat$ , C $m^7$ , E $\flat$ m, B $\flat$ , F $m^6$ , G $^7$ , G $+$ , C $^7$ , F $^7$ , B $\flat$

**A.** (This is) Just another polka, // just another polka, / but  
 Oh / what a girl / in my arms. // | Am I in  
 Heaven. // | since / we met? // | Is this the  
 Philharmonic playing Rome- o and Juli- et? | NO!

-----  
 Just another polka, / like any other polka, / but  
 Some- / how the mu- / sic has charms. // // This is  
 Just another polka, / but ho- / ly / schmolka //  
 Oh, / what a girl / in my arms. // | I'm / (To B)



# Just Another Polka ( 2 )

125

The musical score consists of nine staves of music in 2/4 time, written in the key of B-flat major. The first staff begins with a boxed letter 'B'. The notes are: B-flat, A, G, F, E, D, C, B-flat. The second staff notes are: B-flat, A, G, F, E, D, C, B-flat. The third staff notes are: B-flat, A, G, F, E, D, C, B-flat. The fourth staff notes are: C, B-flat, A, G, F, E, D, C. The fifth staff notes are: B-flat, A, G, F, E, D, C, B-flat. The sixth staff notes are: B-flat, A, G, F, E, D, C, B-flat. The seventh staff notes are: A, B-flat, C, D, E, F, G, A. The eighth staff notes are: F, E, D, C, B-flat, A, G, F. The ninth staff notes are: E, D, C, B-flat, A, G, F, E. The piece concludes with a double bar line.

**ROUTINE: A B A Repeat as necessary**

**B. Danc-/ing/ with/ an/ an-/gel/ //with an  
An-/gel, an An-/gel, an An-/gel,/ /Oh yes I'm  
Danc-/ing/ with/ an/ an-/gel/ /that's why the  
Band is sounding better from the moment that I met her, 'cause I'm  
-----  
Danc-/ing/ with/ an/ an-/gel/ //with an  
An-/gel, an An-/gel, an An-/gel./ /She's got me  
Danc-/ing/ like/ // never thought I could, oh Arthur  
Murray never had it so/ good./// /|This is (To A)**

POLKA - Liechtensteiner Polka ( 1 )

♩ = 256

**Chorus**

Chorus

Chords: F, C7, F6, F, C7, C7, F, Fo, C7, F, F7, Bb, Bdim, F, Dm, G7, C7, Cdim, C7, C+, F, C7, C7, F, G7, C, Last X, F, C7, F

**To Verse**

# Liechtensteiner Polka ( 2 )

126

Verse

C Cdim G7  
G7 C  
C Cdim G7  
D7 G6 D7 G  
G7 Gdim G7 C C7

**ROUTINE: CHORUS, VERSE, CHORUS till the guests or band drop**

## Chorus

Ja,||| |das is die Liechtensteiner Polka/ mein Schatz,|||  
Polka/ mein Schatz,||| Polka/ mein Schatz,|||  
Da,||| |bleibt doch kein Liechtensteiner auf sein-/em Platz,|||  
auf sein-/em Platz,/ mein/ Schatz!!!! /Man kann beim

-----  
Schieben, schieben, schieben sich in  
beide augen seh'n. Man muss sich  
Lieben, lieben lieben und die Liebe, die is schoen!|| Oh/

-----  
Ja!||| |so eine Liechtensteiner Polka/ die hat's,|||  
Die macht/ re- bats,/ mein Schatz.!!! //Der

## Verse

Alten herr von Liechtenstein/ Ja!/ Ja!/ Ja!//Der  
Konnte nicht al- leine sein,/ Nein!! Nein!! Nein!// Er  
Schickte seine Boten aus,/ Ja!/ Ja!/ Ja!// Schaut  
Mir nach Musi- kanten aus und schickt sie mir in's Haus.//Die  
Musik legte los,// da wussten klein und gross.|||

Polka -- No Beer In Heaven

**A** C F

G7 C

C G7 C In

**B** **Band vocal** C Heaven there is no F beer. C That's

G7 Why we Drink it C here. And

C when we've G7 gone C from F here Our

C Friends will be G7 drinking all the C beer. 1. 2.

**C** G7 C

G7 C

G7 C

G7 C

**Band vocal ; 1st X sing words, 2d X: Sing "La la la la..." etc.**

# POLKA - Papa Won't You

128

## Dance With Me

$\text{♩} = 246$

The musical score is written in 4/4 time with a tempo of 246 beats per minute. It consists of 14 staves of music. The key signature is one flat (F major). The chords used throughout the piece are: F, G7, C, Gdim, D7, G, D7, G, C7, F, C, A7, Dm, Cdim, C, D7, G7, and C. The melody is primarily composed of eighth and quarter notes, with some slurs and ties. The piece concludes with a double bar line.

**POLKA - Pennsylvania Polka ( 1 )**

♩ = 244

**A**

The musical score consists of ten staves of music in 4/4 time, key of F major. The first staff is marked with a box containing the letter 'A'. The music features a variety of notes including quarter, eighth, and sixteenth notes, along with rests and slurs. Chord symbols are placed above the staves: F, C7, F, C7, F, F7, Bb, C7, F, C7, F. The piece concludes with a double bar line.

**ROUTINE: A, B till someone drops, END ON A**

Strike up| the music| the band has begun ///  
 |The Pennsyl- va-/nia/ Polka.// ///  
 Pick out| your partner| and join in the fun ///  
 |The Pennsyl- va-/nia/ Polka.// ///t

-----  
 Started| in Scranton| it's now number one ///  
 |It's bound to en-/ter-/ tain ya// ///  
 Ev'rybody has// a mania// / to do the  
 Polka| from Penn-/syl-/ vania.// /||| (to Interlude)

# Pennsylvania Polka ( 2 )

129

The musical score consists of eight staves of music in 2/4 time, written in the key of B-flat major. The first staff begins with a boxed 'B' and a B-flat chord symbol. The melody is primarily composed of quarter and eighth notes. Chord symbols are placed above the staves: B-flat, F7, B-flat, B-flat, E-flat, G7, Cm, Cm, E-flat m, F7, B-flat, F7, C7, F7, B-flat, and C7. The piece concludes with a double bar line.

**BACK TO A**

While// they're// dan-// cing//  
Ev'-/ ry/ bo-/ dy's/ cares are quickly gone.//  
Sweet/// ro-// man-// cing//  
This/ goes/ on/ and/ on until the dawn.//

-----  
They're// so// care-// free,//  
Gay/ with/ laugh-/ ter,/ happy as can be.// They  
Stop to have a beer,/ then the crown begins to cheer.// They  
Kiss// and then// they start to dance a- gain.//  
(back to A)

♩ = 252 **A** C G<sup>7</sup> C

(Oh!) I don't want her, you can have her, she's too fat for me.///  
 She's too fat for me./// She's too fat for me.///  
 I don't want her, you can have her, please do that for me.///  
 She's too fat,| she's too fat,| she's too fat for me.// get

-----  
 Diz-/zy,| //I get num-/bo,| //when I'm  
 Dan-/cing/ //with my jum-/bo/ jum-/bo/

-----  
 (repeat 1st 4 lines)



# Too Fat Polka ( 2 )

130

## Interlude

Musical score for the Interlude of 'Too Fat Polka (2)'. The score is written in a single system with ten staves. The key signature has one flat (B-flat). The first staff is marked with a 'C' chord. The second staff has a 'B' box around the first measure. Chord changes are indicated by letters above the staves: C, C7, F, C+, F, Fdim, C7, Gm, C7, Cdim, C7, F, C+, F, D7, Gm, Gm, F, D7, G7, C9, F. The music features a mix of eighth and quarter notes, often beamed together, and includes various rests and phrasing slurs.

**ROUTINE: A, B till somebody drops, END ON A**

Can/ she prance /up a/ hill?/// ///|  
No!! no!! No!! No!! No!!! ///|  
Can/ she do /a quad-/ rille?/// ///|  
No!! no!! No!! No!! No!!! ///|

-----  
Does/ she fit /in my/ coupe?/// ///|  
By/ herself /she's/ a group./// ///|  
Could/ she pos- /sibly/ sit/ upon / my knee?/  
No!!! no!!! No!!! /Oh!!

# 130A

## Oh Johnnie Oh

♩ = 182

2-beat cutsie Fem. Voc; Polka

♩ = 210

Chords: C, Gdim, G7, Dm7, G9, Cdim, C, Cdim, Dm7, G7, G7, G+, C6, D7, G7, C, Gdim, G7, Dm7, E7, G7, C, Cm, D7, G7, C

Oh,/ Johnny, oh,/ Johnny, how you can love! ///  
 Oh,/ Johnny, oh,/ Johnny, heavens above! /You make my  
 Sad/ heart/ jump/with/ joy./// /and when you're  
 Near/ // Just/ can't/ |sit still a minute I'm so

-----  
 Oh,/ Johnny, oh,/ Johnny, please tell me dear /// what  
 Make/me/ love/you/ so?/// //You're not  
 Handsome, it's true //but when I look at you /// just  
 Oh,/ Johnny, oh,/ Johnny, Oh!!!! ///|

# Red Roses For A Blue Lady

131

Syncopated 2-beat

Hit versions in 1949, 1965

The musical score is written in 4/4 time with a tempo of 122. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as 122. The first staff contains the following chords: Em, E<sup>b</sup>dim, G<sup>7</sup>, C, B<sup>7</sup>. The second staff contains E<sup>7</sup> and A<sup>9</sup>. The third staff contains Dm<sup>7</sup>, G<sup>7</sup>, Em, and Am. The fourth staff contains D<sup>7</sup>, G<sup>7</sup>, Gdim, G<sup>7</sup>, and Em E<sup>b</sup>dim G<sup>7</sup>. The fifth staff contains C and B<sup>7</sup>. The sixth staff contains E<sup>7</sup> and A<sup>9</sup>. The seventh staff contains Dm<sup>7</sup>, C+, C, and A<sup>9</sup>. The eighth staff contains Dm<sup>7</sup>, Cdim, C<sup>6</sup>, G<sup>7</sup>, and C. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some notes beamed together. There are also some accidentals (sharps and flats) and a key signature change from one flat to two flats (B-flat and E-flat) in the fourth staff.

(I want some) Red/// roses for a blue/// lady.//  
Mister florest take my order, please./// //We  
Had a silly quarreel/ the oth-/er day ///  
Hope these pretty flowers chase her blues/ away. /Wrap up some  
-----  
Red/// roses for a blue/// lady,///  
Send them to the sweetest gal in town./// //And  
If they do the trick,// I'll hurry back to pick// your  
Best white orchid for her wedding gown./// //|

Route 66

4/4 groovy swing

Nat King Cole hit, 1946

♩ = 142

Chords: F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F, Fdim, Gm7, F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F, Fdim, Gm7, F [Break-----], B $\flat$ 9 [Break-----], F, F, F9, B $\flat$ 9, F, Gm, C9, Gm, C9, F, Gdim, Gm7, C7, F, B $\flat$ 9, F, B $\flat$ 9, F, Gm7, C9, C7, F

# SAMBA - Anna

133

Silvana Mangano,  
Perez Prado, 1953

Samba

♩ = 194

The musical score consists of ten staves of music in 4/4 time, with a tempo of 194 beats per minute. The key signature has two flats (Bb and F). The score includes various chords such as Bb, F7, Bbdim, Cm7, and F9. It features first and second endings in several measures, indicated by '1. Bb' and '2. Bb' above the staff lines. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'dim'.

SAMBA - Brazil ( 1 )

Xavier Cugat, J. Dorsey,  
1943; c. Barroso, 1939

♩ = 240 F F+ F6 } F F+ F6 } F F+ F6 } F F+ F6 }

**Chorus**

C7 F F+ F6 } F F+ F6 } F F+ F6 } F F+ F6 }

Gm Eb Gm } % % %

C9 Eb C9 } % % % Eb C9 Bb

F Gm7 4 F F7 E7 Eb7

D7 Eb7 D7 D+ D7 D7(b5) D7

D7 Eb7 D7 D+ D7 D7(b5) D7

D7 Eb7 D7 D+ D7 D7(b5) D7

Gm Eb Gm Eb Gm

**B<sup>b</sup>m**



**Fmaj<sup>7</sup>** **F**



**Gm** **C<sup>9</sup>**




**Fmaj<sup>7</sup>** **Gm<sup>7</sup>**



**Fmaj<sup>7</sup>** **Gm<sup>7</sup>** **C<sup>7</sup>**



**F F+ F<sup>6</sup>** **3** **3** **3**



**Verse** *Largo* **Fm<sup>6</sup>** **3** **Fm<sup>6</sup>** **3** **F<sup>6</sup>** **D+ D<sup>7</sup>**



*Brightly* **C<sup>7</sup>**



**C<sup>7</sup>**



**F F+ F<sup>6</sup> A Gm E<sup>b</sup>maj<sup>7</sup> G<sup>6</sup> Edim**



**F F+ F<sup>6</sup> A Gm E<sup>b</sup>maj<sup>7</sup> G<sup>6</sup> C<sup>7</sup>**



**SAMBA - Copacabana (At the Copa) ( 1 )**

Samba ♩ = 236

c. Manilow, 1978

**A**

Section A consists of 16 measures of music in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat major). The melody is written on a single staff. The chord progression is as follows:

- Measures 1-2: Fm7
- Measures 3-4: Bb7
- Measures 5-6: Ebmaj7
- Measures 7-8: Am7(b5)
- Measures 9-10: D7
- Measures 11-12: Gm7
- Measures 13-14: Fm7
- Measures 15-16: Bb7

**B**

Section B consists of 16 measures of music in 4/4 time, continuing from section A. The melody is written on a single staff. The chord progression is as follows:

- Measures 1-2: Fm7
- Measures 3-4: Bb7
- Measures 5-6: Ebmaj7
- Measures 7-8: Fm7
- Measures 9-10: Bb7
- Measures 11-12: Gm7
- Measures 13-14: C9
- Measures 15-16: Fm7

Measures 15-16 of section B are marked with a circled cross symbol and the text "To Coda".

Below section B, there are four additional staves of music, each with a treble clef and a key signature of two flats. The chord progression for these staves is:

- Staff 1: Gm9, Gb9, Fm9, Gbm9
- Staff 2: Gm9, Gbm9, Fm9, Gbm9, Gm9



# Copacabana ( 2 )

**C**

Gm<sup>9</sup> Bbm<sup>9</sup> Dbm<sup>9</sup> Bbm<sup>9</sup> Gm<sup>9</sup> Gbm<sup>9</sup> Am<sup>9</sup> Abm<sup>9</sup>

**D**

Fm<sup>9</sup> Gbm<sup>9</sup> Gm<sup>9</sup> Gbm<sup>9</sup> **To A al CODA**

**Coda**

D<sup>7</sup> Gm<sup>9</sup> Gbm<sup>9</sup> Gm<sup>9</sup> Fm<sup>9</sup> Gbm<sup>9</sup> Gm<sup>9</sup>

**SAMBA - Cumana**

Samba, Fast ♩ = 132

Freddie Martin hit, 1947

**Intro**

**Chorus**

# SAMBA - Quando Quando Quando

137

SAMBA--Slow to Medium

1962

♩ = 240

**A**

B $\flat$

Bdim

Cm $^7$

F $^7$

Cm $^7$

F $^7$



Cm $^7$

F $^7$

B $\flat$

B $\flat$ 6

B $\flat$ M $^7$



B $\flat$

Bdim

Cm $^7$

F $^7$

Cm $^7$

F $^7$

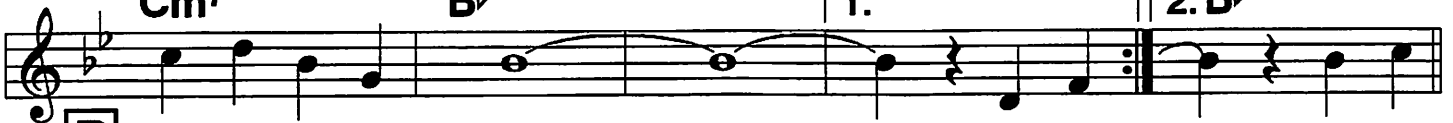


Cm $^7$

B $\flat$

1.

2. B $\flat$



**B**

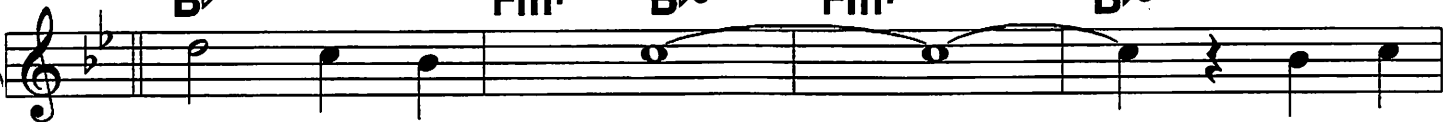
B $\flat$

Fm $^7$

B $\flat$ 9

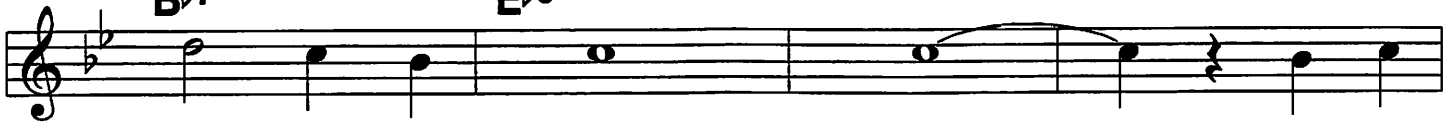
Fm $^7$

B $\flat$ 9



B $\flat$ 7

E $\flat$ 6

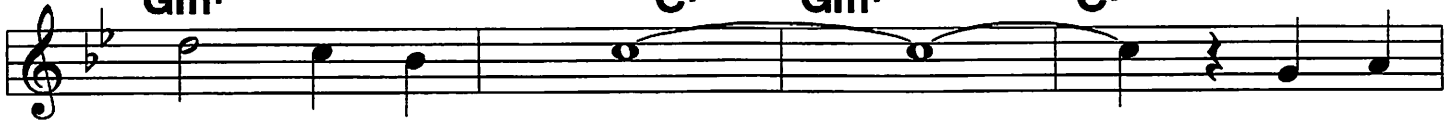


Gm $^7$

C $^7$

Gm $^7$

C $^7$



Gm $^7$

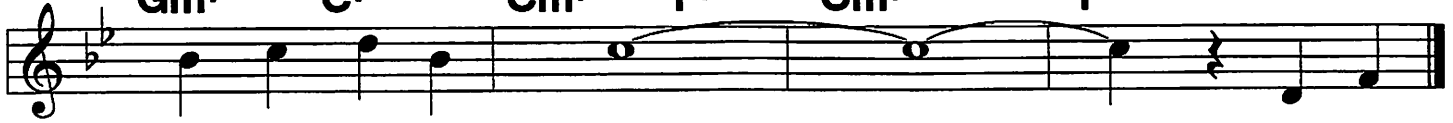
C $^7$

Cm $^7$

F $^7$

Cm $^7$

F $^7$



Routine: A B A 1X

Samba

1959

♩ = 210

**Cmaj7**  
**Cmaj7** **B $\flat$ dim** **Dm7**  
**Dm7**  
**G7** **1.** **Cmaj7**  
**2. G7** **C**  
**Gm7** **C7** **Fmaj7**  
**Fm7** **B $\flat$ 7** **G7** **C**  
**Cmaj7**  
**Cmaj7** **B $\flat$ dim** **Dm7**  
**Dm7**  
**G7** **G7** **C**

# SAMBA - So Nice (Summer Samba)

139

Samba

1966

Musical score for 'Samba - So Nice (Summer Samba)'. The score is in 4/4 time with a tempo of 126. It consists of two systems of six staves each. The first system covers measures 1-8, and the second system covers measures 9-14. The key signature has one flat (Bb). The chord progression for the first system is: F, Bm7, E7, Bbmaj7, Bb6, Eb9, Am7, D7(b9), Gm7, Em7(b5), A+, Dm, Dm7, G13, Gm7, Db9, C9. The second system has the same chord progression: F, Bm7, E7, Bbmaj7, Bb6, Eb9, Am7, D7(b9), Gm7, C7(b9), F, Bb9, F6, Eb9, Gbmaj7, Fmaj7.

Someone to hold me tight that would be very nice,  
someone to love me right that would be very nice  
Someone to understand each little dream in me,  
someone to take my hand, to be a team with me  
|So nice/ // life would be so nice./// //if one day I'd  
Find/// //someone who would take my hand and samba thru life with  
me.||

-----  
Someone to cling to me, stay with me right or wrong  
someone to sing to me some little samba song  
Someone to take my heart, then give his heart to me  
someone who's ready to give love a start with me.  
|Oh yes,/ //that would be so nice./// ///  
Should it be you and me, I could see it would be nice./// ///|

**SAMBA - Tico Tico**

Samba, moderate ♩ = 172

1943

**A**

Am E7

Am 4 Dm Am B7

E7 8 Am E7

Am 12 Dm Am E7

Am

**B**

C G7 C

C A+ Dm G7 C G7

C G7 C

Dm Cdim C Dm7 G7 C

Detailed description: This is a musical score for the song 'Tico Tico' in 4/4 time. It consists of two main sections, A and B. Section A is 16 measures long and features a melody in the treble clef with a key signature of one sharp (F#). The accompaniment is in the bass clef. Chords are indicated above the staff: Am, E7, Am, B7, E7, Am, Dm, Am, E7. Section B is 12 measures long and features a melody in the treble clef with a key signature of one sharp. The accompaniment is in the bass clef. Chords are indicated above the staff: C, G7, C, C, A+, Dm, G7, C, G7, C, Dm, Cdim, C, Dm7, G7, C. The score includes various musical notations such as eighth notes, quarter notes, and rests.

