

MELODY • LYRICS • CHORDS
FOR ALL "C" INSTRUMENTS

FOURTH
EDITION

THIS IS THE ULTIMATE FAKE BOOK

2 **ALPHABETICAL LISTING**
9 **CLASSIFIED SONG LISTING**
850 **GUITAR CHORDS**

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THE ULTIMATE FAKE BOOK – FOURTH EDITION
ALPHABETICAL LISTING

9 Classified Song Listing 850 Guitar Chords

A

- 18 Abraham, Martin and John
- 18 Achy Breaky Heart (Don't Tell My Heart)
- 19 Across the Alley from the Alamo
- 20 The Addams Family Theme
- 21 Adiós
- 20 After You've Gone
- 22 Afternoon Delight
- 23 Against the Wind
- 24 Ain't Misbehavin'
- 24 Ain't No Woman (Like the One I've Got)
- 26 Ain't That a Kick in the Head
- 25 Air Mail Special
- 27 Alabama Jubilee
- 27 Alabamy Bound
- 28 Alexander's Ragtime Band
- 28 Alfie
- 29 All Alone
- 30 All Alone Am I
- 30 All at Once You Love Her
- 31 All by Myself (Irving Berlin)
- 31 All by Myself (Eric Carmen)
- 32 All I Ask of You
- 33 All I Have to Do Is Dream
- 34 All Night Long (All Night)
- 33 All of Me
- 35 All of You
- 36 All Shook Up
- 36 All the Things You Are
- 37 All You Need Is Love
- 38 Allegheny Moon
- 38 Alley Cat Song
- 39 Almost Paradise
- 40 Alright, Okay, You Win
- 41 Always
- 41 (There's) Always Something There
to Remind Me
- 42 Always True to You in My Fashion
- 44 Amazing Grace
- 43 Amen
- 44 America, The Beautiful
- 46 Among My Souvenirs
- 45 And So It Goes
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- 47 Anniversary Song
- 48 The Anniversary Waltz
- 48 Another Op'nin', Another Show
- 49 Answer Me My Love
- 50 Anticipation
- 50 Anything You Can Do
- 52 Apache
- 53 April in Paris
- 54 Aquellos ojos verdes (Green Eyes)
- 52 Are You Lonesome Tonight?
- 55 Are You Sincere
- 55 Aren't You Glad You're You
- 58 Arrivederci Roma (Goodbye to Rome)
- 56 As If We Never Said Goodbye

- 58 As Long as He Needs Me
- 59 At My Front Door
- 59 At Sundown
- 60 Auld Lang Syne
- 61 Autumn in New York

B

- 60 Baby (You've Got What It Takes)
- 63 Baby Elephant Walk
- 62 (You're So Square) Baby, I Don't Care
- 64 Baby, It's You
- 62 Back in the Saddle Again
- 64 Back in Your Own Backyard
- 66 Bali Ha'i
- 65 Ballade pour Adeline
- 67 Ballerina
- 66 Band of Gold
- 67 Battle Hymn of the Republic
- 68 Be a Clown
- 69 Be Careful, It's My Heart
- 70 Be My Life's Companion
- 71 Beach Baby
- 72 (It's A) Beautiful Morning
- 74 Beauty and the Beast
- 73 Beer Barrel Polka (Roll Out the Barrel)
- 74 The Bells of St. Mary's
- 76 Bernie's Tune
- 75 Besame mucho (Kiss Me Much)
- 76 Best Thing That Ever Happened to Me
- 77 The Best Things in Life Are Free
- 78 Bewitched
- 80 Beyond the Blue Horizon
- 79 Beyond the Sea
- 78 The Bible Tells Me So
- 80 Big Bad John
- 81 Bill
- 85 Bill Bailey, Won't You Please Come Home
- 81 Bird Dog
- 82 Black Magic Woman
- 83 Black Slacks
- 82 A Blossom Fell
- 85 Blue Bayou
- 84 Blue Eyes Crying in the Rain
- 84 Blue Hawaii
- 86 Blue on Blue
- 87 The Blue Room
- 87 Blue Skies
- 86 Blue Suede Shoes
- 88 Blue Velvet
- 88 Blueberry Hill
- 89 Bluesette
- 90 Bo Diddley
- 90 Bobby Sox to Stockings
- 91 Body and Soul
- 91 Bonanza
- 92 Bony Moronie
- 93 Book of Love
- 94 Boot Scootin' Boogie
- 95 Born to Be Wild