# Satin Doll

141

Ellington, 1956

4/4 swing ♩ = 118

The musical score consists of ten staves of music in 4/4 time, written in treble clef. The key signature has one flat (Bb). The score includes the following sections and chords:

- Staff 1:** Am7, D7, Abm7, D7, Cmaj7. Section marker: **Ending: Last line 3 X**
- Staff 2:** Dm7, G7, Dm7, G7, Em7, A7, Em7, A7
- Staff 3:** Am7, D7, Am7, D7, G7, Dm7, G7, Gdim
- Staff 4:** Gm7, C7, Gm7, C7, F
- Staff 5:** Am7, D7, Abm7, D7, Cmaj7, D9
- Staff 6:** Dm7, G7, Dm7, G7, Em7, A7, Em7, A7
- Staff 7:** Am7, D7, Abm7, D7, Cmaj7, B7, B7, Bbdim
- Staff 8:** Dm7, G7, Dm7, G7, Em7, A7, Em7, A7
- Staff 9:** Intro, Dm7, G9, Dm7, G9, Dm7, G9, Dm7, G9. Section marker: **Chorus**

Second Time AroundSinatra 1960  
c. Van Heusen, 1960*4/4 Ballad. Expressively*

♩ = 112

C Cdim Dm G<sup>9</sup>  
 Cmaj<sup>7</sup> C<sup>6</sup> C Dm<sup>6</sup> E<sup>9</sup>  
 Am C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>+</sup> F  
 Am<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup> D<sup>+</sup> G<sup>7</sup> Fm<sup>6</sup>  
 C Cdim Dm G<sup>9</sup>  
 Cmaj<sup>7</sup> C<sup>6</sup> C Dm<sup>6</sup> E<sup>9</sup>  
 Am C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> C<sup>+</sup> F A<sup>7</sup>(b<sup>5</sup>) D<sup>7</sup> E<sup>b</sup>dim  
 Dm<sup>7</sup> G<sup>7</sup> Bdim E<sup>7</sup> E<sup>7</sup>(b<sup>5</sup>) A<sup>7</sup>  
 Am<sup>7</sup> D<sup>7</sup> D<sup>7</sup>(b<sup>5</sup>) Dm<sup>7</sup> Fm C



# Seems Like Old Times

143

Swing 4/4 or 2-beat ♩ = 126

Arthur Godfrey's theme song;  
c. Carmen Lombardo, 1946

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of eight staves of music. Above the first staff, the tempo is marked as ♩ = 140. Chord symbols are placed above the notes: D7, D+, D7, D+, D7. Above the second staff: G9, G7, G9, G7. Above the third staff: Bb, C7(b9), F6, D7. Above the fourth staff: G9, C7, D7. Above the fifth staff: D+, D7, D+, D7. Above the sixth staff: G9, G7, G9, G7. Above the seventh staff: Bb, C7(b9), F6, Cm, D+, D7. Above the eighth staff: G9, Gm6, C7(b9), F. The music features a mix of eighth and quarter notes, with some slurs and ties.

(Seems like) Old/// times/// having you to walk with, seems like  
Old/// times/// having you to talk with, and it's  
Still/// a thrill/// just to have my arms a- round you,/  
Still/// the thrill/// that it was the day I found you, seems like

-----  
Old/// times/// dinner dates and flowers, just like  
Old/// times/// staying up for hours,/ making  
Dreams// come true,// doing things we used to do,/ seems like  
Old/ times/ /being here with you./// |||

Shadow Of Your Smile*Rhumba, slow*

♩ = 108

Chords:  $G^{\flat}m^7$ ,  $B^7$ ,  $Em$ ,  $A^7$ ,  $Am^7$ ,  $D^7$ ,  $A^{\flat}7$ ,  $G$ ,  $C$ ,  $G^{\flat}m^7(b^5)$ ,  $G^{\flat}m^7$ ,  $B^7(b^9)$ ,  $Em$ ,  $Em^7$ ,  $D^{\flat}m^7(b^5)$ ,  $G^{\flat}9$ ,  $C^9$ ,  $G^{\flat}m^7$ ,  $B^7$ ,  $G^{\flat}m^7$ ,  $B^7$ ,  $Em$ ,  $A^7$ ,  $Am^7$ ,  $D^7$ ,  $Bm^7(b^5)$ ,  $E^7$ ,  $Am$ ,  $Cm$ ,  $F^7$ ,  $Bm^7$ ,  $E^7$ ,  $A^7$ ,  $Am$ ,  $D^7$ ,  $G^6$

(The shadow of your) Smile// when you// are gone/// /will color all my  
 Dreams// and light// the dawn./// //Look into my  
 Eyes,// my love// and see/// //all the lovely  
 Things// you are// to me./// //our wistful little

Star// was far// too high./// //A teardrop kissed your  
 Lips// and so// did I./// //Now when I re-  
 Member spring/ //all the joy that love can bring,/ //I will be re-  
 Membering/ /the shadow of your smile./// ///

# Shiney Stockings

145

Count Basie, 1956

Easy 4/4 swing

♩ = 118

Chords: Bbm7 Eb7 Bbm7 Eb7  
Ab Db7 Cm7 Bdim Bm7  
Bbm7 Eb7 Db7 Cm7 F7  
Dm7 G7 C Ebm6  
Bbm7 Eb7 Bbm7 Eb7  
Ab Db7 Cm7 Bdim Bm7  
Bbm7 Eb7 Db7 Cm7 F7  
Bbm7 Eb9 Ab

Siboney ( 1 )*Bolero (slow Rhumba)*

♩ = 114

The musical score is written in 4/4 time with a tempo of 114 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of 12 staves of music. The chords and melodic lines are as follows:

- Staff 1: Cm, Fm, Cm, Fm Cm, G7
- Staff 2: Cm, Fm
- Staff 3: Cm, Fm Cm, G7, C, G
- Staff 4: G, Fm
- Staff 5: G, Fm, G, C
- Staff 6: Cm, Fm, Cm, Fm Cm, G7
- Staff 7: C
- Staff 8: C, Gdim
- Staff 9: G7
- Staff 10: G7
- Staff 11: G7, C

Musical score for 'Siboney (2)'. It consists of five staves of music. The first staff begins with a treble clef and a common time signature 'C'. The second staff has a treble clef and a common time signature 'C', with a 'G7' chord above the second measure. The third staff has a treble clef and a common time signature 'G7'. The fourth staff has a treble clef and a common time signature 'G7', with chords 'C', 'Fm', 'Cm', 'Fm Cm', and 'G7' above the measures. The fifth staff has a treble clef and a common time signature 'C', with a 'C' chord above the first measure. The music features various note values, including eighth and sixteenth notes, and rests.

**CALYPSO - St. Thomas**

Sonny Rollins, 1963

♩ = 180

Musical score for 'CALYPSO - St. Thomas'. It consists of four staves of music. The first staff has a treble clef and a common time signature 'C', with a tempo marking '♩ = 180'. The second staff has a treble clef and a common time signature 'C', with chords 'A7', 'Dm7', 'G7', 'C', and 'G7' above the measures. The third staff has a treble clef and a common time signature 'C', with chords 'A7', 'Dm7', 'G7', 'C', and 'G7' above the measures. The fourth staff has a treble clef and a common time signature 'C', with chords 'Em7(b5)', 'A7', 'Dm7', and 'G7' above the measures. The fifth staff has a treble clef and a common time signature 'C', with chords 'C7', 'F', 'Cdim', 'C', 'G7', and 'C' above the measures. The music features various note values, including eighth and sixteenth notes, and rests.

Somewhere My Love (Lara's Theme)

From "Dr. Zhivago"

## Viennese Waltz

♩ = 168

**G**  
**G Gdim D<sup>7</sup>**  
**Am D<sup>7</sup>**  
**Am<sup>7</sup> 1. D<sup>7</sup> G 2. D<sup>7</sup> G**  
**Bridge C**  
**C G**  
**B<sup>b</sup>**  
**F B<sup>b</sup> D<sup>7</sup>**

**A A B A. Bands often treat it is A A B, play A 1 X going out.**

# Spanish Eyes

148

Rhumba, slow

c. Bert Kaempfert, 1965

$\text{♩} = 108$  G

Ending: last line 3 X

A. Blue/// //Spanish eyes./// ///|  
Teardrops are falling from your Spanish eyes./// ///|  
Please,/// //please don't cry,/// ///|  
|This is just "a- dios" and not good- bye./// ///|

Blue/// //Spanish eyes./// ///|  
Prettiest eyes in all of Mexi- co./// ///|  
True/// //Spanish eyes,/// ///|  
Please smile for me once more before I go./// ///|

-----  
B. Soon/// //I'll re- turn,/// ///|  
Bringing you all the love your heart can hold;/// ///|  
Please/// //say "Si si."/// ///|  
You and your Spanish eyes will wait for me./// ///|

Speak Low

1943

♩ = 128  
Slow Rhumba, Bossa Nova

♩ = 114

The musical score consists of ten staves of music in 4/4 time. The key signature has one flat (B-flat). The tempo is marked as 114 beats per minute. The score includes various chords and rhythmic patterns, including triplets. The chords are: Gm9, C7, Gm9, C7, Gm9, C7, C9, F6, D7, Bbm9, Eb9, Bbm9, Eb9, G9, C9, C7b9, Fm7, Abm, Ebmaj7, E7b9, E7, C+, Gm9, C7, Gm9, C7, Gm9, C7, C9, F6, D7, Bbm9, Eb9, F, D7, G9, C9+5, F6.

1. F D7 Gm7 C7 | 2. F



# Strangers In the Night

150

Sinatra hit, 1966

4/4, smooth

$\text{♩} = 96$

The musical score is written for a single melodic line in 4/4 time, featuring a smooth, romantic style. The key signature has one flat (B-flat). The score consists of eight staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include F, Fdim, Gm, Gm7, C9, Cm, D7b9, Bbm, F, Dm7, Gm7, C7, and F.

Strangers in the night/ /exchanging glances  
wond'ring in the night/ /what are the chances  
We'd be sharing love/ /before the night was through./// |||  
Something in your eyes/ /was so inviting,  
something in your smile/ /was so exciting/  
Something in my heart/ /told me I must have you./// |||

-----  
Strangers in the night/ /two lonely people we were  
strangers in the night/ /up to the moment when we  
Said our first hello/ little did we know/  
love was just a glance away, a warm embracing dance away and

-----  
Ever since that night/ /we've been together,  
lovers at first sight/ /in love forever.  
It turned out so right/ /for strangers in the night./// |||



# Summer Wind, The

152

Sinatra hit, 1965

Musical score for 'Summer Wind, The' in E-flat major, 4/4 time, tempo 100. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked as 100. The first staff contains the melody with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff contains the bass line with a bass clef and a key signature of two flats. The fourth staff continues the bass line. Chord symbols are placed above the notes: Eb, Bb7, C, Eb, Eb7, Ab, Abm6, Eb, Gm, Fm, Bb7, Eb.

(The) Summer wind/ came blowing in/ a- cross the sea,/ |||It  
Lingered there/ to touch your hair/ and walk with me./ |||All  
Summer long/ we sang a song/ and strolled the golden sand,||  
|Two sweethearts and// the summer wind.// |||Like

Painted kites,/ the days and nights/ went flying by,|| |||The  
World was new/ be- neath a blue/ um- brella sky/. |||Then  
Softer than/ a piper man/ one day it called to you,||  
|| lost you to// the summer wind.// |||The

Autumn wind,/ the winter winds/ have come and gone,/ |||And  
Still the days,/ the lonely days/ go on and on./ |||And  
Guess who sighs/ his lullabies/ through nights that never end,||  
|My fickle friend,// the summer wind./// |||

Tango - Adios Muchachos

Tango

♩ = 116 **A**

Chords for Section A:  
 Line 1: C, E7, F, G7, C  
 Line 2: C, Em, Dm7, G7, C  
 Line 3: C, E7, F, G7, C  
 Line 4: C7, F, Fm, C, D7, G7, C  
 Line 5: C, D7, G7, C

**Ending**

Chords for Section B:  
 Line 6: E7, Am, G7, C  
 Line 7: F, Fm, C, Em, Dm7, G7, C  
 Line 8: E7, Am, G7, C  
 Line 9: F, Fm, C, Em, Dm7, F, G7, C

**ROUTINE: A B A Repeat. End on A, ending.**

# TANGO - Blue Tango

154

Tango ♩ = 120

**Intro**

The Intro section consists of two staves of music in 4/4 time. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with eighth notes. Chord symbols are placed above the notes.

Chord symbols for Intro: Eb, Bb7, Eb, Eb7, Bb, Abm, Eb, Fm7, Bb7, Eb, Bb7, Eb, Bb7.

**Chorus**

The Chorus section consists of ten staves of music. It features a complex melodic line with various note values and rests, and a bass line with chords. The key signature has two flats (Bb and Eb).

Chord symbols for Chorus: Eb, Ab, Eb, Bb7, Eb, Fm, Eb, Fm, Bbdim, Bb7, Eb, Ab, Eb, Bb7, Eb, Gm, Bb7, Eb, Eb7, Ab, Eb, Gm7, Bb7, Fm7, Bbdim, Bb7, Eb, Bb7, Ab, Eb, Gm7, Bb7, Fm7, Eb, Bb7, Eb, Eb7, Bb, Abm, Eb, Fm7, Bb7, Eb, Bb7, Eb.

**Riff pattern**

The Riff pattern section consists of one staff of music. It features a short, rhythmic melodic phrase that can be used as a solo or accompaniment.

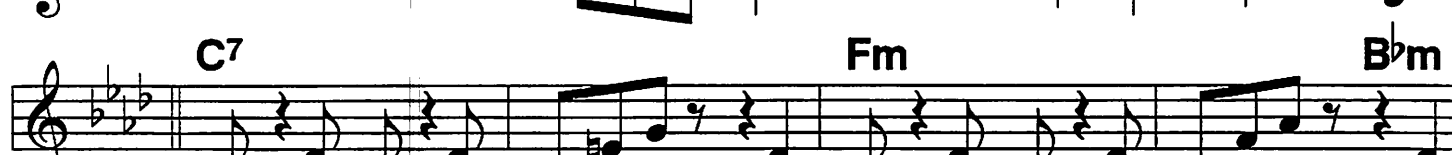
Chord symbols for Riff pattern: Eb, Bb7, Eb.

TANGO - Hernando's Hideaway

"Pajama game", 1954

Tango

♩ = 116



# TANGO - Kiss Of Fire (El Choclo)

156

Tango

1952

♩ = 110

Dm

A7



A7

Dm



Dm

D7

Gm



Gm

Dm

A7

Dm



C7

F

C7

F



A7

Dm

Bb7



A

Bb7

A7

Bb7

A7



Dm

D7

Gm



Gm

Dm

A7

Dm



TANGO - Jalousie ( 1 )

Tango ♩ = 120

1925

**A**

**B**



# Jealousie ( 2 )

157

The musical score consists of eight staves of music. The first staff begins with a boxed 'C' time signature. The chords and notes are as follows:

- Staff 1: Chords C<sup>6</sup> and G<sup>7</sup>. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4.
- Staff 2: Chords G<sup>7</sup>, C, and G<sup>7</sup>. Notes: G4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 3: Chords C, Cdim, G<sup>7</sup>, G<sup>7</sup>(b5), and G<sup>7</sup>. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 4: Chords Dm<sup>7</sup>, G<sup>7</sup>, C, and G<sup>+</sup>. Notes: D4, F4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 5: Chords C<sup>6</sup> and G<sup>7</sup>. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4.
- Staff 6: Chords G<sup>7</sup>, C, and G<sup>7</sup>. Notes: G4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 7: Chords C<sup>7</sup>, F, and Fm. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.
- Staff 8: Chords C, G<sup>7</sup>, and C. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4.

TANGO - La Cumparsita

Tango

♩ = 126

The musical score is written in treble clef with a 4/4 time signature. It consists of 12 staves of music. The key signature has two flats (B-flat and E-flat). The score is divided into three sections: Section A (staves 1-4), Section B (staves 5-8), and Section C (staves 9-12). Section A starts with a boxed 'A' and features chords G7 and Cm. Section B starts with a boxed 'B' and features chords Cm, G7, C7, and Fm. Section C starts with a boxed 'C' and features chords Cm, Fm, G7, and Cm. The final staff of Section C ends with a boxed 'To A B'.

# TANGO - La Paloma

159

Tango ♩ = 124

The musical score is written in 4/4 time with a tempo of 124 beats per minute. It consists of three sections: A, B, and C. Section A (measures 1-12) features a melody with a C major chord at the start and G7 chords at measures 4 and 8. Section B (measures 13-24) starts with a C major chord and includes G7 chords at measures 14, 18, and 22. Section C (measures 25-36) begins with a C major chord and features a complex harmonic progression including Dm and G7 chords, with triplets of eighth notes in measures 27, 30, 33, and 36. The score concludes with a final G7 chord and a double bar line.

TANGO - Orchids In the Moonlight

Tango ♩ = 110

Youmans, 1933

**A**

Fm D $\flat$  Fm C7

C7 B $\flat$ m7 C7 Fm

Fm D $\flat$  Fm B $\flat$ m

B $\flat$ m Fm C7 Fm C7 Fm

**B**

F Fdim C7 F C7

C7 F Cdim

C7 F Fdim C7 F F7 B $\flat$

B $\flat$  D $\flat$ 7 F Fdim C7 F

To A

ROUTINE: A B A

# TANGO - Yours

161

♩ = 112

Tango or Bolero

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a tempo marking of 132. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are placed above or below the notes, including E-flat, E-flat dim, A-flat, F major 7, F minor, B-flat 7, B-flat 9, and C major 7. The piece concludes with a double bar line on the final staff.

Yours till the stars have no glo-ry/ |||  
Yours till the birds fail to sing. ||| |||  
Yours to the end of life's sto-ry/ |this pledge to  
You,/dear,/ ||| bring. ||| |||

-----  
Yours in the gray of De- cem-/ber/ |||  
Here or on far distant shores ||| |||  
I've never loved any one the way I love you./How could  
I? ||| |when I was born to be/ |Just/  
Yours. ||| |||

# Tea For Two

♩ = 112 ♩ = 126  
*Cha cha; 2-beat*

*One of the most requested cha chas*

1950s hit.  
c. Youmans, 1924

**Chorus**

The Chorus section consists of 16 measures of music. The notation is written on a grand staff with a 4/4 time signature. The melody is primarily composed of quarter and eighth notes. The chord progression is as follows:

- Measures 1-2: Eb7 E7 F7
- Measures 3-4: Bbm7 Eb7
- Measures 5-6: Bbm7 Eb7
- Measures 7-8: AbM7 Ab6
- Measures 9-10: AbM7 Ab6
- Measures 11-12: Bbm7 Eb7
- Measures 13-14: Bbm7 Eb7
- Measures 15-16: Ab

The bass line features a steady eighth-note accompaniment. Chords are indicated above the staff.

**Verse**

The Verse section consists of 16 measures of music. The notation is written on a grand staff with a 4/4 time signature. The melody is primarily composed of quarter and eighth notes. The chord progression is as follows:

- Measures 1-2: Ab Eb7
- Measures 3-4: Ab Eb7
- Measures 5-6: Ab Eb7
- Measures 7-8: Ab C7
- Measures 9-10: Fm G7
- Measures 11-12: Bbm C7
- Measures 13-14: Fm G7
- Measures 15-16: Fm Ab7

The bass line features a steady eighth-note accompaniment. Chords are indicated above the staff.

# Release Me

163

As an oldtimer once advised me about commercial gigs when folks just won't get up on the dance floor: "If all else fails, play 'Release me.'"

Country 2-beat ballad

Englebert Humperdinck hit, 1967

The musical score is written in 4/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The notes are: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above the staff are: F (above the first measure), Bb (above the second measure), F (above the third measure), F7 (above the fourth measure), Bb (above the fifth measure). The second staff continues the melody: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above the staff are: C7 (above the first measure), F (above the second measure). The third staff continues: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Chords above the staff are: F (above the first measure), Bb (above the second measure), F (above the third measure), F7 (above the fourth measure), Bb (above the fifth measure). The fourth staff continues: D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Chords above the staff are: F (above the first measure), C7 (above the second measure), F (above the third measure).

1. Please// re- lease me, let me go,/// /// for  
/// don't love you any more./// /// To  
Waste// our lives would be a sin,/// ///Re-  
Lease me/ and let me love a- gain./// ///|

2. /// have found a new love dear,/// /// and  
/// will always want her near./// ///|Her  
Lips// are warm while yours are cold,/// ///|re-  
lease me/ my darling let me go./// ///|

3. Please// re- lease me, can't you see./// ///You'd  
Be//a fool to cling to me./// ///| To  
Live// a lie would bring us pain,/// ///|So re-  
Lease me/ and let me love a- gain./// ///|

Rocky Top*Square 2-beat, moderate or spritely*

c. B. &amp; F. Bryant, 1967

**Verse**

**Chorus**

**Verse :**

1. Wish that I was on old Rocky Top down in the Tennessee hills.///  
 Ain't no smoggy smoke on Rocky Top, ain't no telephone bills.///  
 Once I had a girl on Rocky Top half bear, other half cat;///  
 Wild as a mink but sweet as soda pop, I still dream about that.///

2. Once two strangers climbed ol' Rocky Top  
 lookin' for a moon-shine still;///  
 Strangers ain't come down from Rocky Top, reckon they never  
 will.///  
 Corn won't grow at all on Rocky Top, dirt's too rocky by far;///  
 that's why all the folks on Rocky Top get their corn from a jar.///

**Chorus:**

ROCKY TOP/ you'll always be/ Home sweet home to me.///  
 Good/ ol'/ Rocky Top,// Rocky Top, Tenn-es- see,///  
 Rocky Top, Tenn-es- see.///



# Teach Me Tonight

164

Patti Page hit, 1954  
De Castro Sisters, 1955

**♩ = 80**

The musical score consists of ten staves of music in 4/4 time, with a tempo marking of 80 beats per minute. The key signature has two flats (B-flat and E-flat). The chords and melodic lines are as follows:

- Staff 1: Fm7 Bb9 Bb+ Eb Gm7 C7 C+ Fm7 - - Bb7
- Staff 2: Gm7(b5) C7 4 Fm7 Bb7 - Eb Fm7 Bb9 Bb+
- Staff 3: Eb Gm7 C7 C+ Fm7 - - Bb7 Gm7(b5) C7
- Staff 4: Fm7 Bb7 - Eb Fm7 Eb - Gm7 Gm7
- Staff 5: Fm7 Bb9 Eb - Edim - Fm7 Bb7 Eb
- Staff 6: Am7(b5) D7 Gm7 C7 Cm7 F7 Bb7 Fm7 Bb9 Bb+
- Staff 7: Ebmaj7 Gm7 C7 C+ Fm7 - - Bb7 Gm7(b5) C7
- Staff 8: Fm7 Bb7 - Eb Ab7 Eb

(Did you say I've got a) Lot to learn?// Well, don't think I'm trying  
not to learn.// Since this is the perfect  
Spot to learn,// teach me/ to- night./// |Starting with the A B  
C of it,// /right down to the X Y Z of it.// Help me solve this myster-  
Y of it,// teach me/ to- night./// /The sky's a

-----  
Blackboard high a- bove you,/ if a shooting star goes by,/ I'll use that  
Star to write I love you,/ a thousand times across the sky. One thing isn't very

-----  
Clear, my love,/ should the teacher stand so near, my love//  
|Graduations's almost  
Here, my love,// teach me/ to- night./// |||

# Temptation

*Bolero (slow Rhumba)*

♩ = 128

The musical score consists of 12 staves of music in 4/4 time, with a tempo of 128 beats per minute. The key signature is one flat (Bb). The score includes various chords and melodic lines with triplets. The chords are: C, Db, C, Dbm, D7, D7, C7, B7, Bb7, A7, G+, C, D, Bbm, C7, F, Bbm, F, Bb, F, Gb, F, Db, C, D, C, D, C, Fm, C.

# Tennessee Waltz

166

American Waltz

Patti Page hit, 1950s

Musical score for Tennessee Waltz, 3/4 time, tempo 100. The score consists of eight staves of music. The key signature is one flat (F major/D minor). The tempo is marked as 100. The score includes various chords: C, C7, F, G7, E7, and C. The melody is written in treble clef. The score begins with a treble clef and a tempo marking of 100. The first staff has a C chord above it. The second staff has a C7 chord above it. The third staff has a C7 chord above it. The fourth staff has a C chord above it. The fifth staff has an E7 chord above it. The sixth staff has a G7 chord above it. The seventh staff has a C7 chord above it. The eighth staff has a C chord above it. The score ends with a double bar line.

(I was) Waltzing with my darlin' to the Tennessee Waltz when an  
Old friend I happened to see.// //Intro-  
Duced him to me loved one, and while they were waltzing, my  
Friend stole my sweetheart from me.// // re-

-----  
Remember the night/ and the Tennessee Waltz, now I  
Know just how much I have lost./// //Yes I

-----  
Lost my little darlin', the night they were playing, the  
Beautiful Tennessee Waltz.// //

# There Goes My Heart

Joni James hit, 1958; c. 1934

Light 4/4

♩ = 96

The musical score consists of eight staves of music. The key signature is one flat (Bb). The tempo is marked as 'Light 4/4' with a quarter note equal to 96 beats per minute. The chords are: Bb maj7, G+ Cm, Cm7, F7, Bb, Fm, G7, Cm, G7, Cm, Gm7, C7, Cm7, F7, Bb, Bb maj7, G+ Cm, Cm7, F7, Bb, Fm, G7, Cm, Ebm, Bb, Cm7, F7, Ebm, Bb.

(There goes my) Heart/// /there goes the one I love./ /There goes the  
 Girl/// /I wasn't worthy of./ /There goes my  
 Happiness/ /it couldn't be./// /There goes some-  
 Body else/ /in place of me./// /Goodbye ro-

-----  
 Mance/// /it couldn't last somehow,/ /I had my  
 Chance/// /but it's all over now/ /I never  
 Thought that she/ /could pass me by./// /There goes my  
 Heart// and here// am I./// /|||

# True Love

168

Bing Crosby & Grace Kelly;  
c. Cole Porter, 1955

## American Waltz

$\text{♩} = 114$

The musical score consists of two systems of piano and guitar parts. The piano part is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The guitar part is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. Chord symbols are placed above the piano part and below the guitar part. The first system includes chords: F, Bb, Fdim, F, C7, Bb, F. The second system includes chords: F, Bb, Fdim, F, Bbm, Eb7, Ab, F7, Bbm, Eb7, Ab7, C7, F, Bb, Fdim, F, C7, F.

(I) Give/ to you and you give/ to me//  
True// love,// true// love./ So  
On/ and one it will al-/ways be//  
True// love,// true// love./ For

-----  
You/ and I have a guard-/ian angel on  
High/ with nothing to do,// /But to  
Give/ to you and to give/ to me//  
Love/ for- ev-/er true./// ||

Try A Little Tenderness*Light 4/4, expressive*

c. 1932

The musical score is written in 4/4 time with a tempo of 94. It consists of ten staves of music. The key signature is C major. The chords used throughout the piece are: C, G7, D7, F, E7, Am, A+, A7, Dm7, G7, C, F7, C, C7, Fm, and C. The melody is written in a single treble clef line, featuring a mix of eighth and quarter notes, with some phrases marked with a '7' indicating a seventh interval.

|She may be weary, women do get weary,  
wearing the same shabby dress///

|And when she's weary, try a little tender- ness./// ///

|You know she's waiting, just anticipating  
things she may never pos- sess.///

While she's without them, try a little tender- ness/// ///It's

Not just senti- mental,/ she has her grief and care.//And a  
Word/ that's soft and gentle,/ makes it easier/ to bear.///

|You won't regret it, women don't forget it,  
love is their whole happi- ness.

It's all so easy, try a little tender - ness./// ///|

# Try To Remember

170

*Slow Waltz, with Feeling*

From "Fantastiks", 1960s

$\text{♩} = 114$

The musical score consists of ten staves of music in 3/4 time, with a tempo of 114 beats per minute. The key signature has one flat (B-flat). The chords are: F, Gm, C7, F, Gm, C7, F, Gm, C7, Am, Dm7, Gm7, C7, F, Bbmaj7, Eb, C7, F, Gm, C7, F, Bb, C7, and F. The ending section is marked with a diamond symbol and the word 'Ending'.

# Twilight Time

*Lilting 4/4; don't emphasize the dotted 8ths.  
Can do light 50s ballad shuffle.*

Three Suns classic, 1944;  
Platters hit, 1958

♩ = 84

Chord progression for the first staff: G, B7, Em<sub>3</sub>, G7

Chord progression for the second staff: C, Cm, G, E9, A7, Am7, D7

Chord progression for the third staff: G, B7, Em<sub>3</sub>, G7

Chord progression for the fourth staff: C, Cm, G, E9, A7, D7, G

Chord progression for the fifth staff: B7, Em, E<sup>b</sup>dim, Em

Chord progression for the sixth staff: A7, D7

Chord progression for the seventh staff: G, B7, Em<sub>3</sub>, G7

Chord progression for the eighth staff: C, Cm, G, E9, A7, D7, G



# Unchained Melody

172

Al Hibler, 1955;  
Righteous Bros., 1965

4/4 Expressively

**A** G Em Cmaj<sup>7</sup> D<sup>7</sup>  
G Em D D<sup>7</sup>  
G Em Cmaj<sup>7</sup> D<sup>7</sup>  
G Em Bm D D<sup>7</sup>  
G D Em<sup>7</sup> Gmaj<sup>7</sup>  
Am<sup>7</sup> D<sup>7</sup> G

**B** C D C B<sup>b</sup>  
C D 1. G 2. G

**A.** Oh// my love// my darling/ I've hungered for your  
Touch.// A long/ lonely time.//  
Time// goes by// so slowly/ and time can do so  
Much//, Are you// still mine?//  
Need your love/ // need your love/ //God/  
Speed your love/ //To/ me.//

-----  
**B.** Lonely rivers flow// to the sea//to the sea,//  
To the open arms//of the sea.//  
Lonely rivers sigh,// "Wait for me.// wait for me."//  
I'll be coming home,//wait for me.//  
(repeat A)

# Under Paris Skies ( 1 )

Viennese Waltz ♩ = 168

1951

**A**

Fm

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

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

1. C<sup>7</sup> 2. Fm

**B**

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

A<sup>b</sup>6

D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> B<sup>b</sup>m<sup>6</sup>

C C<sup>7</sup> Fm C<sup>7</sup>

**C**

Fm

B<sup>b</sup>m<sup>7</sup>

C<sup>7</sup>

F

# Under Paris Skies ( 2 )

173

**D**

**Fmaj7**

**Cm7** **F7**

**B $\flat$**

**B $\flat$ m**

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

**Dm** **C7** **F** **Gm7**

**F** **Cdim**

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

**E**

**Fm**

**B $\flat$ m7**

**C7**

**Fm** **B $\flat$ m** **Fm** **B $\flat$ m** **Fm**

Unforgettable

4/4, smooth

Nat King Cole hit, 1961

♩ = 92

Chords: G, Gmaj<sup>7</sup>, Gdim, C, Cmaj<sup>7</sup>, A<sup>9</sup>, Em<sup>7</sup>, Cm, A<sup>9</sup>, F<sup>6</sup>, Fm<sup>7</sup>, C, Gm, A<sup>7</sup>, D<sup>9</sup>, D<sup>b</sup>, D<sup>7</sup>, G, Gmaj<sup>7</sup>, Gdim, C, Cmaj<sup>7</sup>, A<sup>9</sup>, Em<sup>7</sup>, Cm, A<sup>9</sup>, F<sup>6</sup>, Fm<sup>7</sup>, C, Gm, A<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, C, Dm<sup>7</sup>, D<sup>b</sup><sup>7</sup>, C<sup>6</sup>

Unforgetta- ble, that's what you/ are./// |||  
 Unforgetta- ble/ though near or far./// |||  
 Like a song of love that clings to me,  
 how the thought of you does things to me.  
 Never before ///has someone been more ///

-----  
 Unforgetta- ble// in ev'ry way./// |||  
 And forever- more,/ that's how you'll stay./// |||  
 That why, darling, its incredible,  
 that someone so unforgettable,  
 Thinks that I am unforgettable too./// |||

# Walking My Baby Back Home

175

Nat King Cole, Johnny Ray  
hits, 1952; c.1930

*Lilting 2-beat or shuffle*

$\text{♩} = 136$   $E\flat$   $F^9$

$Fm^7$   $B\flat^7$   $Fm^7$   $B\flat^7$   $E\flat$

$E\flat$   $F^9$

$Fm^7$   $B\flat^7$   $Fm^7$   $B\flat^7$   $E\flat$

$Gm^7$   $Cm^7$   $D^7$

$Gm^7$   $F^7$   $B\flat^7$

$E\flat$   $F^9$

$Fm^7$   $B\flat^7$   $Fm^7$   $B\flat^7$   $E\flat$

Waltz You Saved For Me, The*American Waltz*Wayne King classic;  
c. 1930

♩ = 112

3

3

3

3

3

3

3

3

(Ever in) Dreams/ with you./ I'll sway// dear,/ to the  
Waltz/ you saved/ for me./// //Ever in  
Dreams/ when I'm/ a- way// dear,/ I'll  
Hear/ this mel-/o- dy.// //Whisper good-

-----  
Bye/ and gent-/ly say// dear/ that in  
All/ the days/ to be// //you wil  
Some-// times/ re- mem-// ber/ the  
Waltz/ you saved/ for me,/// //|

# Watch What Happens

177

*Bossa Nova, medium*

1964

**Staff 1:**  $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}6$   $\text{F}^9$   $\text{Cm}7$   $\text{F}^9$

**Staff 2:**  $\text{Fm}7$   $\text{B}^{\flat}9$   $\text{Fm}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}\text{maj}7$   $\text{Fmaj}7$   $\text{E}\text{maj}7$

**Staff 3:**  $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}6$   $\text{F}^9$   $\text{Cm}7$   $\text{F}^9$

**Staff 4:**  $\text{Fm}7$   $\text{B}^{\flat}9$   $\text{Fm}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}\text{maj}7$   $\text{E}\text{maj}7$   $\text{Fmaj}7$   $\text{E}\text{maj}7$

**Staff 5:**  $\text{Gmaj}7$   $\text{G}^6$   $\text{Gmaj}7$   $\text{G}^6$   $\text{Gm}7$   $\text{C}^9$   $\text{Gm}7$   $\text{C}^9$

**Staff 6:**  $\text{F}$   $\text{F}^6$   $\text{Fmaj}7$   $\text{F}^6$   $\text{Fm}7$   $\text{B}^{\flat}7$   $\text{Fm}7$   $\text{B}^{\flat}9$   $\text{B}^{\flat}7(\text{b}9)$

**Staff 7:**  $\text{E}^{\flat}\text{maj}7$   $\text{E}^{\flat}6$   $\text{F}^9$   $\text{Cm}7$   $\text{F}^9$

**Staff 8:**  $\text{Fm}7$   $\text{B}^{\flat}9$   $\text{Fm}7$   $\text{B}^{\flat}7$   $\text{E}^{\flat}$   $\text{E}^{\flat}6$   $\text{E}^6$   $\text{D}^6$

**Staff 9:**  $\text{E}^{\flat}$   $\text{E}^{\flat}6$   $\text{E}^6$   $\text{D}^6$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^6$   $\text{E}^{\flat}\text{maj}7$   $\text{E}^6$   $\text{E}^{\flat}\text{maj}7$





# What I Did For Love

Slow, rock beat

From "Chorus Line", 1975

$\text{♩} = 92$

The musical score consists of ten staves of music in 4/4 time. The tempo is marked as 92 beats per minute. The key signature has one flat (B-flat). The chords used throughout the piece are: C, A7, Dm7, Fm, G, D7, G7, Am, Fmaj7, E7, B7, Em, Gm, C7, F, and C. The melody is primarily composed of eighth and quarter notes, with some rests and ties. The score begins with a treble clef and a 4/4 time signature. The first staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The second staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The third staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The fourth staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The fifth staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The sixth staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The seventh staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The eighth staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The ninth staff starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The tenth staff begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4.

When I Fall In LoveRobert Goulet; Celine Dion  
hit, 1996; c. 1952

Light 4/4.

♩ = 92

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 92. The score includes various musical notations such as eighth notes, quarter notes, and triplet eighth notes. Chord symbols are placed above the notes on each staff. The chords used are: Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb, C+, C7, Fm, Fdim, Eb, Fdim, Eb, Bbm, C7, Fm, C7, Fm, Gb7, Bb7, Eb, Fm7, Bb7, Eb, Fm7, Bb7, Eb, C+, C7, Fm, Fdim, Eb, Ab, C7, Gm7, C+, Fm, Abm, Eb, Fm7, Bb7, Eb.

When I fall in love/// it will be for- ever,//  
 Or I'll never fall// in love./// ///In a  
 Restless world like this is,/ love is ended before its be- gun,//and too  
 Many moonlight kisses,/ seem to cool in the warmth of the sun.///

-----  
 When I give my heart/// it will be com- pletely,///  
 Or I'll never give//my heart./// ///And the  
 Moment I can feel that/ you feel that/ way too,// Is  
 When I fall in love/ with/ you./// ///|

# Where the Blue Of the Night Meets the Gold Of the Day

181

Bing Crosby hit;  
c. 1931

Medium Waltz

$\text{♩} = 100$

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 'Medium Waltz' with a quarter note equal to 100 beats per minute. The score consists of 16 measures, grouped into four systems of four measures each. Chord symbols are placed above the notes: G, B7, C, Cm6, G, D7, G, G, B7, C, Cm6, G, D7, G, G7, C, E7, A7, D7, G, B7, C, Cm6, G, D7, G.

(Where the) Blue/of the night/meets the gold/ of the day, //  
Someone/ waits for/ me.// //And the  
Gold/ of her hair/ crowns the blue/ of her eyes,/ like a  
Halo/ tender- ly.// //If

-----  
Only/ I could see her/ //Oh how  
Happy/ I would be!!! //Where the

-----  
Blue/of the night/meets the gold/ of the day, //  
Someone/ waits for/ me.// ///

Witchcraft

Sinatra hit, 1958

*Rockin' 4/4 swing*

♩ = 140

Chords: F<sup>6</sup>, F<sup>dim</sup>, G<sup>m7</sup>, C<sup>+</sup>, F<sup>6</sup>, F<sup>7</sup>, B<sup>b</sup>maj<sup>7</sup>, B<sup>b</sup>m<sup>7</sup>, A<sup>b</sup>6, G<sup>+</sup>, Cmaj<sup>7</sup>, C<sup>7</sup>, Fmaj<sup>9</sup>, F, G<sup>m7</sup>, C<sup>7</sup>, Fmaj<sup>9</sup>, F<sup>6</sup>, Fmaj<sup>9</sup>, F<sup>6</sup>, Bm<sup>7</sup>(<sup>b</sup>5), E<sup>7</sup>(<sup>b</sup>9), Am, Am<sup>6</sup>, Gm, G<sup>m7</sup>, C<sup>7</sup>, G<sup>b</sup>7, F<sup>6</sup>, F<sup>dim</sup>, G<sup>m7</sup>, C<sup>+</sup>, F<sup>6</sup>

# Yesterday

183

♩ = 92

Light rock ballad

Beatles, 1965

## Intro

F G B $\flat$  F

## Chorus

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

G $^9$  A $^7$  Dm C B $\flat$  Dm Gm C $^7$  F

G $^9$  A $^7$  Dm C B $\flat$  Dm Gm C $^7$  F

F Em A $^7$  Dm B $\flat$  C

B $\flat$  F C Dm $^7$  G $^7$  B $\flat$  F

## Ending

F G B $\flat$  F

# You Belong To Me

Jo Stafford, Patti Page,  
Deam Martin, 1952

4/4  
♩ = 94

Chords: B $\flat$ , Dm, E $\flat$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , B $\flat$  $^7$ , A $\flat$ , E $\flat$ , C $^7$ , Gm $^7$ , C $^7$ , F $^7$ , F $^+$ , B $\flat$ , Dm, E $\flat$ , B $\flat$ , G $^7$ , Cm, E $\flat$ m, B $\flat$ , Gm, C $^7$ , Cm $^7$ , F $^7$ , B $\flat$

|See the Pyramids a- long the Nile,/ |  
|watch the sunrise on a tropic isle,  
|Just remember, darling, all the while,/ |you belong to me.///  
|See the market place in old Algiers/,  
|send me photographs and souvenirs,/ |  
|Just remember when a dream appears,/ |you belong to me.///

-----  
|I'll be so a- lone// with- out/ you./ ///  
|Maybe you'll be lone-// some, too// and blue.///

-----  
|Fly the ocean in a silver plane,/ |  
|see the jungle when it's wet with rain,/ |  
|Just remember 'til you're home again,/ |you belong to me.//|

# You Belong To My Heart

185

♩ = 100

c. 1941

*Rhumba*

Chord symbols: B $\flat$ 7, E $\flat$  B $\flat$ 6, E $\flat$ , E $\flat$ dim, B $\flat$ 7, Fm, C+, Fm7, B $\flat$ +, E $\flat$ , E $\flat$  Gm, E $\flat$ 6, E $\flat$ , C Edim, B $\flat$ 7, B $\flat$ 7, E $\flat$  E $\flat$ maj7, Cm, B $\flat$ 7, E $\flat$  B $\flat$ 6, E $\flat$ , E $\flat$ dim, B $\flat$ 7, Fm, C+, Fm7, B $\flat$ +, E $\flat$ , E $\flat$  Gm, E $\flat$ 6, E $\flat$ , C Edim, B $\flat$ 7, B $\flat$ 7, E $\flat$ , B $\flat$ 7.

(You belong to my) Heart,/// /now and for- ev-er./ /And our love had its  
Start/// /not long a- go./// ///We were  
Gathering stars while a million guitars played our love/ song/ //| When I  
Said "I love you," ev'ry beat of my heart said it  
too./// /Twas a moment like

-----  
This/// /do you re- mem-/ber/ /And your eyes threw a  
Kiss/// /when they met mine./// //|Now we

-----  
Own all the stars and a million guitars are still play-/ing/ //| Darling,  
You are the song and you'll always belong to my heart./// ///|

You Make Me Feel So Young

Sinatra classic, c. 1946

*Swing* 4/4

♩ = 140

Chords:  $B\flat$ ,  $Cm7$ ,  $F7$ ,  $B\flat$ ,  $Fm7$ ,  $F7$ ,  $B\flat$ ,  $B\flat7$ ,  $E\flat$ ,  $Cm7$ ,  $Dm7$ ,  $Gm7$ ,  $C7$ ,  $F7$ ,  $B\flat7$ ,  $B\flat dim$ ,  $B\flat7$ ,  $E\flat dim$ ,  $B\flat7$ ,  $B\flat dim$ ,  $Fm7$ ,  $B\flat7$ ,  $E\flat dim$ ,  $Gm7$ ,  $Cm7$ ,  $C7$ ,  $F7$ ,  $B\flat$ ,  $Cm7$ ,  $F7$ ,  $B\flat$ ,  $Fm7$ ,  $F7$ ,  $B\flat$ ,  $B\flat+$ ,  $E\flat maj7$ ,  $E\flat m$ ,  $B\flat$ ,  $Dm$ ,  $Fdim$ ,  $F7$ ,  $B\flat$ ,  $Dm$ ,  $Fdim$ ,  $F7$ ,  $D+$ ,  $D7$ ,  $G7$ ,  $Cm$ ,  $C7$ ,  $F7$ ,  $B\flat$ .



# You Stepped Out Of A Dream

187

1950

*Bossa Nova or hot Rhumba* ♩ = 120

♩ = 140

**Chords:** Cmaj7 C6 Cmaj7 C6 D<sup>b</sup>maj7 D<sup>b</sup>6 D<sup>b</sup>maj7 D<sup>b</sup>6 B<sup>b</sup>m<sup>6</sup> Cm G E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>maj7 A<sup>b</sup>6 A Gm7 C7 Gm7 C7 F D7 Am7 D7 A<sup>b</sup>7 G7 Cmaj7 C6 Cmaj7 C6 D<sup>b</sup>maj7 D<sup>b</sup>6 D<sup>b</sup>maj7 D<sup>b</sup>6 B<sup>b</sup>m<sup>6</sup> Cm G E<sup>b</sup>7 G<sup>b</sup>9 F7 Fm<sup>6</sup> Cmaj7 C Dm7 G7 G<sup>+</sup> Cmaj7 C6 C

You/// /stepped out of a dream,/// //You are too  
Wonderful/ /to be what you seem./// //| Could there be  
Eyes like yours,/ //Could there be Lips like yours,/ //Could there be  
smiles like yours,/ //honest and tru-/// ly?///

-----  
You/// /stepped out of a cloud,/// //| I want to  
Take you away/ /away from the crowd./// //| And have you  
All/ to my- self,/, a- lone and apart/ //out of a  
Dream/// // safe in my heart./// //||

Young At Heart

Sinatra classic, 1954

4/4, with rhythmic lilt

♩ = 96

The musical score is written in 4/4 time with a tempo of 96 beats per minute. It features a piano accompaniment with a rhythmic lilt. The key signature is B-flat major (two flats). The score consists of nine staves of music. The chords and their positions are as follows:

- Staff 1: B $\flat$ , Cm7
- Staff 2: F7, Cm7, F7, B $\flat$
- Staff 3: Dm7( $\flat$ 5), G7, Dm7( $\flat$ 5), G7, C $\flat$ 9
- Staff 4: F7, B $\flat$ 6, Cm7, F7
- Staff 5: B $\flat$ , Cm7
- Staff 6: F7, Cm7, F7, B $\flat$
- Staff 7: Dm7( $\flat$ 5), G7, Dm7( $\flat$ 5), G7, C $\flat$ 9, E $\flat$ , E $\flat$ m6
- Staff 8: B $\flat$ , Gm7, Cm7, F7, B $\flat$ , E $\flat$ , Edim, Cm7, F9, B $\flat$

Triplets are indicated by a '3' above the notes in many places throughout the score.

# You're Nobody 'Til Somebody Loves You 189

♩ = 100

Dean Martin hit, 1965  
c. 1944

4/4 2-beat

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is marked as ♩ = 100. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are placed above the notes on each staff. The chords are: G, B7, E7, Am, D9, G, D+, G, Am7, A7, Am7, D7, G, B7, E7, Am, E7, Am, C, Gdim, G, Dm, E7, Am, A7, D7, G.