- 95 Born to Lose
- 96 Bouquet of Roses
- 96 A Boy without a Girl
- 97 The Boys Are Back in Town
- 98 The Brady Bunch
- 99 Brandy (You're a Fine Girl)
- 100 Brass in Pocket
- 101 Brazil
- 102 Bread and Butter
- 103 Breaking Up Is Hard to Do
- 104 Bubbles in the Wine
- 102 But Beautiful
- 105 Button Up Your Overcoat
- 106 Buttons and Bows
- 105 By the Beautiful Sea
- 107 Bye and Bye
- 107 Bye Bye Baby
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- 108 Bye Bye Love

C

- 109 C-Jam Blues
- 110 C'est magnifique
- 110 Ca, c'est l'amour
- 109 Calendar Girl
- 111 California, Here I Come
- 111 Call Me
- 112 Call Me (Blondie)
- 112 Call Me Irresponsible
- 113 Camelot
- 115 Can't Get Used to Losing You
- 114 Can't Help Falling in Love
- 115 Can't Help Lovin' Dat Man
- 116 Candy
- 114 Caravan
- 116 Careless
- 117 Carolina in the Morning
- 118 Carolina Moon
- 117 Casper the Friendly Ghost
- 119 Cathy's Clown
- 119 Cecilia (Does Your Mother Know You're Out)
- 118 Celebrate
- 120 Change Partners
- 121 Change the World
- 122 Chanson d'amour
(The Ra-Da-Da-Da Song)
- 123 Chantilly Lace
- 122 Charley, My Boy
- 123 Charlie Brown
- 124 Chattanooga Shoe Shine Boy
- 125 Cheek to Cheek
- 126 Cherokee (Indian Love Song)
- 127 Cherry Pink and Apple Blossom White
- 126 Chi-Baba Chi-Baba
(My Bambino Go to Sleep)
- 127 Chickery Chick
- 128 Choo Choo Ch' Boogie
- 128 Cinco robles (Five Oaks)
- 129 Claudette

- 130 Climb Ev'ry Mountain
 130 The Closer I Get to You
 131 Cocktails for Two
 132 The Coffee Song (They've Got an Awful Lot of Coffee in Brazil)
 132 Collegiate
 134 Colonel Bogey March
 134 Color My World
 135 Come Back to Me
 133 Come Fly with Me
 136 Come Rain or Come Shine
 133 Come Saturday Morning (Saturday Morning)
 136 Come Together
 138 Come What May
 137 Comedy Tonight
 140 Consider Yourself
 140 Cool Jerk
 141 A Cottage for Sale
 142 Cotton Fields (The Cotton Song)
 143 Cotton Tail
 143 Count Your Blessings Instead of Sheep
 142 Country Style
 144 Cow-Cow Boogie
 145 The Creole Love Call
 145 Cry
 146 Cry Me a River
 148 Crying
 146 The Crying Game
 147 Crying in the Chapel
 149 Quanto le gusta

D

- 150 Dance with a Dolly
 (With a Hole in Her Stockin')
 152 Dancing on the Ceiling
 152 The Darktown Strutters' Ball
 150 Darling, je vous aime beaucoup
 151 Darn That Dream
 152 Day by Day
 153 A Day in the Life of a Fool
 (Manhã de carnaval)
 154 Day-O (The Banana Boat Song)
 155 Dear Hearts and Gentle People
 155 Dearly Beloved
 156 Dede Dinah
 156 Deep in the Heart of Texas
 157 The Desert Song
 157 (I Wish I Was In) Dixie
 158 Do I Hear a Waltz?
 159 Do I Love You Because You're Beautiful?
 159 Do-Re-Mi
 160 Do You Know What It Means
 to Miss New Orleans
 160 Do You Wanna Make Love
 161 Doctor, My Eyes
 162 Doin' What Comes Natur'lly
 163 Dolores
 164 Don't
 164 Don't Be Cruel (To a Heart That's True)
 165 Don't Cry Out Loud (We Don't Cry Out Loud)
 166 Don't Know Why
 167 Don't Let the Stars Get in Your Eyes

- 168 Don't Pull Your Love
 168 Don't Stand So Close to Me
 167 Down among the Sheltering Palms
 170 Down Yonder
 169 Dream a Little Dream of Me
 171 Dream Weaver
 172 A Dreamer's Holiday
 172 Duke of Earl