(You're) No-/body till some-/body loves/ you./ //You're  
No-/body till some-/body Cares./// //You  
May be king,/ you may possess/ the world/ and its gold,//but  
Gold won't bring/ you happiness when you're/ growing old.///The  
-----  
World/ still is the same/ you'll never change/ it,/ ///as  
Sure/ as the stars/shine a- bove./// //You're  
No-/body till some-/body loves/// you,// so  
Find yourself some- body/to love./// ///

Isle Of Capri

Orig. Tango; jazz ver. Wingy Manone; c. 1934

Swing, Tango or Cha Cha

♩ = 112

♩ = 152

The musical score is written for a single melodic line in 4/4 time, starting with a key signature of one flat (Bb). The tempo is marked as 152 beats per minute. The score consists of 12 staves of music. Chord symbols are placed above the notes: F, C7, Bb, Dm, G7, and F. The melody features a mix of eighth and quarter notes, with some rests and ties. The piece concludes with a double bar line.

('Twas on the) Isle of Capris that I found her, beneath the  
 shade of an old walnut tree/ oh I can  
 still see the flowers blooming 'round her| when we  
 met on the Isle of Ca- pris.// She was as  
 Sweet as a rose at the dawning, but somehow  
 fate hadn't sent her for me./ And tho' I  
 Sailed with the tide in the morning.| still my  
 heart's on the Isle of Ca- pris.//  
 Summertime was nearly over,/| blue Italian sky a- bove.//  
 I said "Lady, I'm a rover,|  
 can you spare a sweet word of love./She whispered  
 Softly "It's best not to linger, and then as  
 I kissed her hand I could see,/ she wore a  
 Plain golden ring on her finger. 'Twas good-  
 bye on the Isle of Ca- pris.//|

# Could I Have This Dance

191

American Waltz ♩ = 98

Anne Murray hit, 1980

**Verse**

**Chorus**

**Ending**

1: (I'll) Always/ re- member the song they were playing/ the  
First time/ we danced and I knew// //As we  
Swayed to the music and held/ to each other/  
I fell in love/ with you.// //Could

2: Always/ re- member/ that/ magic moment/ when  
I held/ you close/ to me.// //As  
We moved to- gether,/ //I knew for- ever/  
You're all I'll ev-er need.// //Could

**Chorus:** I have this dance/ for the rest of my life./ Would  
You be my partner// ev'-/ ry night?//  
When we're to- gether it feels/ so right./ Could  
I have this dance/ for the rest of my life.// //I'll

Crazy

C&amp;W syncopated 2-beat

Patsy Cline, 1961;  
c. Willie Nelson

♩ = 88

Chords: E $\flat$ , C $^7$ , Fm, B $\flat$  $^7$ , E $\flat$ , B $\flat$ dim, Fm, B $\flat$  $^7$ , E $\flat$ , C $^7$ , Fm, B $\flat$  $^7$ , E $\flat$ , A $\flat$ m, E $\flat$ , A $\flat$ , E $\flat$ dim, E $\flat$ , D, E $\flat$ , E, F $^7$ , B $\flat$  $^7$ , B $\flat$ +, E $\flat$ , C $^7$ , Fm, A $\flat$ , Gm, Fm, C $^7$ , Fm, B $\flat$  $^7$ , E $\flat$ .

**ENDING: Repeat Line, Ritard last 2 bars.**

Crazy,/// crazy for feelin' so lonely/// |||I'm  
 Crazy,/// crazy for feelin' so blue./// |||  
 I know// you'd love me as long as you wanted,/// ||and then  
 Someday// you'd leave me for somebody new./// |||

-----  
 Worry,/// why do I let myself worry/// |||  
 Wond'rin'/// what in the world did I do./// |||

-----  
 Crazy,/// for thinkin' that my love could hold you/// |||I'm  
 Crazy for tryin', crazy for cryin' and I'm crazy for lovin' you.//|

# On the Road Again

193

Country 2-beat

Willie Nelson hit, 1980

Rhythm Vamp

F

The musical score is written for guitar in 4/4 time, featuring a 2-beat country rhythm. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The piece is in the key of F major. The first staff contains a 'Rhythm Vamp' section, marked with a box and the letter 'F'. The second staff begins with a double bar line and a repeat sign, followed by a first ending bracket. The third staff contains a second ending bracket. The fourth staff contains a first ending bracket. The fifth staff contains a second ending bracket. The sixth staff contains a first ending bracket. The seventh staff contains a second ending bracket. The eighth staff contains a first ending bracket. The ninth staff contains a second ending bracket. The tenth staff contains a first ending bracket. The eleventh staff contains a second ending bracket. The twelfth staff contains a first ending bracket. The thirteenth staff contains a second ending bracket. The fourteenth staff contains a first ending bracket. The score includes various chords: F, A7, Gm, Bb, C9, Bb, C7, F, A7, Gm, Bb, C9, and F. The piece concludes with a double bar line and a repeat sign.

# Take Me Home Country Roads

Sheet music in A. Put in G for benefit of horns

John Denver hit, 1971

Country 2-beat

♩ = 160

Verse

Verse

Chords: G, Em, D, D, C, G, G, Em, D, C, G

Chorus

Chorus

Chords: G, D, Em, C, G, D, C, G

1. 2.

Bridge

Bridge

Chords: D7, G, C, G, D7, Em, F, C, G, D7, D, D7



# Clancy Lowered the Boom!

Ir-1

March beat

Verse ♩ = 183

Musical notation for the Verse section, consisting of five staves of music in 6/8 time. The key signature has one flat (Bb). The first staff is marked with a 'Verse' box and a tempo of 183. Chords are indicated above the notes: F, C7, F, C7, F, F, Dm7, G7, C7, F, Cdim, C7, F.

Chorus

Musical notation for the Chorus section, consisting of five staves of music in 6/8 time. The key signature has one flat (Bb). Chords are indicated above the notes: Bb, F, F, Gdim, Gm7, C7, F, Bb, F, Gdim, Gm7, C7, F, Gm7, C7, F, C7, F, Gdim, Gm7, C7, F.

(Now) Clancy was a peaceful man, if you know what I mean, // the  
Cops picked up the pieces after Clancy left the scene. // He  
Never looked for trouble, that's a fact you can assume, // But  
Nevertheless when trouble would press,  
Clancy lowered the boom. / Oh that

-----  
Clancy // // Oh that Clan-icy. / // When  
Ever they got his Irish up, / Clancy lowered the boom. Oh that  
Clancy // // Oh that Clan-icy. / // When  
Ever they got his Irish up, / Clancy lowered the boom, / boom, /  
boom, / boom, / boom, / Clancy lowered the Boom! //

# Ir-2

# Danny Boy (Londonderry Aire)

♩ = 96

**(C9 F C9) F / / C9 | F Gm7 Am7 F9 | Gm7 Bb / / / Bbm6 F C9**  
**Am7 / / Gm7 | Am7 F G9 Bbm6 | C9 / / / / / F C9**  
**F / / C9 | F Gm7 Am7 F9 | Gm7 Bb / / / / Fo Bb Bbm6**  
**F / / Bbm6 | G9 / Gm7 Go | F / / / / Am7 Gm7 Go**  
**F / / / | Bb / Am7 Bb | Am7 C7-9 F / / / Am7 Gm7 Go**  
**Dm / / Dm7 | Do Co Am7 Co | Gm7 / / Bbm | / C7 / /**  
**F / F+ A7 | Bb / / Db9 | Am7 C7-9 Dm7 F9 | Bb Do Gm7 Bbm6**  
**F Gm7 Am7 Ebm9 | Gm7 / Bb C7 | F / / / / / - - -**

**BOXED CHORDS** are the **GLENN MILLER** chords. Use them on swing gigs, or solos. Best to use the regular chords for vocals.

# Dear Old Donegal

Ir-3

♩ = 161

The musical score for "Dear Old Donegal" is presented in 12 staves. The key signature is G major (one sharp) and the time signature is 3/8. The tempo is marked as ♩ = 161. The score consists of a single melodic line with various chords indicated above the notes. The chords used are G, C, A7, D7, Bm, and G. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes some triplet-like patterns. The piece concludes with a final G chord and a fermata over the final note.

# Galway Bay

♩ = 90

The musical score for Galway Bay is written for piano in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The score consists of several staves of music. The first ending is marked '1. F' and the second ending is marked '2. F'. Chords are indicated below the notes, including F, G7, D7, F7, C7, and Gm7. The piece concludes with a double bar line and repeat dots.

(If you) Ever go across the sea to Ireland, then  
 maybe at the closing of your day, you will  
 Sit and watch the moon rise over Cladagh, and  
 see the sun go down on Galway Bay. Just to  
 Hear again the ripple of the trout stream, the  
 women in the meadows making hay, and to  
 Sit beside a turf fire in the cabin, and  
 watch the barefoot gossoms at their play. For the  
 Breezes blowing o'er the seas from Ireland, are  
 perfum'd by the heather as they blow, and the  
 Women in the uplands diggin' prates, speak a  
 language that the strangers do not know. For the  
 Strangers came and tried to teach us their way.  
 They  
 scorned us just for being what we are, but they  
 Might as well go chasing after moonbeams, or  
 light a penny candle from a star. And it  
 3. There is going to be a life here - after, and  
 somehow I am sure there's going to be, I will  
 Ask my God to let me make my heaven in  
 that dear land across the Irish Sea.

# Harrigan

Ir-5

c. George M. Cohan

## square Sing-along

♩ = 124

G E7 A7 D7 G

G D7 G D7

G E7 A7 D7 B7 G

G C G ⊕ D7 G

⊕ Coda G D7 G D7 G

H-/ A-/ double R-/ G-A-N spells Harrigan.//  
Proud of all the Irish blood that's in me./|  
divil of a man can say a word a- gin me.||  
H-/ A-/ double R-/ G-A-N spells Harrigan, you  
See,// is a name that a shame never has been connected with  
Harrigan,| that's me.|||

H-/ A-/ double R-/ G-A-N spells Harrigan.//  
Proud of all the Irish blood that's in me./|  
divil of a man can say a word a- gin me.||  
H-/ A-/ double R-/ G-A-N spells Harrigan, you  
See,// is a name that a shame never has been connected with  
Harrigan, Mulligan, Harrigan, Mulligan, Harrigan,| that's me.|||



# I'll Take You Home Again Kathleen

Ir-7

Musical score for the song "I'll Take You Home Again Kathleen". The score is written in 4/4 time with a tempo of 88. It consists of six staves of music. The key signature has one flat (B-flat). The chords are: F, C7, Fdim, F, C9, F, F, C7, Fdim, F, C, G7, C, C7, F, C9, F, Dm, Bb, Dm, G7, C, C7, F, C7, Fdim, F, C9, F, F7, Bb, Fdim, F, C7, F.

1. (I'll) Take you home again Kath- leen, // A- cross the ocean wild and wide. // To Where your heart has ever been, // since first you were my bonny bride. // The Roses all have left your cheek, // I've watched them fade away and die. // Your Voice is sad when e'er you speak // and tears bedim your loving eye. // Oh  
*Chorus:*

I will take you back, Kath- leen, // to where your heart will feel nno pain. // And When the fields are fresh and green, // I'll take you to your home a- gain. //

2. (I) Know you love me Kathleen dear, // Your heart was ever fond and true. // Always feel when you are near, // that life holds nothing dear but you. // The Smiles that once you gave to me, // scarcely ever see them now. // Though Many, many times I see, // A darking shadow on your brow. // Oh (Chorus)

3. (To) That dear home beyond the see, // My Kathleen shall again re- turn. // And When thy old friends welcome thee, // Thy loving heart will cease to yearn, // Where Laughs the little silver stream, // be- side your mother's humble cot. // And Brightest rays of sunshine gleam, // there all your grief will be for- got. // Oh (Chorus)

# Ir-8

## Irish Washerwoman

Jig ♩ = 171

The musical score is written in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It consists of two main sections, A and B, each with four staves of music. Section A is marked with a box containing the letter 'A' at the beginning. Section B is marked with a box containing the letter 'B' at the beginning. The melody is primarily composed of eighth and sixteenth notes. Chords are indicated by letters above the staff: F, C7, Bb, and F. Section A uses F and C7 chords. Section B uses Bb, F, and C7 chords. The piece concludes with a final F chord.

**Routine: A B A**



# It's A Great Day For the Irish

Ir-9

Square 2-beat

$\downarrow = 180$

C Cdim G7  
Dm7 G+ C Cmaj7 C6 G+  
C Gdim Dm7 G7 Dm7 G7  
C D7 G7  
C Cdim G7  
Dm7 G+ C C7  
F E7 Am D7 D7(b5)  
C Dm7 G7 C

(It's a) Great/ day/ //for the I-/rish/ //It's a  
Great/ day/ // for/ fair!!! //The  
Sidewalks of New York are thick with blarney, // //For  
Shure you'd think New York was Old Kil- lar-ney!!! // It's a  
-----  
Great/ day/ //for the sham-/rock/ //for the  
Flags/ in/ full/ ar-/ ray!!! //We're  
Feeling so in- spirish, shure be- cause for all the Irish, It's a  
Great, // great // day!!! //

# Ir-10

## MacNamara's Band

Jig ♩ = 183

### Verse

Musical notation for the first line of the Verse, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody starts with a repeat sign and a fermata over the final note.

Musical notation for the second line of the Verse, including a second ending with two options: 1. C7 and 2. F.

### Chorus

Musical notation for the first line of the Chorus, starting with a treble clef and a key signature of one flat.

Musical notation for the second line of the Chorus, including a second ending with two options: 1. C7 and 2. F.

Musical notation for the third line of the Chorus, featuring various chords including F, F6, Fmaj7, F6, F, C7, and F.

Musical notation for the fourth line of the Chorus, including a "La-la-la" vocal line and chords C7, F, Dm, G9, C7, and F.

### Trio

Musical notation for the first line of the Trio, starting with a treble clef and a key signature of one flat, and including the instruction "Band sing la-la-la...".

Musical notation for the second line of the Trio, including chords C7, F, and C7.

Musical notation for the third line of the Trio, including chords F, Gm, and Fdim.

Musical notation for the fourth line of the Trio, including chords C7, Cdim, C7, F, and a "To Verse" instruction.

**ROUTINE: VERSE 1, CHORUS, TRIO, V 2, C, TRIO, V 3, 4, C, TRIO**  
(out on CHORUS or trio)

# Molly Malone

Ir-11

Slow waltz

**Verse**

**Chorus**

1. (In) Dublin's fair city where the girls are so pretty, I  
First set my eyes on sweet Molly Malone./As she  
Pushed her wheelbarrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a-live, alive, oh."/ A-

*Chorus:* Live/ alive o/ a- live/ alive O/ crying  
"Cockles and mussels, a-live, alive, oh."/ She

2. Was a fish-monger, but sure 'twas no wonder, for  
So were her father and mother before./And they  
Each wheeled their barrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a-live, alive, oh."/ A

3. Died of a fever, and no one could save her, And  
That was the end of sweet Molly Malone./ But her  
Ghost wheels her barrow, through  
streets broad and narrow, crying  
"Cockles and mussels, a-live, alive, oh."/ A-

*Faster than American Waltz*

♩ = 122

The musical score is written in treble clef with a 3/4 time signature. It consists of eight staves of music. Above the notes, various chords are indicated: C, Fm, C, C7, F, G7, C, Gdim, G7, C, Gdim, G7, C, D7, G7, C, Fm, C, C7, F, G7, C, Gdim, G7, C, D7, G7, C. The melody features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

(My) Wild// I-/rish rose,// //the  
 Sweet-/est flow'r/ that grows.// //You may  
 Search ev'ry- where,/ but none can com- pare/ with my  
 Wild// I-/rish rose.// //My

-----  
 Wild// I-/rish rose,// //the  
 Dearest/ flow'r/ that grows.// //And some  
 Day for my sake,/ she may let me take/ the  
 Bloom from my wild Irish rose.// //|

# Peg Of My Heart

Ir-13

*Lilting 2-beat or 4/4*

♩ = 96

B $\flat$  C7

F $^9$  B $\flat$  F7

B $\flat$  C7

F $^9$  B $\flat$

Peg of my heart,/ / I love you, don't let us part/ / I love you,  
I always knew,/ it would be you,  
since I heard your lilting laughter It's your Irish heart I'm after.  
Peg of my heart,/ / your glances make my year say,/ / How's chances,  
Come, be my own,/ come make your home in my heart./// ///|

# Ir-14

Slow waltz ♩ = 98

## Rose of Tralee

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of two systems of staves. The first system, labeled 'A', contains five staves of music. The second system, labeled 'B', contains five staves of music. Chords are indicated above the notes on various staves. The score concludes with a double bar line.

A. (The) Pale moon was rising a- bove the green mountain, the  
Sun was de- clining be- neath the blue sea./ When I  
Strayed with my love to the pure crystal fountain that  
Stands in the beautiful vale of Tra- lee/ she was

B. Lovely and fair/ as the rose of the summer, yet  
'Twas not her beauty a- lone that won me,/ Oh  
No was the truth in her eye ever dawning that  
Made me love Mary, the Rose of Tra- lee./ The

A. Cool shades of ev'ning their mantle were spreading, and  
Mary all smiling was list'ning to me./ The  
Moon thru' the valley her pale rays was shedding, when  
I won the heart of the Rose of Tra- lee./ Though (To B)

# Sweet Rosie O'Grady

Ir-15

Fast Waltz--Viennese

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is marked as 'Fast Waltz--Viennese' with a metronome marking of 182. The score consists of eight staves of music. Above the notes, various chords are indicated: Bb, F7, Bb, F7, Bb, F7, Gm, D7, Gm, C7, C7, F7, Bb, F7, Bb, F7, Bb, Eb7, D7, Eb, C7, Bbdim, Bb, Gm, C7, F7, Bb. The melody features a mix of eighth and quarter notes, with some phrases spanning across bar lines.

Sweet// Rosie O' Gra-// dy//  
My// dear little Rose// ||  
She's// my steady la-// dy,//  
Most// ev'ryone knows.// ||

-----  
And// when we are mar-// ried,//  
How// happy we'll be.// ||  
I love sweet Rosie O' Gra-// dy, and  
Rosie O' Grady loves me.// ||

# Ir-16

## Too-ra-loo-ra-loo-ra (That's An Irish Lullaby)

4/4, gently ♩ = 92

1913

**Verse**

**Chorus**

**Verse:**

Over in Kil- larney, // many years a- go, // me  
 Mither sang a song to me in tones so sweet and low. / Just a  
 Simple little ditty in her good ould Irish way, / and I'd  
 Give the world if she could sing that song to me this day. ///

**Chorus:**

Too-ra-loo-ra- loo-ral, // Too-ra-loo-ra- li, ///  
 Too-ra-loo-ra- loo-ral, // hush now don't you cry. ///  
 Too-ra-loo-ra- loo-ral, // Too-ra-loo-ra- li, ///  
 Too-ra-loo-ra- loo-ral, that's an Irish lulla- by. ///



# Wearing Of the Green

Ir-17

Square 2-beat or 4/4

The musical score is written in a single system with eight staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. A tempo marking of ♩ = 156 is present. The melody is written on the top line of each staff, and the chord progression is indicated by letters above the notes. The chords are: F, Gm, C7, Bb, F, Bb, F, F, Gm, C7, Bb, F, Dm, Am, Dm, C, Dm, Am, Bb, C7, F, Gm, C7, Bb, F, Bbm, F.

(Oh/) Paddy dear, and did you hear the news that's goin' round, // the  
Shamrock is by law for bid to grow on Irish ground. // No  
Man Saint Patrick's Day shall keep, his color can't be seen, // For  
There's a cruel/ law against the wearin' o' the green. //

-----  
Met with Napper Tandy and he took me by the hand, // Said  
He "How is old Ire-/land and how/ does she stand? // She's the

-----  
Most distressful country/ that ever could be seen, // For they're  
Hanging men and women for the wearing of the green. //

# Ir-18

## When Irish Eyes Are Smiling

1912

*Moderate waltz, not slow*

The musical score is written for a single melodic line in treble clef, 3/4 time, with a tempo of 140. The key signature is one flat (F major). The score consists of 16 measures. The notes are: M1: C4, D4, E4, F4; M2: G4, A4, B4, C5; M3: B4, A4, G4, F4; M4: E4, D4, C4, B3; M5: A3, G3, F3, E3; M6: D3, C3, B2, A2; M7: G2, F2, E2, D2; M8: C2, B1, A1, G1; M9: F1, E1, D1, C1; M10: B0, A0, G0, F0; M11: E0, D0, C0, B0; M12: A0, G0, F0, E0; M13: D0, C0, B0, A0; M14: G0, F0, E0, D0; M15: C0, B0, A0, G0; M16: F0, E0, D0, C0. Chord symbols are placed above the notes: C (M2), C7 (M4), F (M6), C (M8), A7 (M10), D7 (M12), G7 (M14), C (M16).

(When I-rish eyes/ are smiling,/ /sure it's  
Like/ a morn/ in Spring.// /In the  
Lilt/ of I-rish laughtor/ /you can  
Hear/ the An-/gels sing.// // When

-----  
I-rish hearts/ are happy/ /all the  
World/ seems bright/ and gay.// /and when  
I-rish eyes/ are smil-// ing, sure they  
Steal/ your heart/ a- way.// |||

# Al Di La

It-1

Slow ballad ♩ = 76 ♩ = 92  
Intro (Vocalist goes "la la la...")

Emilio Pericoli hit, 1962;  
Ray Charles Singers, 1964

**Intro**

**Chorus**

**Ending: play Intro**

The musical score is written in 4/4 time with a key signature of two flats (Bb). It begins with an Intro section consisting of two staves of music. The chords for the Intro are Bb, Gm7, Cm7, and F7. The Chorus section follows, consisting of ten staves of music. The chords for the Chorus are Bb, Dm, Cm7, F7, Bb, Dm, Cm7, F7, Eb, Ebm6, Bb, C9, Ebdim, Bb, Dbdim, Cm7, F7, Bb, Bdim, Cm7, F7, Dm, Cm7, F7, Bb, Dm, Cm7, F7, Eb, Ebm6, Bb, Gm, C9, Cm7, F7(b9), and Bb. The score concludes with an Ending section consisting of one staff of music, which includes the instruction "Ending: play Intro".

# It-2

## A Nema E Core (With All My Heart and Soul)

Litling 2-beat

♩ = 104

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as 104 beats per minute. The score consists of eight staves of music. The first staff begins with a G chord and a melodic line starting on G4. The second staff introduces Am7, C+, Am7, D7, G, D+, Am, and D7 chords. The third staff features G, Gm, Dm, and B7 chords. The fourth staff includes Em, A7, and D7 chords. The fifth staff returns to G, Gdim, and Am chords. The sixth staff uses Am7, C+, Am7, D7, and G chords. The seventh staff contains E7, Am, and Cm chords. The eighth staff concludes with G, Am7, D7, and G chords. Triplet markings are present over several notes in the second, third, fourth, fifth, sixth, and seventh staves.

(My) Life I'd give for you,/ Anema-e co-re,/ ///  
Only live for you,/ Anema-e co-re,/ ///  
Have but one de- sire/ and it's to love/ you/ //with all my  
Heart,/ with all my soul,/ my whole life through.// From  
-----  
Stars I'll make your crown/ and kneel be- fore/ you./ ///  
Pray you'll take my hand,/ for I a- dore/// you.///  
Open up the doors/ leading to heav-len/ /// A  
Heaven mine and yours,/ anema-e cor-e.// ///

# Arrivederci Roma

It-3

4/4 ballad, or  
slow Rhumba

1954

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of 118. The score consists of nine staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo marking is 118. The first staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords G, Cm, D7, G. The second staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords G, B7, C, E7, Am. The third staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is the chord D7. The fourth staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords D7, Cm, D7, G, Am7, D7. The fifth staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords G, Cm, D7, G. The sixth staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords G, B7, C, E7, Am. The seventh staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is the chord D7. The eighth staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff are the chords D7, Am7, D7, G. The ninth staff contains the following notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is the chord D7.

(Ar-) Ri-//ve- der-//ci Roma./// ///Good-  
Bye,// good- bye// to Rome./// //City of a  
Millionmoonlit places, city of a  
million warm em- braces, where I found the  
One of all the faces far from home./// //| Ar-

-----  
Ri-//ve- der-//ci Roma./// ///It's  
Time//for us//to part./// //Save the wedding  
Bells for my re- turning, keep my lover's  
arms out-stretched and yearning. Please be sure the  
Flame of love keeps burning in her heart./// ///

# It-4

## Buona Sera

Traditional last dance: guests dance in a circle around the couple.

Sheet music not found, so the melody and phrasing are derived by slowing down Prima and Dean Martin record versions.

c. De Rose, Sigman, 1950

4/4 2-beat

♩ = 116

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked as 116 beats per minute. The piece consists of 16 measures across 10 staves. The melody is characterized by a slow, waltz-like feel. Chords are indicated above the staff, including Bb, Bb6, Bb, Bbdim, F7, Cm7, F7, Bb, Bb7, Eb, Ebm, Bb, Fdim, F7, Bb7, Eb, and Bb. There are two triplet markings over the eighth notes in measures 10 and 16. The piece concludes with a final Bb chord and a whole note.

# Cara Mia

Slow waltz

♩ = 96

The musical score consists of ten staves of music. The key signature is one flat (Bb). The time signature is 3/4. The chords used are: F, Bb, Am, G7, Bbm6, D, Bbm, Fmaj7, C7(9), F6, Bbm, G7, Gdim, Bdim, Fmaj7, F6, G7, G7, G7, G7, Bb, Am, F. The score ends with a repeat sign and a double bar line.

Ending: repeat line, extend last 2 bars

Cara mia why// must we say good- bye?//  
 Each time we part/ my heart wants to die/ My  
 Darling hear my prayer// cara mia fair//  
 Here are my arms you a- lone/ will share//  
 -----  
 All I want is you/ for- ev-er- more/ to  
 Have/ to hold/ to love/ a- dore//  
 -----  
 Cara mia mine// say these words di- vine//  
 I'll be your love till the end/ of time//  
 Ending: I'll be your love till the end// off// time// //

## It-6

Come Back To Sorrento

Slow waltz

♩ = 100

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Slow waltz' with a quarter note equal to 100 beats per minute. The score consists of nine staves of music. Above the staves, various chords are indicated: Cm, Fm, Cm, A♭, Fm, Cm, Fm, Cm, C, Dm7, G7, C6, C, Am, Dm, G7, G+, C, C, Dm7, E7, Am, A♭, Fm, C, Fm, G7, C, C, Dm7, G7, C, Fm, Cm, G7, C.

Playing gently o'er the water,  
 soft winds murmur low, "Re- member,"  
 And, enchanted, I lie dreaming, / sighing, longing, dear for you.//  
 Scent of fragrant orange blossoms,  
 wafted up from sheltered gardens;  
 Their sweet perfume, so nos- talgic,  
 saddens and disturbs my heart.//  
 For you said goodbye, we parted,  
 left me lone and broken- hearted.//  
 Torn and shattered is love's image,  
 how much more can I en- dure!//

-----  
 Harken to my plea, // come back to me my darling,  
 Back to Sor- en-/to And love re- new.//



# Come Prima

It-7

Chung-ka chung-ka chung-ka chung-ka  
sort of shuffle rhythm, not fast

♩ = 88

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The melody is characterized by a 'shuffle rhythm' and includes several triplet markings (indicated by a '3' over a group of notes). Chord symbols are placed above the staff lines, including Bb, Gm, Cm7, F7, F+, Dm7(b5), G7, C7, Fm, D7, and Cm. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning of the piece, and the second ending concludes the piece.

(For the) First time, for the first time, I'm in love.// For the  
First time, for the first time, I found happiness. From the  
Moment I saw you I was en- raptured,/ ev'ry  
moment after that I live in the clouds.// For the

-----  
First time, for the first time, I can thrill.//For the  
First time, I love you and always will,// You're the  
First one, yes the first one, you're my one and only one. For the  
First time, for the first time, I'm in love.//

||| |||For the First time,// for the First time,||I'm in love.// |||

Eh, Cumpari!

Tarantella beat

1953

♩ = 198

C G7

G7 C

C G7

G7 C

(Eh, cum-) pa-/ri/ |ci vo' su- na-/ri/ / Chi si  
 So-/na?/ |'u frisca- let-/ tu./ |E comu si  
 So-/na/ |'u frisca- let-/ tu?/ |(whistle) 'u frisca-  
 le-tt'e. Tipiti tipiti- ta./// ||

# Funiculi, Funicula

It-9

*Tarantella beat*

$\text{♩} = 191$  **A**

**F** **C7** **F** **C7** **F** **9**

**F** **C7** **F** **C7** **F** **9**

**B** **Am** **E7** **Am** **E7** **Am** **9**

**Am** **E7** **Am** **E7** **Am** **9**

**C** **G7** **C** **G7** **C** **9**

**C** **G7** **C** **G7** **C** **9**

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

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

**Bb** **F** **C7** **F**

**( )**

# It-10

## Godfather Love Theme (Speak Softly Love)

4/4, *floridly*

♩ = 108

The musical score consists of 12 staves of music. The key signature is C minor (three flats) and the time signature is 4/4. The tempo is marked as 108 beats per minute. The melody is written in a florid style with many slurs and ties. The chords are indicated above the staff. The piece concludes with a Coda section.

Chords: Cm, Fm, Cm, Cm, Fm, Cm, Cm, G7(b9), G+, Cm, Bb7, Eb, Db, Fm, D7, G7, Cm, Fm, Cm, Fm, Fm, Cm, Cm, G7(b9), G+, Cm, Coda, G7(b9), G+, Cm

# Godfather Waltz

It-11

♩ = 118

**A**

Musical notation for section A, consisting of 8 staves of music in 3/4 time. The key signature has one flat (B-flat). The chords are: Gm, Dm, Gm, Gm, Dm, Dm, A7, Gm, Dm, A7, Dm, Bb, Gm, A7, Dm.

**B**

Musical notation for section B, consisting of 4 staves of music in 3/4 time. The key signature has one flat (B-flat). The chords are: Gm, Eb, Dm, Gm, D, Gm, Dm, Am, E7, Am.

**Back to A**

**Routine: A B A each X**

# It-12

## Mala Femina

Smooth 4/4

♩ = 112

The musical score consists of a single melodic line on a treble clef staff in 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as 112 beats per minute. The score includes the following chords: Bb, Bbmaj7, Bb6, G7, Cm, F9, F7, F+, Bb, Bdim, Cm7, F7, Bb, Bbmaj7, Bb6, Bbmaj7, Ebm6, Bb, C7, F7, and Bb. A triplet of eighth notes is indicated over the final measure of the piece.

Yes you are/ /an angel with a devil's heart/ /your lies have torn my  
Soul apart,/ /for you just can't be true./// ///|

Yes you are,/ an angel who has  
lost her way./ /You gave your heart and  
Let it stray, /knowing I still loved you./// ///|

-----  
In despair/ /I cling to what was never there,/ /a love I thought was  
Mine alone/ /to share my whole life through./// ///|

Yes you are/ /an angel with a devil's heart/ /and I am just a  
Fool/ who's/ /still in love with you./// ///|

# Non Dimenticar

It-13

As square 4/4, ♩ = 88

Watch Phrasing & held notes in bars 1-2 of lines 2, 4 -- Vocalists may cut long notes short.

1952

Lilting,  
almost shuffle

The musical score is written in 4/4 time with a tempo of 88 beats per minute. It consists of eight systems of music, each with a treble clef and a key signature of two flats (B-flat major/C minor). The first system starts with a tempo change to 72. The score includes various chords such as B-flat major, B-flat minor, G9, Cm7, F7, Fdim, F9, F+, B-flat, E-flat minor, B-flat diminished, B-flat7, Fm7, B-flat7, B-flat+, E-flat, Gm7, C7, and F9. There are also melodic lines with triplets and held notes. The score ends with a double bar line.

Non dimenticar means don't forget you are my dar-ling/ //Don't forget to Be!!! //all you mean to me.!!! |||

Don dimenticar my love is like a star, my dar-ling// //shining bright and Clear!!! //just because you're here.!!! | Please do not for-

Get/ that our lips have met/ and I've held you tight,/ dear./ //Was it dreams a Go/ my heart felt this glow, or only just to- night,/ dear?! |||

Non dimenticar, al- though you travel far, my dar-ling./ //It's my heart you Own,/ so I'll wait a- lone,/ Non dimenti- car.!!! |||

# It-14

## O Sole Mio (It's Now Or Never)

**A**  $\text{♩} = 112$

**B**

**To A**

**Routine: A B A each X**

**A: (When I first) Saw you, // /with your smile so  
tender, // |my heart was  
Captured // /my soul sur- rendered. // |I've spent a  
Lifetime // /waiting for the right time. // |Now that you're  
Near the time is here // at last. // |Just like a**

**Willow, // /we would cry an ocean, // |if we lost  
True love // /and sweet de- votion. // |Your lips ex-  
Cite me. // /Let your arms in- vite me, // |For who knows  
When we'll meet a- gain // this way. // |It's now or**

**Never, // /come hold me tight. // |Kiss me my  
Darlin', // /be mine to- night. // ||To-  
Morrow // /will be too late // |It's now or  
Never, // /my love won't wait. // |||**



# Oh Marie

It-15

Louis Prima version: originally 6/8. Melody approximate.

Hot shuffle

$\text{♩} = 172$   $\text{♩} = 184$

The musical score is written in 4/4 time with a 'Hot shuffle' feel. It consists of nine staves of music. The chords and other markings are as follows:

- Staff 1: Chord C
- Staff 2: Chords C<sup>6</sup> and G<sup>9</sup>
- Staff 3: Chord G<sup>7</sup>
- Staff 4: Chords G<sup>7</sup> and C, with a triplet of eighth notes.
- Staff 5: Chord C
- Staff 6: Chords A<sup>7</sup> and Dm, with a triplet of eighth notes.
- Staff 7: Chords Dm, Fm, C, and Cdim
- Staff 8: Chords C, G<sup>7</sup>, and C

(Oh Ma-) Rie,/// //oh Ma- rie/// ///there  
is/ no one but you,/ dear, for me./// ///|  
My/// heart's// re- peat-ing// /each word  
You can hear in it's beat-ing.// //Oh Ma-

-----  
Rie,/// //oh Ma- rie/// ///fairest  
Flow-/er in all/ Ital- y./// ///|  
/// //beg of thee///, //hear my  
Plea,/// //Oh Ma- Rie./// ///|

# It-16

## Return To Me (Ritorna-a Me)

Dean Martin hit  
c. Carmen Lombardo,  
1957

Light 4/4; good as slow rhumba

108

F Gm7 C7

C7 Gm7 C7 F

F Gm7 C7

C7 Gm7 C7 F B $\flat$  F F7

B $\flat$  C7 F

E7 C7

F Gm7 C7

C7 Gm7 C7 F B $\flat$  F

(Return to) Me/// /Oh my dear I'm so lone-ly// ///Hurry  
Back, hurry back, oh my love hurry back I am yours./// /Return to  
Me./// /For my heart wants you only/// ///Hurry  
Home, hurry home, won't you please hurry home to my heart./// //|My

Darling, // /if I hurt you I'm sorry/// ///for-  
Give me/// /and please say you are mine!/// /Return to

Me/// /please come back, bella mia.// ///Hurry  
Back hurry home to my arms, to my lips, and my heart./// /|||

# Santa Lucia

It-17

Important Swedish  
Christmas tune

*Moderate Waltz*

♩ = 100

The musical score for "Santa Lucia" is presented in a single system with eight staves. The first staff is the melody line, and the subsequent seven staves are a chord line. The key signature is B-flat major (two flats), and the time signature is 3/4. The tempo is marked "Moderate Waltz" with a quarter note equal to 100 beats per minute. The melody consists of eighth and quarter notes, with some slurs and ties. The chord line provides accompaniment with chords Bb, Cm, and F7. The piece concludes with a double bar line.

Chord progression: B $\flat$ , Cm, F7, Cm, B $\flat$ , B $\flat$ , Cm, F7, B $\flat$ , B $\flat$ , Cm, F7, B $\flat$ , B $\flat$ , Cm, F7, B $\flat$ , B $\flat$ , Cm, F7, B $\flat$ .

# It-18

## Tarantella

Traditional WEDDING dance. You have to play it if there are older adults present

♩ = 189 ♩ = 195

The musical score is written in treble clef with a 6/8 time signature. It consists of four systems, each with a lettered section (A, B, C, D) and a key signature of one flat (B-flat).

- System A:** Starts with a boxed 'A'. Chords: Am, Dm, Am. Includes a repeat sign.
- System B:** Starts with a boxed 'B'. Chords: E7, Am, Dm, E7, 1. Am, 2. Am. Includes a repeat sign.
- System C:** Starts with a boxed 'C'. Chords: Am, E9, Am, E9, Am, E7, Am, Am. Includes a repeat sign.
- System D:** Starts with a boxed 'D'. Chords: C, G7, C, C, G7, 1. C, 2. C. Includes a repeat sign.

**To the TOP till they (you) drop!!**

**End on A. Audience may really get into it and keep going. When they're obviously slowing down, increase tempo a bit at each strain, get frenzied on final A. If mostly older folks, don't let it go on indefinitely...**

# That's Amore

It-19

Fast Waltz ♩ = 184

Dean Martin hit, 1953  
c. Harry. Warren

The musical score is written in treble clef with a 3/4 time signature. It consists of four systems, each with a lettered section (A, B, C, D) and two staves of music. The first staff of each system contains the melody, and the second staff contains the accompaniment. Chords are indicated below the notes. Ornaments (flourishes) are placed above certain notes in the melody. Measure numbers 12 and 16 are marked at the end of the first and second systems, respectively.

**System A:** Chords: B $\flat$ , B $\flat$ , F7, Fdim, Cm, F7. Ornaments: 3, 7.

**System B:** Chords: B $\flat$ , F7, Fdim, F7, B $\flat$ dim. Ornaments: 3.

**System C:** Chords: B $\flat$ , B $\flat$ 6, B $\flat$ maj7, B $\flat$ dim, F7, Cm7, F7, D7, C, Ddim, D7, G7. Ornaments: 3, 7.

**System D:** Chords: Cm, B $\flat$ dim, B $\flat$ , B $\flat$ dim. Ornaments: 4.

Volare (Nel Blu Dipinto Di Blu)

Domenico Modugno,  
Dean Martin, 1958

**Chorus** Solid 4/4 ♩ = 142

Chorus musical notation (measures 1-12):

Measures 1-2: G7(b9) Cm7

Measures 3-4: G7(b9) Cm7

Measures 5-6: F7 4 Bb

Measures 7-8: F7 3 Gm

Measures 9-10: Cm7 F9 3 Bb

Measures 11-12: Cm7 F9 3 Bb

Measures 13-14: Gm

Measures 15-16: Gm7 3 Gm6 3

Measures 17-18: Dm 3 A+ 3

Measures 19-20: Dm7

Measures 21-22: D7 3 Cm 3

Measures 23-24: D7 3 G

Measures 25-26: Eb Gm

Measures 27-28: Ebm 3 Bb+ 3

Measures 29-30: Ebm 3 Ab7 3

Measures 31-32: Db F7 G7(b9)

Measures 33-34: Cm7 G7(b9) Cm7

Measures 35-36: F7 4 Bb F7 3 Gm

Measures 37-38: Cm7 F9 3 Bb

Measures 39-40: Cm7 F9 3 Bb

Verse musical notation (measures 41-48):

Measures 41-42: Bb 3 Bdim 3

Measures 43-44: Cm Cm7 F7(b9) F7

Measures 45-46: Cm7 3 F7 3 Bb

Measures 47-48: Bb 3 Bbdim 3 Cm

Measures 49-50: C7 3 Cm7 3 C7 3 Cm7

# Bar Mitzvah Song (A Gift For Today)

J-1

♩ = 114

The musical score consists of ten staves of music in 3/4 time, with a tempo of 114 beats per minute. The key signature has one flat (Bb). The chords and melodic lines are as follows:

- Staff 1: Chords: Dm, A+, Dm7, Dm6. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 2: Chords: Bb, Dm, Gm6, Dm. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 3: Chords: Gm6, A7, Dm. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 4: Chords: E7, A7, Dm. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 5: Chords: Gm9, C7, Fmaj7, F6. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 6: Chords: Gm7, C7, F, A7. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 7: Chords: Dm, A+, Dm7, Dm6. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 8: Chords: Bb, Dm, C7, F. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 9: Chords: A+, A7, D9. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.
- Staff 10: Chords: A+, A7, Dm. Melody: Quarter notes G4, A4, Bb4, quarter notes C5, Bb4, A4, quarter notes G4, F4, E4.

# J-2

## Bashana Haba-a

Lively 2-beat Circle dance

♩ = 246

The musical score consists of eight staves of music in 4/4 time, with a tempo of 246 beats per minute. The key signature has three flats (B-flat, E-flat, A-flat). The notes are primarily quarter and eighth notes, with some half notes and rests. Chord symbols are placed above the staves: Fm, D♭, E♭, A♭, B♭m, C7, Fm, F7, E♭7, and A♭. The melody is simple and rhythmic, typical of a circle dance.

(Basha-) Na/ haba- a// ne- shev al hamir- peset v'nis-  
Por/ tsipo- rim/ nod'- dot/// //y'la-  
Dim/ bachuf- shall/ y' sachaku to- feset ben ha-  
Bayit u- ven/ ha-sa- dot/// //od tir-

-----  
E/ od tir- e/ kama tov/ yi/ ye/ basha-  
Na/ basha- na/ ha-ba- a/// //od tir-  
E/ od tir- e/ kama tov/ yi/ ye/ basha-  
Na/ basha- na/ haba a./// //|||



# Bei Mir Bist Du Schoen

# J-3

♩ = 192  
Hard 2-beat or Hora ♩ = 216

Goodman Q., Andrews  
Sisterws, 1937

## Chorus

Musical score for the Chorus of 'Bei Mir Bist Du Schoen'. The score is written in 4/4 time and consists of 10 staves of music. The key signature has one sharp (F#). The melody is primarily composed of eighth and quarter notes, often beamed in pairs. Chord changes are indicated above the staff lines. The sequence of chords is: Am, F7, E7, Am, F7, E7, Am, F7, Dm, Am, Dm, E7, Edim, E7, Am, Am, F7, E7, Am.

## Verse

Musical score for the Verse of 'Bei Mir Bist Du Schoen'. The score is written in 4/4 time and consists of 3 staves of music. The key signature has one sharp (F#). The melody is primarily composed of eighth and quarter notes. Chord changes are indicated above the staff lines. The sequence of chords is: Am, Dm, E7, Am, Dm, E7, 4 Am, Dm, B7. The first two staves end with a double bar line and repeat sign. The third staff shows two endings: 1. E7 and 2. E7.

*Tpt solo might be Ziggy Elman style. DRUM might do hora style on Bridge.*

# J-4

## Dodi Li

Slow, lilting Circle dance ♩ = 112

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four sections, each with two staves: a treble clef staff for the melody and a bass clef staff for guitar chords. Section A (measures 1-8) has chords: Dm, Gm, Dm, Dm, Gm, Dm, Dm, Gm, Dm. Section B (measures 9-16) has chords: Dm, Gm, Dm, Dm, Gm, Dm, Gm, C. Section C (measures 17-24) has chords: Dm, C, Dm, G7, G, A, Dm, C, Dm, G7, G, A. Section D (measures 25-32) has chords: Dm, C, Dm, Dm, A7, Dm, C, Dm, Dm, (A7).

**ROUTINE: A B A C A D A Repeat**

**Chorus:** Dodi li/ va-ani lo ha-roe/ ba-shoshanim/  
Dodi li/ va-ani lo ha-roe/ ba-shoshanim/

Mi zot ola min ha-midbar mi zot o- la.//  
M' kuteret mor mor ul'vona mor ul'vo- na.// (Chorus)

Li-bavtini ahoti kala li bavitni ka- la.//  
Li-bavtini ahoti kala li bavitni ka- la.// (Chorus)

Uri/ tzafon/ uvoi te- man.///  
Uri/ tzafon/ uvoi te- man./// (Chorus)

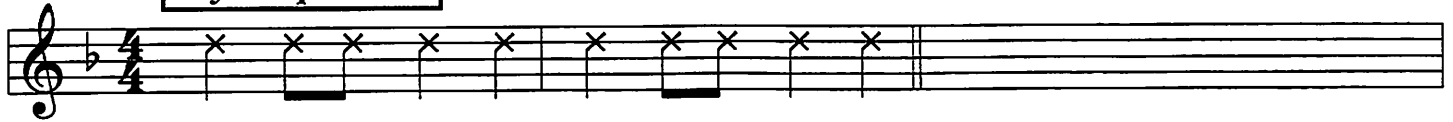
# Erev Ba

J-5

*Slow, stately, circle dance*

♩ = 104

**Rhythm pattern**



***Before the party starts thinning (deally the last tune) gather the guests into circle, dim the lights, put a candle in the middle of the circle, play tune.***

Shuv ha-ederno- her/// bimvoot hak- far///  
V'ole ha-a- vak/// mishvile a- far///  
v'harchek od tzemed inbalim/ m'lave er  
meshech hatzlalim/ e-/rev/ ba erev ba./// ///

# J-6

## Erev Shel Shoshanim

Slow Circle Dance ♩ = 122

**A**

**B**

Erev shel shosha- nim//ne- tze na el habus- tan///  
Mor b'-sa-mim u- l'-vo-na/ l'-rag-/lesh mif- tam.///  
Erev shel shosha- nim//ne- tze na el habus- tan///  
Mor b'-sa-mim u- l'-vo-na/ l'-rag-/lesh mif- tam.///

-----  
Lai-la yored l'- at//v'- ruach so shan nosh- va.///  
Ha-va el-hash lach shir ba-lat/ zemer shel aha- va.///  
Lai-la yored l'- at//v'- ruach so shan nosh- va.///  
Ha-va el-hash lach shir ba-lat/ zemer shel aha- va.///

# Fiddler On the Roof

J-7

Paso Doble: ♩ = 256

Not Fast

♩ = 198

The musical score is written in 4/4 time. The melody line is in treble clef and features a series of eighth and quarter notes. The guitar accompaniment line is in treble clef and features a series of chords: C, D♭, E♭, D♭, C, D♭, E♭, D♭, C, D♭, E♭, D♭, C, D♭, E♭, D♭, C, D♭, E♭, D♭, C. The score is divided into two systems of four staves each. The first system starts with a treble clef and a 4/4 time signature. The second system starts with a treble clef and a 4/4 time signature. The score ends with a double bar line and repeat dots.