E

- 173 Early Autumn
 173 East of the Sun (And West of the Moon)
 174 Easter Parade
 174 Easy to Love (You'd Be So Easy to Love)
 175 Ecstasy
 175 Edelweiss
 176 Eight Days a Week
 176 El relicario (Shrine of Love)
 178 Elmer's Tune
 178 Elvira
 180 Endless Love
 179 Endlessly
 181 The Entertainer
 182 Entertainment Tonight
 183 Eres Tu/Touch the Wind
 184 Eternally
 184 Ev'ry Street's a Boulevard (In Old New York)
 185 Ev'rybody's Somebody's Fool
 (Everybody's Somebody's Fool)
 186 Even the Nights Are Better
 187 Every Breath You Take
 188 Every Rose Has Its Thorn
 189 Everybody's Got a Home but Me
 189 Everybody's Talkin' (Echoes)
 190 Everyday
 190 Everything's Coming Up Roses
 191 Evil Ways
 192 Exactly Like You
 192 The Exodus Song

F

- 193 Falling in Love with Love
 194 Far Away Places
 194 Fascination
 195 Feelings (¿Dime?)
 196 A Felicidade
 196 Feudin' and Fightin'
 198 Fields of Gold
 197 A Fine Romance
 199 The First Cut Is the Deepest
 199 Flat Foot Floogie
 200 Fly Me to the Moon (In Other Words)
 200 Flying Home
 201 The Folks Who Live on the Hill
 202 (Now and Then There's) A Fool Such as I
 203 Footloose
 202 For All We Know
 204 For Me and My Gal
 206 For Once in My Life
 204 For the First Time
 205 For the Good Times
 208 For You, For Me, For Evermore

- 208 For Your Precious Love
 207 Forever Young
 210 Fortunate Son
 211 Frenesi
 212 Friends in Low Places
 209 Friendship
 213 From Here to Eternity
 214 From This Moment On

G

- 216 The Gambler
 215 Gentle on My Mind
 215 Georgia on My Mind
 218 Georgy Girl
 218 Get Back
 219 Get Me to the Church on Time
 220 Getting to Know You
 221 Gigi
 220 Gimme a Little Kiss (Will Ya Huh?)
 221 The Girl from Ipanema (Garôta de Ipanema)
 222 Girl Talk
 223 The Girl That I Marry
 224 Girls Just Want to Have Fun
 225 Give a Little Whistle
 225 Give My Regards to Broadway
 226 Glad to Be Unhappy
 226 Glory of Love
 228 The Glory of Love
 229 The Glow Worm
 230 Go the Distance
 231 Goin' Out of My Head
 228 Gone with the Wind
 232 Gonna Build a Mountain
 232 Gonna Get Along without Ya Now
 233 Good Day Sunshine
 234 Good Golly Miss Molly
 234 Good Luck Charm
 235 A Good Man Is Hard to Find
 236 Goodnight, Irene
 236 Goodnight, Sweetheart, Goodnight
 (Goodnight, It's Time to Go)
 237 Got a Date with an Angel
 238 Got to Get You into My Life
 240 Granada
 238 Great Balls of Fire
 241 The Great Pretender
 239 Guitar Boogie Shuffle
 243 A Guy Is a Guy
 242 Gypsy in My Soul

H

- 243 Hail, Hail, The Gang's All Here
 243 Hail to the Chief
 244 Halleluja
 246 Hallelujah I Love Him (Her) So
 245 The Halls of Ivy
 245 Hang On Sloopy
 246 Happy Birthday Sweet Sixteen
 247 Happy Days
 248 Happy, Happy Birthday Baby
 248 Happy Holiday
 249 Happy Talk