**Verse 1.** (A-) Way above my head// see the strangest sight.//  
Fiddler on the roof, // who's up there day and night. / He  
Fiddles when it rains. // He fiddles when it snows. // I've  
Never seen him rest, // yet on and on he goes. //|  
**2.** (An) Unexpected breeze // could blow him to the ground. // Yet  
After ev'ry storm, // see he's still a- round, /| what-  
Ever each day brings // this odd outlandish man; // he  
Plays his simple tune, // as sweetly as he can. //|  
**Chorus: 1.** What does it mean this fiddler on the roof who  
fiddles ev'ry night and fiddles ev'ry noon?  
Why should he pick so curious a place to play his little fiddlers' tune? //|  
**(A)** Fiddler on the roof. // a most unlikely sight. //|  
might not mean a thing, // but then again it might! //|

# J-8

## Hatikvah

Israeli national anthem

Slowly

Chord symbols: Dm, Gm, Dm, E7, A7, Dm, Bb, F, Gdim, Gm, Dm, Gm, Dm, E7, A7, Dm, Bb, Gm, C, F, Bb, Gm, C, F, A7, Dm, C, F, Gm, Dm, E7, A7, Dm.

Kol/ od ba- le-/vav/ p'-/ni-/ ma///  
Ne-/fesh Y'- hu-/ di/ ho-/mi/ ya.//ul'  
F-ate/ miz-/rach/ ka-/di-/ ma///  
A-/yin l'- tzi-/yon/ tzo-/fi-/ ya.///

-----  
Od/ lo/ av-/da/ tikvate-/ nu///  
Ha-/tik-/ va/ bat/ sh'not al pa-/ yim.///  
Li-/yot am hof-/she/ b'-/ar-/ tze//nu  
E-/retz/ Tzi-/yon vi- rushala-/ yim.///  
Li-/yot am hof-/shi/ b'-/ ar-/ tzei//nu  
E-/retz/ Tzi-/yon vi- rushala-/ yim.///

# Hava Nagila

J-9

Hora. Start slowly ♩ = 168  
♩ = 196 Chairs: ♩ = 226 out: ♩ = 252

**A** D

Gm D Cm D

**B** D Cm

Cm D Cm D

**C** Gm

Gm

D Last X to A ⊕

D D7 Gm

**Ending** D D7 Gm

**START SLOWLY, WATCH the DANCERS. 1. let them get into the circle, then work up fairly quickly to a moderate tempo--Do NOT exceed the SAFE tempo for the: 2. CHAIRS --they put the COUPLE, on chairs, lift them up, dance around with them; may also do the PARENTS. When the chairs are down, gradually increase the tempo. 3. When people start leaving the circle, increase the tempo quickly to frantic, play C w/CODA , go out.**

# J-10

## Kritzel Dance (Die Mazinka)

Wedding dance

*Start slow, increase tempo*

♩ = 138

The musical score consists of four staves of music in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as ♩ = 138. The first staff begins with a Dm chord. The second staff contains Gm, A7, Dm, and Gm chords. The third staff contains A7 and Dm chords. The fourth staff contains A7 and Dm chords. The piece concludes with a double bar line and repeat dots.

***Start SLOWLY, up tempo gradually.  
Segue up the scale by half-steps***



# Lech Lamidbar

J-11

Circle dance: fast 2-beat

Musical score for 'Lech Lamidbar' in 4/4 time, tempo 138. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a tempo marking of quarter note = 138. The music is written in a simple, rhythmic style suitable for a circle dance. The chords are indicated above the notes. The first staff contains the following chords: Dm, C7, F, Gm, A7, Dm. The second staff contains: Dm, C7, F, Gm, Am, A7. The third staff contains: Dm, A7, Dm, A7, Dm. The fourth staff contains: Dm, A7, Dm, A7, Dm. The fifth staff contains: F, C7, F, Dm, Gm, A7. The sixth staff contains: Dm, A7, Dm, A7, Dm. The piece concludes with a double bar line.

Lech lech lamidbar ha-drachim yovilu  
layil terem ba lech achi el ha-midbar  
Shuv shuv nachazor ha-kotzrim yariu  
shemesh gdola shel or Od tizrach ealenu  
Lamidbar/ erez lo mayim ho at admati shavnu elayich erez m'-lucha  
-----  
Ruach vaza-am ha- lochamim chazru ho chasa-ar el lamidbar/  
Eretz lo mayim ho ar admati shavnu elayich. |||

# J-12

## Mayim, Mayim

♩ = 264

Fast 2-beat Circle dance

♩ = 225

**A** Dm F A7

Dm B $\flat$  F Am Dm

**B** Dm B $\flat$  Dm

B $\flat$  C $^7$  F

C

**C** Am Gm F Gm F C

Am Gm F Gm Dm A $^7$  Dm

**A.** (U-) sh'av-tem mayim b'sason/ mi-mai-ne ha- y'shu-a u-  
Sh'av-tem mayim b'sason/ mi-mai-ne ha- y'shu-a./

**B.** Mayim mayim mayim mayim |ho mayim b'sason./  
Mayim mayim mayim mayim |ho mayim b'sason./  
Hey/ hey/ hey/ hey/

**C.** Mayim mayim mayim mayim mayim mayim b'sason./  
Mayim mayim mayim mayim mayim mayim b'sason. |

# Misirlou

J-13

Greek / Jewish Circle Dance

♩ = 116

Greek Rhythm

HORA Rhythm

Rhythm notation for the Greek and HORA rhythms. The Greek rhythm is shown as a sequence of notes and rests on a staff. The HORA rhythm is shown as a sequence of notes and rests on a staff.

Musical staff with notes and a D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is D major.

Musical staff with notes and a D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is D major.

Musical staff with notes, Cm chord, and D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Cm minor.

Musical staff with notes, Cm chord, and D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Cm minor.

Musical staff with notes, Gm chord, and F chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Gm minor.

Musical staff with notes, Eb chord, Eb7 chord, and D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Eb major.

Musical staff with notes, D chord, and D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is D major.

Musical staff with notes, D chord, and Gm chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is D major.

Musical staff with notes, Gm chord, and F chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Gm minor.

Musical staff with notes, Eb chord, Eb7 chord, and D chord. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The chord is Eb major.

# J-14

## My Yiddische Momma

4/4 Doleful ballad

c. Yellen, Pollack

The musical score is written for a single melodic line in 4/4 time, with a tempo of 112. The key signature has two flats (B-flat and E-flat). The score consists of ten staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The chords used include Gm, Cm, D7, E♭7, F9, D, A7, G7, and Adim. The melody is characterized by a slow, mournful feel, typical of a ballad.

(My Yiddishe) Mom-/me,/ I need her more than ever  
now./// /My Yiddishe

Mom-/me,/ I'd love to kiss that wrinkled brow./// // long to  
Hold her hands once more as in days gone by/// /and ask her  
To forgive me for things I did to make her cry./// //How few were her

-----  
Pleas-/ures,/ she didn't care for fashion's styles./// //Her jewels and  
Treas-/ures/ she found them in her baby's smiles./// //Oh I

-----  
Know that I owe what I am today to that  
dear little lady so old and gray to that  
Wonderful Yiddishe mom-/me/ |of// mine.//|

# Never On Sunday

J-15

Cha Cha ♩ = 116

Jewish / Greek Circle dance ♩ = 122

1961 movie theme

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of two main sections, A and B, and an ending. Section A is marked with a box 'A' and contains four staves of music. Section B is marked with a box 'B' and contains four staves of music. The ending is marked 'Ending' and consists of two staves. Chord symbols are placed above the notes: E-flat, B-flat7, Fm, and E-flat. The score includes various musical notations such as eighth notes, quarter notes, and rests.

**ROUTINE: A B A ad busto-da-chopseum.**

# J-16

# Ose Shalom

Circle dance

♩ = 260  
♩ = 286

**A**

Section A consists of four staves of music in 4/4 time, key of D minor. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols are: Dm (above staff 1), D7 (above staff 1), Gm (above staff 2), F (above staff 2), Gm (above staff 3), Dm (above staff 3), A7 (above staff 4), and Dm (above staff 4).

**B**

Section B consists of four staves of music in 4/4 time, key of D minor. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols are: D7 (above staff 1), Gm (above staff 1), C7 (above staff 1), F (above staff 1), Dm (above staff 2), A7 (above staff 2), D7 (above staff 3), Gm (above staff 3), C7 (above staff 3), F (above staff 3), Dm (above staff 4), A7 (above staff 4), and Dm (above staff 4).

**C**

Section C consists of four staves of music in 4/4 time, key of D minor. The notes are: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Chord symbols are: Dm (above staff 1), Am (above staff 1), Dm (above staff 2), E7 (above staff 2), Am (above staff 2), Dm (above staff 3), Am (above staff 3), Dm (above staff 4), E7 (above staff 4), and Am (above staff 4).

**ROUTINE: A B C repeat...**

# Shibolet Basade

J-17

Hora 2-beat Circle dance

♩ = 268

Dm Gm Dm Gm

Dm C Dm

Dm Gm Dm Gm

Dm C Dm

F

Dm

Gm B $\flat$  Gm C

Dm

Shibo-/let basade/ kor'- a/ ba- ru-/ach/  
Meo/-mes garinim ki rav./// |||  
Uv'-/mer- shav ha-rim/ yom k'var/ ya fu-/ach/  
Ha-she-/mesh ketem v'za- hav./// |||

-----  
Uru/ hoy u-/ru/ shu-/ru/ b'ne kfarim ka-  
Ma hen/ bash- la/ k'var/ al pne/ hakarim/  
Kitz'ru/ shil- chumagal/ |et/ ro- sheet/ ha-ka-  
Tzir./// ||| ||| ||| |||

# J-18

## Shalom Alaichem

Fast Circle dance

♩ = 270

Chords: Em, B7, Em, Am, E7, Am, B7, Em, C6, Em, B7, C6, B7, Em, B7, Em, Am, E7, Am, B7, Em, C6, Em, B7, Em.

(Hevenu) Sho-/// lom// a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/lom/ sho-/lom/ sholom alai- chem. Hevenu

-----  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/// lom//a- laichem.// /hevenu  
Sho-/lom/ sho-/lom/ sholom alai- chem.



# Siman Tov and Mazal Tov

J-19

Fast Recessional

The musical score is written for a single melodic line in 4/4 time, with a tempo of 164 beats per minute. The key signature is three flats (B-flat major or D-flat minor). The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of three flats, and a tempo marking of 164. The first chord is Fm. The second staff contains the following chords: Bbm, Fm, Bbm, Eb7, Abm, and C7. The third staff begins with Fm. The fourth staff contains: Bbm, Fm, Bbm, Fm, and Eb7. The fifth staff contains: Ab, Eb7, Ab, Bbm, and Ab. The sixth staff contains: Ab, Eb7, Ab, Bbm, and Ab. The seventh staff contains: Fm, Bbm, Fm, Bbm, and Fm. The eighth staff contains: Fm, Bbm, Fm, Bbm, and Fm. The score concludes with a double bar line.

Siman tov u-mazal tov u- mazal tov v'-siman tov  
Siman tov u-mazal tov u- mazal tov v'-siman tov  
Siman tov u-mazal tov u- mazal tov v'-siman tov  
Y'-he la- nu.//  
(Repeat)

-----  
Y'-he lanu y'- he la-nu/ u-l'-chol Yisra- el.//  
Y'-he lanu y'- he la-nu/ u-l'-chol Yisra- el.//  
(Repeat)

# J-20

## Sunrise, Sunset

Popular father-daughter dance

From "Fiddler on the roof", 1964

**Verse** ♩ = 116

**Chorus**

1.

2.

# To Life (Le-Chaim)

J-21

Fast  
Circle dance

♩ = 270

**A** E<sup>b</sup>dim D<sup>7</sup> G<sup>7</sup> Cm

C<sup>7</sup> Fm

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

B<sup>b</sup>m<sup>7</sup> G<sup>7</sup> 14 2. C C<sup>7</sup>

**B** Fm B<sup>b</sup>7 E<sup>b</sup> Fm

G<sup>7</sup> Cm C<sup>7</sup>

Fm B<sup>b</sup>7 E<sup>b</sup> Fm

G<sup>7</sup> Cm **Last X to Ending**

**Ending** E<sup>b</sup>dim D<sup>7</sup> G<sup>7</sup> Cm C<sup>7</sup>

Fm B<sup>b</sup>7 E<sup>b</sup>

A<sup>b</sup> D<sup>b</sup> B<sup>b</sup>m<sup>7</sup> G<sup>7</sup>

G<sup>7</sup> Cm

**ROUTINE: A B; can use B as INTRO. LAST X, A B ENDING**

# J-22

## Tzena, Tzena, Tzena

Hora

1950 pop hit

♩ = 258

**A** E $\flat$  A $\flat$  B $\flat$ 7 E $\flat$  E $\flat$  A $\flat$  B $\flat$ 7 E $\flat$

**B** E $\flat$  A $\flat$  B $\flat$ 7 E $\flat$  Fm $^7$  B $\flat$ 7 E $\flat$  A $\flat$  B $\flat$ 7 E $\flat$  A $\flat$  B $\flat$ 7

**C** E $\flat$  E $\flat$ + A $\flat$  B $\flat$ 7 Gm B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  B $\flat$ 7 Gm B $\flat$ 7 E $\flat$

# Wedding Samba

J-23

♩ = 242

**A**

Musical notation for section A, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: G, G7, G, Bm, D7, G, G7, G.

**B**

Musical notation for section B, measures 9-16. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: C, G, Bm, D7, G, D7, G, G7, C, G, Bm, D7, A7, D7, G.

**Back to A**

**A B A each X**

# J-24

## Yerushalayim Shel Zahav

### (Jerusalem The Gold)

Slow Waltz

♩ = 98

C7 Fm C7

C7 Fm Cm Gm Cm

C7 Fm C7

C7 Fm Cm Gm Cm

Fm Cm A $\flat$  E $\flat$

Cm Gm Cm G7 Cm

Fm Cm A $\flat$  E $\flat$

Cm Gm Cm G7 Cm

Coda Gm Fm G7 Cm

(A-) Vir ha-rim tsalul ka- ya-yin v'- reach o-ra- nim./ Ni-  
Sa b'ruach ha-ar- bayim im kol pa- a-/mo- nim/ uv-  
Tardemat ilan va- even sh'vu- ha-bachalo- ma/ ha-  
Ir asher badad yo- she-vet u-b'-li- ba/ cho- ma Y'-rusha-  
Layim shel za- hav v'-shel n'- choshet v'-shel or halo l'-  
Chol/ shi- \* rayich a- ni/ ki nor./

\*Last time: rayich a- ni/ ki- nor// //ki- nor.//

# Zamar Noded

J-25

*Bright, moderate*  
Circle Dance

♩ = 236

The musical score consists of ten staves of music in 4/4 time, with a tempo of 236 beats per minute. The key signature has one flat (B-flat). The chords used are F, C7, D7, and Gm. The score includes first and second endings. The first ending is marked '1. F' and the second ending is marked '2. F'. The music features a mix of eighth and quarter notes, with some measures containing rests.

Chords: F, C7, D7, Gm

Endings: 1. F, 2. F

# J-26

# Der Stiler Bulgar

Became "And the angels sing", Benny Goodman/Ziggy Elman classic.

♩ = 120

**A** C G7 C G7 C G7 C 1. G7 2. C

**B** C7 C7 Cm C G7 C 1. C 2. C E7

**C** Am Dm Am E7 1. Am 2. Am G7

To A



# America the Beautiful

P-1

Musical notation for the first part of 'America the Beautiful'. It consists of four staves of music in 4/4 time, with a tempo marking of ♩ = 100. The key signature is C major. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, G4, F4, E4, D4, C4. The chords are: C, G7, C, G+, C, G7, D7, G7, C, C7. The piece ends with a double bar line and a 3/4 time signature change.

(Oh) Beautiful for spacious skies, for amber waves of grain, // for  
Purple mountain majesties, a-bove the fruited plain. // A-  
Merica, A-merica, God shed his grace on thee, // And  
Crown thy good with brotherhood from sea to shining sea. //

## America (My country 'tis of thee)

Musical notation for 'America (My country 'tis of thee)'. It consists of four staves of music in 3/4 time, with a tempo marking of ♩ = 100. The key signature is F major. The notes are: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3. The chords are: F, C, F, Dm, Gm, F, Dm, Gm, C7, F, F, C7, F, Bb, F, Bb, F.

My country, 'tis of thee, sweet land of liberty  
Of thee I sing. //  
Land where my fathers died, land of the Pilgrim's pride.  
From ev'ry mountain side, let freedom ring. //

# P-2

## Auld Lang Syne

To jazz it up, double value of notes, play at ♩ = 212

4/4  
♩ = 104

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as ♩ = 104. The melody is written with eighth notes, many of which are beamed together in pairs, indicating a 'double value' or 'jazzed up' feel. Chords are indicated above the staff: F, C7, F, F7, Bb. The second staff continues the melody with chords F, C7, A, Dm, Gm, C7, F. The third staff has chords F, C7, F, Bb. The fourth staff has chords F, C7, A, Dm, Gm, C7, F. The piece concludes with a final double bar line.

(Should) Auld acquaintance be forgot, and  
never brought to mind?// Should  
Auld acquaintance be forgot, and days of Auld Lang Syne?// For  
-----  
Auld/ Lang/ Syne/ my dear, for Auld/ lang/ syne,// We'll  
Take a cup of kindness yet, for Auld/ Lang/ Syne.//

*After crowd is through singing, To keep things going while folks are up and at it, go into a jazzy version of ALS, then "When the Saints Go Marching In"; if they get into a line, then set up a conga beat, segue into a Conga (eg. "Hindustan"), then "New second line". Before they sit down, do a nostalgic slow tune like "Some enchanted evening" or "As time goes by".*

*Weddings, Reunions, etc., anytime many guests know each other, the second it looks like the party's about done, have them gather in front of the band (hand-in-hand) and sing it. "It's not New Year's Eve, but a new year is coming up..."*

# Easter Parade

P-3

Square 2-beat

c. Berlin, 1933

Musical score for 'Easter Parade' in 4/4 time, 126 bpm. The score consists of ten staves of music. The key signature has two flats (Bb and Eb). The tempo is marked 'Square 2-beat' and '126'. The score includes various chords and melodic lines. The chords are: Bb, F7, Bb, Eb, Bbdim, Bb, F7, Bb, C7, Cm7, F7, Bb, F7, Bb, Eb, Bbdim, Bb, F7, Bb, C9, F7, Bb, Bb9, Eb6, Gm7, C7, F, Eb, Dm, F7, Bb, F7, Bb, Eb, Bbdim, Bb, F7, Bb, C9, F7, Bb.

In your Easter bonnet,/ with all the frills up- on it,/ you'll  
Be the grandest lady in the East/ pa- rade.///  
I'll be all in clover/ and when they look you over/ I'll  
Be the proudest fellow in the Easter/ pa- rade.//On the

-----  
Avenue// |||Fifth Avenue,|| |||the pho-  
Tographers/ will snap us,/ and  
you'll find that you're in the rotogravure. Oh

-----  
I could write a sonnet/ a- bout your Easter bonnet, and  
Of the girl I'm taking to the Easter/ pa- rade.//|

# P-4

# God Bless America

*Not dirge slow. With due reverent patriotic spirit*

c. Berlin, 1938

♩ = 202

The musical score is written in F major (one flat) and 4/4 time. It consists of ten staves of music. The tempo is marked as ♩ = 202. The key signature has one flat (Bb). The chords used throughout the piece are: F, Fdim, C7, C7, F, F7, Bb, Gm7(b5), F, Dm7, G9, C7, F, C7, F, Ab, Cm, F7, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F7, Ab, Cm, F7, Bb, F, C7, F, A7, Dm, Gm7, F, C7, F.

# Hail To the Chief

P-5

*Square, very stately!* ♩ = 98

♩ = 114

C F C G<sup>7</sup> C D G

C F Em G<sup>7</sup> C C F C Dm<sup>7</sup> G<sup>7</sup> C

Am Dm G<sup>7</sup> C F Dm<sup>7</sup> G<sup>7</sup>

F Dm C E<sup>7</sup> F C Dm G<sup>7</sup> C

*The President's tune. Mostly you'll use it at convention receptions to introduce the CEO, or a President's look-alike. Usually you'll only get to play up to 8 bars, often less, but the look-alike might take a long route among the tables. For the real President, play at 98.*

# P-6

# Happy Days Are Here Again

Democratic Party theme song

c. 1929

Happy 20s 2-beat.

♩ = 230

Chords: C, G+, C, Cdim, G7, C, C7, F, Fm, C, G7, A7, E, Cm, G, D7, G7, C, G+, C, Cdim, C, G+, C, Cdim, G7, C, C7, F, Fm, C

Hap-py days /are// here|again, /The// \* Skies| above /are// clear| again, /Let/ us  
 Sing| a song /of// cheer| again /hap-py \* Days/ are/ here/ a-| gain./// /|||  
 Al-| togeth- /er// shout| it now /there's// \* no|one who /can// doubt| it now /So/  
 let's  
 Tell| the world /a-// bout| it now /hap-py \* days/ are/ here/ a-| gain./// /|Your/  
 -----  
 Cares/ and/ troubles/ are gone./// //There'll be/ no/ more from/ now on./// /|||  
 -----  
 Hap-py days /are// here|again, /The// \* Skies| above /are// clear| again, /Let/ us  
 Sing| a song /of// cheer| again /hap-py \* Days/ are/ here/ a-| gain./// /|||

# Hindustan

P-7

Fast 2-beat; can be played as  
Samba or Conga

1917

Tempo: ♩ = 230

Chords: B♭, F+, B♭, B♭, Fdim, F7, F7, F7, F+, B♭, F7, B♭, F+, B♭, B♭7, E♭, C9, E♭m, C7, F7, B♭

The musical score consists of eight staves of music in 4/4 time, with a tempo of 230. The key signature has two flats (B♭ and E♭). The melody is written in treble clef. The chords are indicated above the staff. The piece is described as a fast 2-beat, suitable for Samba or Conga.

**A Dixieland standard that has one of the "universal" Latin chord patterns. It's a good Conga or Samba, just play it with a syncopated Latin horn style; actual melody is incidental.**

# P-8

## Military - Army (Caissons Go Rolling Along)

2-beat march

♩ = 204

Military Service medley in this order:  
ARMY, MARINES, AIR FORCE, COAST GUARD, NAVY.