- 250 Happy Trails
 251 The Happy Wanderer
 252 Harbor Lights
 254 Harlem Nocturne
 252 Havah Nagilah
 253 Have I Told You Lately
 254 Have You Ever Been Lonely?
 (Have You Ever Been Blue?)
 251 Have You Met Miss Jones?
 256 Haven't Got Time for the Pain
 258 Heart and Soul
 255 Heat Wave
 258 Heigh-Ho
 257 Hello
 259 Hello, Goodbye
 260 Hello, Young Lovers
 260 Help!
 261 Here, There and Everywhere
 262 Here's That Rainy Day
 262 Hey, Good Lookin'
 263 Hi-Diddle-Dee-Dee (An Actor's Life for Me)
 264 High Hopes
 264 Hindustan
 265 His Latest Flame
 266 Hit the Road to Dreamland
 265 The Hokey Pokey
 266 Holiday for Strings
 266 Honeysuckle Rose
 267 Hopelessly Devoted to You
 269 Hot Hot Hot
 268 Hot Rod Lincoln
 270 Hound Dog
 271 The House of the Rising Sun
 270 Houston
 272 How Are Things in Glocca Morra
 272 How Can You Mend a Broken Heart
 273 How Deep Is the Ocean (How High Is the Sky)
 274 How Deep Is Your Love
 274 How High the Moon
 275 How 'Ya Gonna Keep 'Em Down on the
 Farm? (After They've Seen Paree)
 276 Hurdy Gurdy Man
 278 Hurt So Bad
 277 Hurting Each Other
 277 Hushabye
- 279 I Ain't Got Nobody
 (And Nobody Cares for Me)
 279 I Almost Lost My Mind
 280 I Beg of You
 280 I Believe
 281 I Believe I Can Fly
 282 I Can Dream, Can't I?
 282 I Can't Get Started with You
 283 I Can't Help It (If I'm Still in Love with You)
 284 I Can't Stand It
 284 I Can't Stop Loving You
 286 I Concentrate on You
 285 I Could Have Danced All Night
 287 I Could Write a Book
 287 I Couldn't Live without Your Love
- 288 (Last Night) I Didn't Get to Sleep at All
 288 I Didn't Know What Time It Was
 289 I Don't Care If the Sun Don't Shine
 290 I Don't Know Why (I Just Do)
 290 I Don't Stand a Ghost of a Chance
 291 I Don't Want to Set the World on Fire
 291 I Don't Want to Walk without You
 292 I Enjoy Being a Girl
 292 I Get Along Without You Very Well
 (Except Sometimes)
 293 I Got a Woman
 294 I Got It Bad and That Ain't Good
 294 I Got the Sun in the Morning
 295 I Hadn't Anyone till You
 296 I Have Dreamed
 296 I Hear Music
 298 I Just Called to Say I Love You
 297 ('Til) I Kissed You
 300 I Love a Piano
 301 I Love Paris
 301 I Love You (Cole Porter)
 302 I Love You
 302 I Love You So Much It Hurts Me
 303 I Love You Truly
 303 I Miss You So
 304 I Need Your Love Tonight
 304 I Remember It Well
 305 I Remember You
 306 I Shot the Sheriff
 306 I Started a Joke
 307 I Talk to the Trees
 308 I Walk the Line
 308 I Wanna Be Loved
 309 I Want a Girl (Just Like the Girl
 That Married Dear Old Dad)
 310 I Want It That Way
 311 I Want You, I Need You, I Love You
 312 I Whistle a Happy Tune
 312 I Will Follow Him (I Will Follow You)
 314 I Will Survive
 315 I Will Wait for You
 315 I Wish I Could Shimmy Like My Sister Kate
 316 I Wish I Didn't Love You So
 316 I Wish I Were in Love Again
 317 I Won't Dance
 318 I'd Rather Be Blue Over You
 318 I'll Be Around
 319 I'll Be Home
 319 I'll Be Seeing You
 320 I'll Follow the Sun
 320 I'll Get By (As Long as I Have You)
 321 I'll Have to Say I Love You in a Song
 322 I'll Take Romance
 322 I'm Always Chasing Rainbows
 323 I'm Beginning to See the Light
 324 I'm Confessin' (That I Love You)
 324 I'm Gonna Wash That Man
 Right Outa My Hair
 325 I'm Just a Lucky So and So
 326 I'm Old Fashioned
 326 I'm Popeye the Sailor Man
 327 I'm Wishing
- 328 I've Got My Love to Keep Me Warm
 328 I've Got No Strings
 329 I've Got the World on a String
 330 I've Got You under My Skin
 329 I've Grown Accustomed to Her Face
 331 I've Told Ev'ry Little Star
 331 (I Scream-You Scream-We All Scream For)
 Ice Cream
 332 If
 332 If Ever I Would Leave You
 333 If I Had a Hammer (The Hammer Song)
 334 If I Loved You
 334 If I Ruled the World
 335 If This Isn't Love
 336 If We Only Have Love
 (Quand on n'a que l'amour)
 336 If You Knew Susie (Like I Know Susie)
 337 If You Remember Me
 338 Ill Wind (You're Blowin' Me No Good)
 338 Imagination
 339 The Impossible Dream (The Quest)
 340 In a Mellow Tone
 341 In a Sentimental Mood
 342 The "In" Crowd
 342 In the Chapel in the Moonlight
 343 In the Cool, Cool, Cool of the Evening
 343 In the Misty Moonlight
 344 In the Mood
 344 In the Still of the Night
 345 In the Still of the Nite (I'll Remember)
 346 In the Wee Small Hours of the Morning
 346 In Walked Bud
 347 Indian Love Call
 348 Indian Reservation
 347 Indiana (Back Home Again in Indiana)
 350 Inka Dinka Doo
 349 Isfahan
 350 Isle of Capri
 351 Isn't It Romantic?
 351 The Israelites
 352 It All Depends on You
 352 It Could Happen to You
 353 It Don't Mean a Thing
 (If It Ain't Got That Swing)
 354 It Might as Well Be Spring
 354 It Must Be Him
 355 It Never Entered My Mind
 356 It Only Hurts for a Little While
 356 It Was a Very Good Year
 357 It's a Blue World
 357 It's a Grand Night for Singing
 358 It's a Lovely Day Today
 358 It's a Most Unusual Day
 359 It's All Right with Me
 360 It's Almost Tomorrow
 360 It's De-Lovely
 361 It's Easy to Remember
 361 It's Impossible (Somos novios)
 362 It's Now or Never
 362 It's Only a Paper Moon
 363 It's Only Make Believe
 364 It's the Same Old Shillelagh