The musical score is written for a 2-beat march in 4/4 time, with a tempo of 204 beats per minute. It consists of eight staves of music. The key signature is C major. The score includes various chords such as C, G7, F, Am, D7, E7, and Gdim. The melody is simple and rhythmic, typical of a march. There are several slurs and ties throughout the piece, indicating phrasing and continuity. The piece ends with a final cadence on a C chord.

(Over) Hill,/over dale/ as we hit the dusty trail/ and the  
Caissons/ go rolling/ a- long./// //In and  
Out,/ hear them shout/ "counter march and right a- bout!"/ and the  
Caissons/ go rolling/ a- long./// //Then it's

-----  
Hi!/ Hi!/ Hee!/ in the field artiller- y,///  
Shout out/ your numbers loud and strong./// //For where

-----  
E're/ you/ go,/// you will always know/ that the  
Caissons/ go rolling/ a- long./// ///



# Military - Marines (From the Halls Of Montezuma)

P-9

*Strong, square 2-beat*

$\text{♩} = 220$

(From the) Halls/ of/ Mon-/te-/ zu-/// ma/ to the  
 Shores/ of/ Tripo-/// li./// //We/  
 Fight/ our/ coun-/try's/ bat-/// tles// on the  
 Land/ as/ on/ the/ sea./// //First to  
 -----  
 Fight/ for/ right/ and/ free-/// dom,/ and to  
 Keep/ our/ honor// clean./// //We are  
 -----  
 Proud/ to/ claim/ the/ ti-/// tle/ of U-  
 Ni-/ted/ States Ma-// rines./// //|

# P-10

## Military - Air Force (Wild Blue Yonder)

♩ = 174

The musical score consists of ten staves of music in 6/8 time, with a tempo marking of 174. The key signature has two flats (Bb and Eb). The chords are: Bb, F7, Bb, F7, Bbdim, Bb, Eb, Bb, Bdim, Cm7, F7, Bb, F7, Bb, Eb, Bbdim, Bb, C7, F7, Gm, Fdim, F7, Bb, F7, Bb, Cm, Bbdim, Bb, Eb, D7, Bb7, Eb, G7, Cm, Bbdim, Bb, Gm7, C7, F7, Bb, Eb, Bb.

Off we go/ /into the wild blue yonder  
Climbing high/ /into the sun.// ///  
Here they come, /seeming to meet our thunder,  
At 'em boys, /give 'er the gun.// ///

-----  
Down we dive, /spouting our flame from under,  
Off on one, /helluva ourse.// /We  
Live/ in fame or go down/ in flamell  
Nothing'll stop the U.S. Air Force.// ///

# Military--Coast Guard (Semper Paratus)

P-11

$\text{♩} = 120$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The notes are: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. The third staff continues with notes: Bb3, A3, G3, F3, E3, D3, C3, Bb2. The fourth staff continues with notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1. The fifth staff continues with notes: Bb1, A1, G1, F1, E1, D1, C1, Bb0. The sixth staff continues with notes: Bb0, A0, G0, F0, E0, D0, C0, Bb-1. The seventh staff continues with notes: Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2. The eighth staff continues with notes: Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3. The score includes various chords and accidentals throughout.

So/ here's the Coast guard marching song,/// //we/  
Sing// on land/ or/ sea.// //Through/  
Surf// and storm/ and/ howl-//ing gale./ High/  
Shall/ our/ pur-//pose/ be./// //||

-----  
Sem-/per Pa- ratus is our guide,/// //Our/  
Fame,// our glo-ry/ too,/// //to/  
Fight// to save/ or/ fight/ and/ die!! Aye1/  
Coast Guard/ we are/ for/ you./// //||

# P-12

## Military - Navy (Anchors A-Weigh)

Play this *LAST* in the medley. It most consistently gets the best response

Strong 2-beat

$\text{♩} = 208$

The musical score is written in 4/4 time with a tempo of 208 beats per minute. It features a strong 2-beat pattern. The chords used are C, Am, G7, F, D7, E7, and C. The melody is written in treble clef and includes various note values and rests.

Stand/// Na-/vy/ out// to sea,///  
Fight// our bat-/tle/ cry./// ///  
We'll/// nev-/er/ change/ our/ course,/ so/  
Vi-/cious/ foe/ steer/ shy./// ///

-----  
Roll/// out/ the/ T./N./ T.///  
An-/// chors/ a-/ weigh./// ///  
Sail/// on/ to/ vic-/to-/ ry/ and/  
Sink their bones to Davy Jones hoo- ray./// ///

# Small World (It's A Small World)

P-13

Lively 2-beat--sing-along, polka tempo

Disney Kiddy Theme, 1963

♩ = 216

**A** F C7

C7 Fdim F

F F7 B $\flat$  Gm

C7 F

**B** F C7

C7 F

F F7 B $\flat$  Gm

C7 F

Back to A each X

**Verse: 1.** (It's a) World/ of/ laugh-/ter, a world/ of/ tears;/ it's a  
World/ of/ hopes/ and a world/ of/ fears,/ there's so  
Much/ that we share/ that it's time/ we're a- ware,/ It's a  
Small/ world/ af-/ter/ all./// |||

-----  
**Chorus:** It's// a small/ world/ af-//ter all,///  
It's// a small/ world/ af-//ter all.///  
It's// a small/ world/ af-//ter all,/ It's a  
Small,/// small/// world./// ||| (There's)

-----  
**Verse: 2.** Just/ one/ moon/ and one gold-/en/ sun,/ and a  
Smile/ means/ friend-/ship to ev-//ry-/ one./ Though the  
Moun-/tains di- vide/ and the o-/ceans are wide,/ It's a  
Small/ world/ af-/ter/ all./// ||| (Chorus)

Star Spangled Banner

♩ = 92

Chord symbols: B♭, F, Gm, D7, Gm, C7, F, B♭, F, B♭, B♭, F, B♭, F, B♭, Gm, C7, F, B♭, E♭, G7, Cm, B♭, C, B♭, F7, B♭, Gm7, C7, B♭, F7, B♭.

(Oh) Say can you see/ by the dawn's early light,/What so  
 Proudly we hailed/ at the twilights' last gleaming! Whose broad  
 Stripes and bright stars/ through the perilous fight,/ o'er the  
 Ramparts we watch,/ were so gallantly streaming; and the  
 -----  
 Rockets red glare,/ bombs bursting in air,/ gave  
 Proof through the night/ that our flag was still there./ Oh  
 Say does that star spangled banner yet wave,/ o'er the  
 Land/ of the free,/ and the home of the brave.//

# Yankee Doodle Dandy

P-15

2-beat

c. George M. Cohan, 1904

The musical score is written in 4/4 time with a tempo marking of quarter note = 192. It consists of ten staves of music. The key signature has two flats (Bb and Eb). The notes are: Staff 1: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 2: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 3: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 4: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 5: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 6: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 7: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 8: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 9: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Staff 10: Bb4, C5, D5, E5, F5, G5, A5, Bb5. Chord symbols are placed above the notes: Bb, C7, F7, Bb, G7, Cm, G7, Cm, C7, F7, Bb, C7, F7, Bb, C7, F7, Bb, G7, C7, F7, Bb.

I'm// a Yankee Doodle dan-/// dy,/// a  
Yan-//kee doodle do or die./// ///A  
Real/ live/ nephew of my Un-/cle- Sam's,///  
Born on/ the Fourth of/ Jul- y./// //I've  
-----  
Got// a yankee doodle sweet-/// heart,///  
She's// my yankee doodle joy./// ///|  
Yankee Doodle came to London, just to ride the pon-/ies./  
I am/ a yankee doodle boy./// //||

# P-16

# You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. Above the notes, various chords are indicated: F, Bb, F, C7, F, C7, F, F, C7, F, Edim, C7, C7, Ddim, C7, F, A7, Dm, G7, C7, F, Bb, F, C7, F, C7, F, D7, Gm, C7, F, C7, F, C7, G7, Bb, C7, F.

(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-  
 Ev-/er in peace/ may you wave./// //You're the  
 Emb-/lem/ of// the land/ // love,// the  
 Home/ of the free and/ the brave./// //Ev'ry

Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's  
 Nev-/er a boast/ or/ brag./// //But should  
 Auld// ac- quain-/tance/ be// for- got,/ keep your  
 Eye on/ the Grand/ Old/ Flag./// /|||



# Here Comes the Bride (Processional) W-1 (Lohengrin)

*Stately*

♩ = 92

B $\flat$  F7 B $\flat$

B $\flat$  E $\flat$  B $\flat$  C7 F7

B $\flat$  F7 B $\flat$

B $\flat$  Dm Gm Cm F7 B $\flat$

E $\flat$  Cm F7

Cm F7 B $\flat$

**Traditional Order of Procession:**

- Father/Mother
- Flower bearer
- Ring bearer
- Brides maids
- Maid (Matron) of honor
- Bride

# W-2

# Wedding March (Recessional)

♩ = 116

Musical score for Wedding March (Recessional) in 4/4 time, tempo 116. The score consists of six staves of music. The first two staves are the main melody, and the remaining four staves are accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked as ♩ = 116. The score includes various chords and melodic lines.

Chords: Am, B7, Em, Dm, C, G7, D7, F#.

# Trumpet Voluntary (Processional) (Prince of Denmark's March)

W-3

*Stately*

♩ = 100

C G C G7 C G C G C G7

C G C G7 C G C G G7 C

C D7 G G7 C

C D7 G G7 C G

C G C G7 C G C G C G7

C G C G7 C G C G C

*Processional used at Princess Di's wedding. This is a Truncated version (omits 3 strains.) There usually isn't time to do more. Just repeat it if necessary.*

# Because

Mario Lanza, '51;  
Caruso, '13, Como '48

Light 4/4. Expressively

The musical score is written in 4/4 time with a tempo of 94. It consists of eight staves of music. The key signature has two flats (Bb and Eb). The melody is written on a treble clef staff. Chord symbols are placed above the staff, indicating the harmonic structure. The chords include: Bb, F9, G, Cm, Cm7, F7, Fm7, Bb7, Eb, Bb, F7, Bb, F9, Bb7, Eb, C7, Fm, D7, Gm, Bb+, Cm7, F7, Cm7, Bb, F9, G, Cm, Cm7, F7, Fm7, Bb7, Eb, Bb, F7, Bb, Gm, Ebm, Dm7, F7, Bb.

(Be-) Cause/ you come to me/with naught save  
 love//and hold my hand and life mine  
 Eyes above. A wider world of hope and joy I see//. Be-  
 Cause you come to me!!! |||| ||| Be-  
 Cause/ you speak to me in accents sweet,// I  
 find the roses waking 'round my feet,// and  
 I am led through tears and joy to thee.// Be-  
 Cause/ you speak to me!!! |||| ||| Be-  
 -----  
 Cause/ God made thee mine//I'll cherish  
 thee//Thru' light and darkness, through all  
 Time to be. And pray his love may make our love di-  
 vine.// Be- cause God made thee mine,!!! |||| |||| ||||

# Daddy's Little Girl

W-5

Traditional FATHER-DAUGHTOR dance. Too hokey  
for many brides, so only play it with permission

c. 1949

## American Waltz

♩ = 112

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked as ♩ = 112. The music is written in a single melodic line. Chords are indicated by letters above the staff: B♭, D7, Gm, D7, E♭, B♭dim, B♭, B♭dim, F7, B♭, C9, C7, F7, Cm7, F7, B♭, D7, Gm, D7, E♭, B♭dim, B♭, Gm, D7, Gm, C7, F7, B♭. The piece concludes with a double bar line.

(You're the) End of the rainbow, my put/ of gold./ You're  
Daddy's little girl/ in have/ and hold;/ a  
Precious/ gem/ is what/ you are,/ you're  
Mommy's/ bright/ and shin-/ing star./ You're the

-----  
1. Spirit of Christmas, my star on the tree./ You're the  
East-/er bunny to mommy and me./ You're  
Sugar, you're spice,/ you're ev'rything nice, and your  
Daddy's,/ lit-/tle girl.// ||

2. Treasure I cherish, so sparkling and bright,/ you were  
Touched/ by holy and beautiful light;/ like  
Angels that sing,/ a heavenly thing./ And you're  
Daddy's/ lit-/tle girl.// ||

# W-6

# Hawaiian Wedding Song

Andy Williams hit, 1958;  
c. 1926

*Expressive 4/4*

♩ = 108

The musical score is written in 4/4 time with a tempo of 108 beats per minute. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The chords for the first staff are C, G7, C, C7, F, G7, and C. The second staff has chords C, E7, Am, D7, and G7. The third staff has chords C, D7, G7, and C. The fourth staff has chords C, G9, G7, C6, and G+. The fifth staff has chords C, A7, D7, G7, and C. The sixth staff has chords C, G9, G7, and C6. The seventh staff has chords C7, F, D7, and G7. The eighth staff has chords C, A7, D7, G7, and C, with a circled note and the text "Last X to Ending" above it. The ninth staff is labeled "Ending" in a box and has chords C, A7, D7, G7, and C. The final staff is a single chord C.

# Love And Marriage

W-7

4/4 *Bright swingy*

Sinatra hit, 1955

♩ = 132

**Chord Line:**  
C G7 C C7 F Fm  
C E7 F Cdim C7 D7 G7  
C G7 C C7 F Fm  
C E7 F Cdim C G7 C  
Ab6 Bbm7 Eb7 A♭  
Ab6 C G7  
C G7 C C7 F Fm  
C E7 F Cdim C Cdim C  
Cdim C D7 G7 C

# W-8

## Makin' Whoopee

Eddie Cantor hit;  
c. Donaldson, 1928

Vocal not fast: ♩ = 124

♩ = 138

G D7 G G7 C Cm

G E♭7 D7 G Cm D7

G D7 G G7 C Cm

G E♭7 D7 G Cm

Bdim Am Cm G

Bdim Am Cm G

G D7 G G7 C Cm

G E♭7 D7 G



# Pretty Girl Is Like A Melody, A

W-9

Garter song—usually a band whimsy

c. Berlin, 1919

$\text{♩} = 120$

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The melody is written in a single line. Chord symbols are placed above the notes. The chords are: Bb9, A7, Ab7, G7, C7, E, F, Fdim, F, Fmaj7, F7, Bb, Bbm, F, G7, C7, Bb9, A7, Ab7, G7, C7, E, F, Cm7, F7, Bb, D7, Gm, E7, A7, D7, Gm, Gm7, Bbm, C7, F.

(A pretty) Girl/// /is like a melody/ //that/  
Haunts/ you/ night/ and/ day./// |||  
Just like/ the strain// of a haunting/ re- frain,// she'll  
Start upon/ a marathon. and run around/ your brain. You can't es-

-----  
Cape/// /she's in your memory,/ // by/  
Morn-/ing/ night/ and/ day/// //She will  
Leave you/ and then/// come back/ a- gain,// A  
Pretty girl is just like a pretty tune./// |||

# W-10

## Stout-hearted Men (Garner Toss)

**\*CAUTION!!** Read note before playing

4/4 March

1927

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two main sections. The first section starts with a tempo of 112 and features a melody of eighth notes with a steady accompaniment. The second section starts with a tempo of 252 and features a melody of quarter notes with a steady accompaniment. Chord progressions are indicated above the notes.

**Tempo 112:**

- Staff 1: F, C<sup>9</sup>
- Staff 2: Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup>, C<sup>7</sup>, F, C<sup>7</sup>
- Staff 3: F, D<sup>7</sup>, Cdim, Gm

**Tempo 252:**

- Staff 4: Gm<sup>7</sup>, F, C<sup>7</sup>, Cdim
- Staff 5: C<sup>7</sup>, Gm<sup>7</sup>, Cdim, C<sup>7</sup>, F
- Staff 6: Gm<sup>7</sup>, F, D<sup>7</sup>
- Staff 7: Gm, C<sup>7</sup>, F

**FAST!!**

**\* CAUTION!!** CHECK with LEADER or BRIDE before playing. Many Brides DO NOT WANT this "HOKEY" traditional stuff, and have so instructed the band leader.

# Stripper, The (Garter off and on legs) W-11

**\*CAUTION!! Read note before playing**

**♩ = 108**

**F B $\flat$ m F F<sup>7</sup> E<sup>7</sup> E $\flat$ <sup>7</sup> D<sup>7</sup>**

**G<sup>9</sup> C<sup>9</sup> F A Gm<sup>7</sup> C<sup>7</sup>**

**F B $\flat$ m F F<sup>7</sup> E<sup>7</sup> E $\flat$ <sup>7</sup> D<sup>7</sup>**

**G<sup>9</sup> C<sup>9</sup> F F<sup>7</sup> Fdim B $\flat$ m F F<sup>7</sup>**

**F<sup>7</sup> F<sup>7</sup>**

**G<sup>7</sup> C<sup>7</sup> Gm<sup>7</sup> Cdim C<sup>7</sup>**

**F B $\flat$ m F F<sup>7</sup> E<sup>7</sup> E $\flat$ <sup>7</sup> D<sup>7</sup>**

**G<sup>9</sup> C<sup>9</sup> ⊕ F Fdim C<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>**

**⊕ Coda**

**F D $\flat$ <sup>7</sup> Gm<sup>7</sup> C<sup>7</sup> F**

**\* CAUTION!! CHECK with LEADER or BRIDE before playing. Many Brides DO NOT WANT this traditional "HOKEY" stuff, and may have so instructed the band leader.**

# W-12

# Thank Heaven For Little Girls

Moderate 2/beat

Maurice Chevalier;  
c. Lowe, 1957

♩ = 130

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is marked 'Moderate 2/beat' and the metronome marking is '♩ = 130'. The score is primarily instrumental, with various chords and melodic lines. The chords are labeled as follows: Staff 1: G; Staff 2: G, Gm, D7; Staff 3: Am, E7, Am, Ddim, Am7; Staff 4: C, D7, D+, G, D7; Staff 5: G7, C; Staff 6: Em7, A7, Am7, D7; Staff 7: G, G7, Em, Cm; Staff 8: G, B, Em7, Am7, G, Cm; Staff 9: G, D7, G, D7, G; Staff 10: D7, G, D7, G. The music features a variety of note values, including quarter notes, eighth notes, and half notes, often beamed together. There are several slurs and ties throughout the score, indicating phrasing and melodic continuity. The piece concludes with a final cadence on the tenth staff.

# All I Want For Christmas Is My Two Front Teeth

X-1

4/4, slight bounce

Spike Jones classic.

Musical score for the song "All I Want For Christmas Is My Two Front Teeth". The score is written in 4/4 time with a tempo of 124. It consists of six staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of ♩ = 124. The key signature is C major. The first staff contains the following chords: C, D7, G7, C. The second staff contains: C, D7, G7, C, C7. The third staff contains: F, Dm7, Cdim, C, G7, C, E7. The fourth staff contains: Am, E7, Am, D7, G7. The fifth staff contains: C, D7, G7, C. The sixth staff contains: C, C7, F, Cdim, C, G7, C. The score ends with a double bar line.

All I want for Christmas is my two front teeth, my  
two front teeth, my two front teeth.  
Gee, if I could only have my two front teeth, then  
I could wish you merry Christmas. | It

-----  
Seems so long since I could say:  
"Sister Susie sitting on a thistle." ||  
Gosh, oh gee, how happy I'd be if I could only whistle. |

-----  
All I want for Christmas is my two front teeth, see my  
two front teeth, my two front teeth. |  
Gee, if I could only have my two front teeth, then  
I could wish you merry Christmas. ||

## Blue Christmas

c. B. Hayes, 1948

2-beat or 4/4; plaintively

♩ = 120

The musical score consists of eight staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked as ♩ = 120. The music is written in a plaintive style. Chord symbols are placed above the notes on each staff. The chords are: C7, F, C7, F, C7, Gm7, C7, F, Cm6, D7, Cm6, D7, Gm, G9, C7, C7(b5), C7, F, C7, F, C7, Gm7, C7, F, Cm6, D7, Cm6, D7, Gm, Fdim, C7, Gm, C6, C7, F.

(I'll Have a) Blue/// Christmas/ with- out you.// //I'll be so  
Blue/// thinking/ a- bout you.// // Deco-  
ra-/ tions of red / on a green/ Christmas tree///  
Won't / mean a thing, // if  
you're not here with me. I'll have a

-----  
Blue /// Christmas / that's certain // /And when that  
Blue /// heartache / starts hurtin' // // You'll be  
Do- / in' all right, / with your Christ- / mas of white, // But  
I'll / have a blue, / blue / Christmas. // ///

# Christmas in Killarney

X-3

Light shuffle, almost 6/8 feel

Bing Crosby hit

Musical score for 'Christmas in Killarney' in 4/4 time, tempo 108. The score consists of six staves of music with various chords and triplets. The chords are: C, F, C, F, C, Dm<sub>3</sub>, G<sup>7</sup>, C, F, C, F, C, Dm<sub>3</sub>, G<sup>7</sup>, C, Am, Am<sup>7</sup>, A<sup>6</sup>, Em, G, Am, D<sup>7</sup>, G<sup>7</sup>, C, F, C, F, C, C<sup>7</sup>, F, Cdim, C, Am, Dm<sub>3</sub>, G<sup>7</sup>, C. There are also markings for 4, 8, and 12 measures.

(The) Holly green, the ivy green, the  
prettiest picture you've ever seen, is  
Christmas in Killarney, with all of the folks at home. It's  
Nice you know to kiss your beau, while cuddling under mistletoe, and  
Santa Claus, you know of course, is one of the boys from home. The

Door is always open, the neighbors pay a call/ and  
Father John, before he's gone, will bless the house and all. How

Grand it feels, to click your heels, and  
join in the fun of the jigs and reels. I'm  
Handing you no blarney, the likes you've never known,  
Is Christmas in Killarney, with all of the folks at home./

# X-4

## Christmas Song

Nat King Cole, Mel Torme  
hit, c. Torme, 1946

4/4 *expressively*

♩ = 88

Chord progression: Eb Bb7 Eb Ab Bb9 Eb Bbm7 Eb9 Ab G+

Chord progression: Cm7 Abm6 Eb<sub>3</sub> Am7 D7 G Abm Db9 Gb Bb7

Chord progression: Eb Bb7 Eb Ab Bb9 Eb Bbm7 Eb9 Ab G+

Chord progression: Cm7 Abm6 Eb<sub>3</sub> Am7 D7 Gm7 C7 Fm7 Bb7 Eb

Chord progression: Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb9 Ab6

Chord progression: Abm7 Db9 Gb Cm7 F7<sub>3</sub> Bb7

Chord progression: Eb Bb7 Eb Ab Bb9 Eb Bbm7 Eb9 Ab G+

Chord progression: Cm7 Abm7 Eb Cm7 D7 Ab Eb Cm7 Bb7 Eb6



# Christmas Waltz

X-5

*Viennese Waltz*

♩ = 140

The musical score for "Christmas Waltz" is written in 3/4 time with a tempo of 140 beats per minute. The key signature has one flat (B-flat). The score consists of 11 staves of music. The chords and melodic lines are as follows:

- Staff 1: Chords: C+, F, D7, Gm7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 2: Chords: F, D7, Gm, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 3: Chords: F, Gm7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 4: Chords: Fmaj7, Dm7, G9, G7(b5), C7, C+. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 5: Chords: F, D7, Gm7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 6: Chords: F, D7, Gm, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 7: Chords: F, Gm7, C9. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 8: Chords: Am7(b5), D7, D+, D7, G9, C9. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 9: Chords: F, D7, G7, Cm7, C7. Melody: Quarter notes G4, A4, Bb4, A4, G4.
- Staff 10: Chords: F, Dm7, Gm7, C9, F. Melody: Quarter notes G4, A4, Bb4, A4, G4.

# X-6

## Deck the Hall

♩ = 138

Musical notation for 'Deck the Hall' in 4/4 time, featuring four staves of music with various chords and a tempo marking of 138 beats per minute. The chords are: F, C, F, C, F, C7, F, C7, F; F, C, F, C, F, C7, F, C7, F; C7, F, C, F, Dm, C, G7, C, C7; F, C, F, C, F, Bb, F, C7, F.

Deck the hall with boughs of holly, Fa la la la la/ la la la la/  
Tis the season to be jolly Fa la la la la/ la la la la/  
Don we now our gay apparel, Fa la la la la la la la la/  
Troll the ancient Yuletide carol, Fa la la la la/ la la la la|

See the blazing yule before us Fa la la la la/ la la la la/  
Strike the harp and join the chorus. Fa la la la la/ la la la la/  
Follow me in merry measure, Fa la la la la la la la la/  
While I tell of Yuletide carol, Fa la la la la/ la la la la|

## Here Comes Santa Claus

Musical notation for 'Here Comes Santa Claus' in 4/4 time, featuring four staves of music with various chords. The chords are: F, C7, Cdim, C7; C7, F, Fdim, F, F7; Bb, Fdim, F, D7, Gm7, C7, F, F7; Bb, Fdim, F, D7, Gm7, C7, F.

Here comes Santa Claus, here comes Santa Claus  
right down Santa Claus lane.///  
Vixen and Blitzen and all his reindeer are pulling on the  
rein.///  
Bells are ringing, children singing, all is merry and bright.///  
Hang your stockings and say your pray'rs, 'cause  
Santa Claus comes to- night.///

# Frosty the Snowman

X-7

4/4 bouncy

c. Nelson, Rollins, 1950

The musical score consists of ten staves of music. The first staff begins with a tempo marking of 154 and a key signature of C major. The music is written in 4/4 time and features a bouncy, rhythmic melody. Chords are indicated above the notes, including C, C7, F, G7, Am, A7, Ddim, D7, and G7. The score concludes with a boxed 'Ending' section, which is also marked with a circled cross symbol. The ending consists of a few measures of music that can be used as an introduction to the piece.

Can use the Ending as intro.

# X-8

## Happy Holiday

c. Berlin, 1941

2-beat

♩ = 130

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The notes are primarily quarter and eighth notes, often beamed together. Chord symbols are placed above the staff lines. The chords used are: Eb, Fm7, Bb7, Cm7, F7, Gm7, and Bb6. The melody is simple and rhythmic, typical of a popular song from the 1940s.

(Happy) Holiday, // ///happy holiday// ///while the  
Merry bells/ keep ringing,/ may your ev'ry wish/ come true.//Happy  
Holiday, // ///happy holiday// ///may the  
Calendar/ keep bringing/ happy holidays/ to you.//Happy

-----  
Holiday, // ///happy holiday// ///while the  
Merry bells/ keep ringing,/ may your ev'ry wish/ come true.//Happy  
Holiday, // ///happy holiday// ///may the  
Calendar/ keep bringing/ happy holidays/ to you.//

# Have Yourself A Merry Little Christmas X-9

Judy Garland, 1944

*Lifting 4/4 or 2-beat*

♩ = 104

The musical score consists of ten staves of music in 4/4 time. The tempo is marked as ♩ = 104. The key signature is one flat (B-flat major). The score includes various chords such as C, Am7, Dm7, G7, E7, A7, D7, F, Fm, Cdim, G+, Em, Am6, B7, G, D7, G9, and C7. The melody is written in a single treble clef on each staff.

Have yourself a merry little Christmas, let your heart be bright.//  
 From now on our troubles will be out of sight./// ///  
 Have yourself a merry little Christmas, let your heart be gay.//  
 From now on our troubles will be miles away./// ///

-----  
 Here we are as in olden days, / happy golden days / of yore, //  
 Faithful friends who are dear to us / gather near to us / once more. //

-----  
 Through the years we all will be together, if the fates allow, //  
 Hang a shining star upon the highest bow./// ///and  
 Have yourself a merry little Christmas now./// ///

# X-10

## Holly, Jolly Christmas, A

♩ = 152

Chords: C, Gdim, G7, G7, Gdim, G7, C, G7, C, G7, F, Em, F, C, Dm, Am, D7, Am7, D7, G7, C, Gdim, G7, G7, C, D7, G7, C.

(Have a) Holly Jolly Christmas/ it's the best time of the year.///  
 I don't know if there'll be snow but Have a cup of cheer/| Have a  
 Holly jolly Christmas/ and when you walk down the street ///  
 Say Hello to friends you know and everyone you meet.///

Oh/ ho./The mistletoe/ hung where you can see.///  
 Some-/body waits for you,/ kiss her once for me./| Have a

Holly jolly Christmas,/ and in case you didn't hear,///  
 Oh by golly, have a Holly jolly Christ-/mas/ // this/ year./// ///|

# Home For the Holidays

# X-11

c. R. Allen, 1954

2-beat

Musical score for 'Home For the Holidays' in 4/4 time, 130 bpm. The score consists of 10 staves of music. The first staff is marked '2-beat' and '130'. The key signature has one sharp (F#). The score includes various chords such as C, C7, F, G7, A7, D7, F6, D7, G7, C, F, Dm7, G7, C, F, Dm7, G7, C, G, Am7, D7, G7, Gdim, and G7. An 'Ending' section is marked with a double bar line and a repeat sign.

(Oh there's) No/ place like home/ for the holidays/ //cause no  
Mat-/ter how far away you roam./// //When you  
Pine/ for the sunshine of a friendly gaze,/ //for the  
Holidays you can't beat home sweet home./// //I met a

-----  
Man who lives in Tennessee and he was headed for/Pennsyl-  
vania/ and some home made pumpkin pie;/// //from Pennsyl-  
vania folks are trav'ling down to Dixie's sunny shore;/ from  
At-  
lantic to Pa- cific gee the gtraffic is ter- rific/ Oh there's

-----  
No/ place like home/ for the holidays/ //cause no  
Mat-/ter how far away you roam./// //if you  
Want/ to be ghappy in a million ways,/ //for the  
Holidays you can't beat home sweet home./// //||

# X-12

# I Saw Mommy Kissing Santa Claus

Spike Jones hit, 1953

♩ = 140

Chords: C, G7, C, Am, Em, Am, C, G7, G7, Gdim, G7, G+, C, Cdim, C, D7, G7, Fm, G7, G+, C, G7, C, Am, Em, Am, C, F, A7, Dm, F, B7, C, A7, Dm7, G7, C, F, Fm, G7, C

I// saw Mommy kissing San-//ta Claus//  
 Underneath the mistletoe last night./// //|she  
 Didn't see me creep// down the stairs to have a peep;|she  
 Thought that I was tucked up in my bedroom fast a- sleep./|Then  
 -----  
 I// saw Mommy tickle San-//ta Claus//  
 Underneath his beard so snowy white/// //Oh what a  
 Laugh it would have been,||if Daddy had only seen/ Mommy  
 Kissing Santa Claus/ last/ night. /// ///|



# I'll Be Home For Christmas

# X-13

c. Gannon, Kent, 1943

2-beat  
♩ = 112

C Cdim Dm G7  
C<sup>6</sup> Gm A<sup>7</sup> Dm  
Dm Fm G<sup>7</sup> C G Am  
D<sup>7</sup> D<sup>6</sup> G<sup>9</sup> G<sup>b</sup>dim Dm<sup>7</sup> G<sup>7</sup>  
C Cdim Dm G<sup>7</sup>  
C<sup>6</sup> Gm A<sup>7</sup> Dm  
F<sup>6</sup> Fm<sup>6</sup> C A<sup>7</sup>  
Dm Dm<sup>7</sup> G<sup>7</sup> C

I'll// be home// for Christ-/mas/ ///  
You// can plan// on me./// ///|  
Please// have snow// and mis-//tle- toe// and  
Pres-ents/ on//the tree./// ///
Christ-// mas eve// will find/ me/ ///  
Where// the love-// light gleams /// ///|  
I'll// be home// for Christ/// mas// if  
On-/ ly/ in/ my/ dreams./// ///|

# X-14

## It's Beginning To Look A Lot Like Christmas

c. Meredith Wilson, 1951

4/4  
♩ = 122

The musical score is written in B-flat major (two flats) and 4/4 time. It features a tempo of 122 beats per minute. The key signature has two flats (B-flat and E-flat). The score is composed of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a tempo marking of 122. The music is in 4/4 time. The first staff contains a melody with a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes. The third staff continues the melody with a triplet of eighth notes. The fourth staff continues the melody with a triplet of eighth notes. The fifth staff continues the melody with a triplet of eighth notes. The sixth staff continues the melody with a triplet of eighth notes. The seventh staff continues the melody with a triplet of eighth notes. The eighth staff continues the melody with a triplet of eighth notes. The ninth staff continues the melody with a triplet of eighth notes. The tenth staff continues the melody with a triplet of eighth notes. The chords are: Bbm, Eb7, Ab, Eb, Bb7, Bbm, Eb7, Ab, Db, Ab, C7, Db, F7, Bbm7, Abdim, Ab, F7, Bbm, Eb7, Ab, C7, Fm, C7, Fm, Bb7, Eb7, Bb7, Eb7, Ebdim, Eb7, Ab, Db, Ab, C7, Db, F7, Bbm, Eb7, Ab, Eb, Bb7, Bbm, Eb7, Ab, Db, Ab, C7, Db, F7, Bbm7, Abdim, Ab, F7, Bbm7, Eb7, Ab.

# Jingle Bell Rock

# X-15

4/4

Bobby Helms hit, 1957

The musical score is written in 4/4 time with a tempo of 146. It consists of eight staves of music. The melody is written in treble clef. The chords are indicated by letters above or below the notes. The key signature has one flat (F major/D minor). The chords used are: C, Dm7, G7, Dm7, G7, Dm7, G+, C, Dm7, G7, Dm7, G7, D7, G7, C, C+, F, Cdim, C, C+, F, D7, G7, C, A7, F, Fm, D7, G7, C.

Jingle bell, jingle bell jingle bell rock,/ jingle bell swing and jingle bells ring

Snowin'/ and blowin' up bushels of fun,/ |now the jingle hop has begun./

Jingle bell, jingle bell jingle bell rock,/ jingle bells chime in jingle bell time,/

Dancin' and prancin' in Jingle Bell Square,/ in the frosty air.// What a

Bright/ time, it's the right/ time to rock the night a- way.// Jingle Bell/ time is a swell/ time/ |to go glidin' in a one-horse sleigh.]

Giddyap jingle horse pick up your feet,/ jingle around the clock./// Mix and mingle in a jinglin' beat/ |that's the jingle bell \*\*rock.///

\*\*Ending: That's the jingle bell, 3 times

# X-16

## Jingle Bells

Musical score for 'Jingle Bells' in G major, 4/4 time. The tempo is marked as quarter note = 176. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking '♩ = 176' is placed above the first staff. The first staff contains the melody with a G chord above the first measure and a C chord above the eighth measure. The second staff contains a bass line with Am, D7, and G chords. The third staff contains the melody with G and C chords. The fourth staff contains a bass line with Am, D7, and G chords. The fifth staff contains the melody with a G chord. The sixth staff contains a bass line with C, G, A7, and D7 chords. The seventh staff contains the melody with a G chord. The eighth staff contains a bass line with C, G, D7, and G chords.

Dashing through the snow// in a one horse open sleigh.///  
O'er the fields we go,/// laughing all the way.///  
Bells on bobtail ring,/// making spirits bright,// what  
Fun it is to ride and sing a sleighing son to- night.//

-----  
Jingle bells,/ jingle bells,/ jingle all the way! ///  
Oh what fun it is to ride in a one horse open sleigh/ Oh!/  
Jingle bells,/ jingle bells,/ jingle all the way! ///  
Oh what fun it is to ride in a one horse open sleigh.///

# Jolly Old St. Nicholas

X-17

The musical score is written for a single melodic line in 4/4 time, with a tempo of 172. The key signature has two flats (B-flat and E-flat). The score consists of four staves of music. Above the first staff are the chords Bb, F7, Gm, and Dm7. Above the second staff are Eb, Bb, F, and F7. Above the third staff are Bb, F7, Gm, and Dm7. Above the fourth staff are Eb, Bb, F7, and Bb. The melody is a simple, rhythmic tune consisting of quarter and eighth notes.

1. Jolly old Saint Nicholas/ Lean your ear this way.///  
Don't you tell a single soul/ what I'm going to say.///  
Christmas Eve is coming soon./ Now you dear old man, ///  
Whisper what you'll bring to me,/ tell me if you can.///

---

2. When the clock is striking twelve,/ when I'm fast a- sleep,///  
Down the chimney broad and black,/ with your pack you'll creep. ///  
All the stockings you will find/ hanging in a row.///  
Mine will be the shortest one,/ you'll be sure to know.///

---

3. Johnny wants a pair of skates,/ Susie wants a dolly.//  
Nellie wants a story book,/ she thinks dolls are folly.//  
As for me, my little brain/ isn't very bright.///  
Choose for me, old Santa Claus,/ what you think is right.///

Let It Snow

c. Styne, 1945

♩ = 144

(Oh the) Weather outside is frightful/, but the fire is so delightful, and  
 Since we've no place to go, // let it snow/ let it snow, let it snow. // It  
 Doesn't show signs of stopping, / and I  
 brought some corn for popping. // The  
 Lights are turned way down low, // Let it  
 snow, let it snow, let it snow. // When we

-----  
 Finally kiss good- night, // how I'll hate going out in the storm, // but if  
 You'll really hold me tight, // All the way home I'll be warm. // The

-----  
 Fire is slowly dying, and my dear we're still good- byeing/ but as  
 Long as you love me so, // Let it snow, let it snow, let it snow!!!

Musical score for the song "Marshmallow World, It's A". The score consists of eight staves of music in treble clef, 4/4 time. The key signature has one flat (B-flat). The notes and chords are as follows:

- Staff 1: Dm7, G7, C, Am7, D7, Dm7, G7, C6
- Staff 2: C, G7
- Staff 3: Am7, D7, Gmaj7, Em7, Am7, D7, Dm7, G7
- Staff 4: Gm7, C7, F, Dm7, Gm7, C7, F
- Staff 5: Dm7, G7, C, Am7, D7, Dm7, G7, C6
- Staff 6: C, G7
- Staff 7: Dm7, G7, C, Am7, D7, G7
- Staff 8: C, G7

c. de Rose, 1950

**Marshmallow World, It's A**

**X-19**

Rockin' Around the Christmas Tree

c. Johnny Marks, 1958

♩ = 144

The musical score consists of ten staves of music in 4/4 time, with a tempo of 144 beats per minute. The key signature is one sharp (F#). The chords used throughout the piece are: C, G7, F, Em, Am, E+, Am7, D7, G7, G7, G7(b9), G9, G7, and C. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with slurs and ties. The final staff is labeled 'Ending' and contains the chords G7, G7(b9), G9, G7, and C.

Rockin' around the Christmas tree at the Christmas party hop,///  
 Mistletoe hung where you can see ev'ry couple tries to stop.///  
 Rockin' around the Christmas tree, let the Christmas spirit ring.///  
 Later we'll have some punkin pie and we'll do some caroli ing.///  
 -----  
 You will get a sentimental feeling when you hear///  
 Voices singing, "Let's be jolly, Deck the halls with boughs of holly.  
 -----  
 Rockin' around the Christmas tree, have a happy holi- day.///  
 Ev'ryone dancing merrily in the new old fashioned way.///



# Rudolph the Red Nosed Reindeer

# X-21

Gene Autrey classic; c. Johnny Marks, 1949

♩ = 162

Verse

*Ad Lib*

Dm<sup>7</sup>

Em

G<sup>9</sup>

C

Dm<sup>7</sup>

Em

G<sup>9</sup>

C

4 Am

E<sup>7</sup>

Am

Am<sup>7</sup>

D<sup>9</sup>

G<sup>7</sup>

Chorus

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

G<sup>+</sup>

C

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

C

C<sup>7</sup>

F

C

C<sup>7</sup>

Dm

G<sup>7</sup>

C

G

A<sup>b</sup>dim

Am<sup>7</sup>

D<sup>7</sup>

G<sup>7</sup>

C

Cdim

G<sup>7</sup>

G<sup>7</sup>

⊕

⊕ Ending

G<sup>7</sup>

C

# X-22

# Santa Claus Is Coming To Town

♩ = 164

Chord symbols: C, C7, F, Am, Dm, G7, C, C7, F, C, C7, F, C, Am, Dm, G7, C, C7, F, C7, F, D7, G, D7, G, G+, C, C7, F, C, C7, F, C, Am, Dm, G7, C.

(You) Better watch out, you better not cry,  
 better not pout, I'm telling you why,  
 Santa Claus is coming/ to town./// //He's  
 Making a list, and checking it twice,  
 gonna find out who's naughty and nice,  
 Santa Claus is coming/ to town./// //He

-----  
 See's you when you're sleeping,/ He  
 knows when you're a- wake//He  
 Knows if you've been bad or good, so  
 be good for goodness sake./ Oh! You

-----  
 Better watch out, you better not cry,  
 better not pout I'm telling you why.//  
 Santa Claus is coming/ to town. /// //|||

# Silver Bells

X-23

*American waltz*

$\text{♩} = 100$

The musical score consists of eight staves of music. The first staff begins with a tempo marking of 100 and a key signature of two flats (B-flat and E-flat). The melody is written in a treble clef. Chords are indicated above the staff: E-flat, B-flat, Dm, B-flat7, E-flat, F7, B-flat, E-flat, B-flat, Dm, B-flat7, E-flat, F7, B-flat, E-flat, B-flat, E-flat, F7, B-flat, B-flat, E-flat, F7, B-flat. The music concludes with a double bar line.

(City) Sidewalks, busy sidewalks, dressed in holiday style./ In the  
Air there's a feeling of Christmas./ // Children  
Laughing, people passing, meeting smile after smile./ And on  
Every street corner you hear.// ///

-----  
Silver bells/ /// Silver bells/ ///  
It's Christmas time/ in the City.// ///  
Ring-al-ing/ /// Hear them ring/ ///  
Soon it will be Christmas day.// ///

# X-24

## Sleigh Ride

Leroy Anderson, 1950

2-beat

The musical score for "Sleigh Ride" is written in G major (one sharp) and 4/4 time, with a 2-beat feel. It consists of 11 staves of music. The first four staves form the main melody, with chords G, Am7, D7, and G. The fifth staff introduces a new melodic line with chords C#m7, F#7, B, Bmaj7, and B6. The sixth staff continues this line with chords C#m7, F#7, B, and Bm. The seventh staff has chords Bm7, E7, A, Amaj7, and A6. The eighth staff has chords Am7, D7, Am7, and D7. The ninth staff has chords G, Am7, D7, G, Am7, and D7. The tenth staff has chords G, Am7, D7, G, and a first ending with Bb and D7. The eleventh staff has a second ending with G.

# White Christmas

# X-25

Bing Crosby hit; c. Berlin, 1940

$\text{♩} = 116$

C Dm C B<sup>7</sup> C Dm<sup>7</sup> G<sup>b7</sup> G<sup>7</sup>  
F G<sup>7</sup> C F G<sup>7</sup>  
C Cmaj<sup>7</sup> C<sup>7</sup> F Fm  
C Dm<sup>7</sup> D<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
C Dm C B<sup>7</sup> C Dm<sup>7</sup> G<sup>b7</sup> G<sup>7</sup>  
F G<sup>7</sup> C G<sup>7</sup>  
C Cmaj<sup>7</sup> C<sup>7</sup> F Fm  
C Gdim Dm<sup>7</sup> G<sup>7</sup> C

I'm/// dreaming of a white/// Christmas, //  
Just/ like the ones I used to know./// //Where the  
Tree/ tops/ glisten,/ and child-/ ren/ listen/ to  
hear/// sleighbells in the snow./// ///

I'm/// dreaming of a white/// Christmas, //  
With/ every Christmas card I write./// // May your  
Days/ be/ merry,/ and bright/// // and may  
All/ your/ Christ-/ mases be white./// //|||

# X-26

## Winter Wonderland

2-beat or 4/4

Como hit, 1952; c. 1934

Musical score for 'Winter Wonderland' in B-flat major, 4/4 time. The score consists of eight staves of music. The tempo is marked as 148. The key signature has two flats (B-flat and E-flat). The score includes various chords such as E-flat, B-flat7, F9, G, D7, C7, and F7. The melody is written in a single treble clef.

(Sleighbells) Ring, // are you listening? / In the  
Lane // snow is glistening, a  
Beautiful sight, we're happy tonight, /  
walkin' in a winter wonder- land. // Gone a-  
Way // is the bluebird, / here to stay // is a new bird, // he  
Sings a love song, / as we go along, //  
walkin' in a winter wonder- land. //|  
In the meadow we can build a snowman, //  
then pretend that he is Parson Brown. //|  
He'll say "Are you married?" We'll say "No, man." / But  
You can do the job when you're in town. // Later  
On // we'll conspire, / as we dream // by the fire, //| to  
Face unafraid, / the plans that we made, /  
walkin' in a winter wonder- land. //|

# You're All I Want For Christmas

# X-27

2-beat; 4/4 ♩ = 150

Frankie Laine, '48; Eddie Fisher, '53  
c. Seger Ellis, Moore, 1948?

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of nine staves of music. The first staff begins with a tempo marking of ♩ = 134. The score includes various musical notations such as notes, rests, and slurs. Chord symbols are placed above the staff lines to indicate the harmonic structure. The chords used include F, C+, Gm7, C7, Gm7, F, D7, Gm, A7, Dm, Dm7, G7, Bbm6, C7, F, C+, Gm7, C7, Gm7, C7, F, F7, Bb, Bbm, F, A, Dm, G9, C7, and F.

(You're) All/// I want// for Christmas// //All I  
Want// my whole/ life/ through./// /// Each  
Day// is just// like Christmas// //Any  
Time// that I'm// with you./// //You're

-----  
All// I want// for Christmas.// //And if  
All// my dreams/ come/ true/// /// then  
I'll// a- wake// on Christ-/ mas/ morning and find  
My/ stocking filled// with you./// ///|

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