J

- 364 Jamaica Farewell
- 365 James (Hold the Ladder Steady)
- 366 Java Jive
- 366 Jersey Bounce
- 368 Jingle Jangle Jingle (I Got Spurs)
- 367 Jive Talkin'
- 369 (The Wreck of The) "John B"
- 369 Johnny One Note
- 370 Johnny's Theme
- 370 Johnson Rag
- 371 Juke Box Saturday Night
- 371 Julie, Do Ya Love Me
- 372 Jump (For My Love)
- 374 Jump, Jive an' Wail
- 373 June in January
- 373 June Is Bustin' Out All Over
- 375 Just a Gigolo
- 376 Just in Time
- 376 Just One More Chance
- 377 Just Squeeze Me (But Don't Tease Me)
- 378 Just the Two of Us
- 379 Just Walking in the Rain

K

- 379 K-K-K-Katy
- 380 Keep It a Secret
- 380 Kentucky Rain
- 381 Kisses Sweeter than Wine
- 382 Ko Ko Mo (I Love You So)

L

- 382 The Lady Is a Tramp
- 383 Lady of Spain
- 383 The Lady's in Love with You
- 384 Lambeth Walk
- 386 Landslide
- 384 Last Date
- 385 Last Night on the Back Porch
(I Loved Her Best of All)
- 388 The Last Time I Saw Paris
- 388 Lay Down Sally
- 389 Layla
- 390 Lazy River
- 390 Lazybones
- 391 Leaning on a Lamp Post
- 392 Learnin' the Blues
- 393 Leave a Tender Moment Alone
- 394 Leaving on a Jet Plane
- 394 Let Me Entertain You
- 395 Let Me Sing and I'm Happy
- 396 Let the Good Times Roll
- 396 Let There Be Love
- 397 Let's Face the Music and Dance
- 398 Let's Fall in Love
- 398 Let's Have Another Cup o' Coffee
- 399 Let's Hear It for the Boy
- 400 Let's Take an Old-Fashioned Walk
- 400 Liechtensteiner Polka
- 401 Lies
- 402 Life Is Just a Bowl of Cherries

- 402 Lift Ev'ry Voice and Sing
- 404 Like Someone in Love
- 403 Lil' Red Riding Hood
- 404 Lilli Marlene
- 405 Limbo Rock
- 405 Lipstick on Your Collar
- 406 Lisbon antigua (In Old Lisbon)
- 406 A Little Bird Told Me
- 407 Little Darlin'
- 408 Little Girl Blue
- 408 Little Green Apples
- 410 Little Sister
- 409 Little White Lies
- 411 Livin' on a Prayer
- 412 Lonely Boy
- 413 Lonely Street
- 414 Lonely Teardrops
- 413 Long Ago (And Far Away)
- 414 Long before I Knew You
- 415 The Longest Walk
- 416 Look for the Silver Lining
- 416 Look in My Eyes Pretty Woman
- 417 Look to the Rainbow
- 418 Loop de Loop
- 418 Lost in the Stars
- 419 Louise
- 420 Love (Can Make You Happy)
- 422 Love and Marriage
- 420 Love Changes Everything
- 423 Love in Bloom
- 421 Love Is a Simple Thing
- 423 Love Is Just around the Corner
- 424 Love Is the Sweetest Thing
- 424 Love Letters
- 425 Love Letters in the Sand
- 425 Love, Look Away
- 426 Love Me or Leave Me
- 426 Love Me Tender
- 427 Love Takes Time
- 428 Love You Madly
- 428 Love Your Spell Is Everywhere
- 429 Lovely Hula Hands
- 429 Lovely to Look At
- 430 A Lovely Way to Spend an Evening
- 430 Lover
- 431 Lover, Come Back to Me
- 431 Loving You
- 432 Lullaby of the Leaves

M

- 434 M-O-T-H-E-R
(A Word That Means the World to Me)
- 432 Maggie May
- 433 Magic Moments
- 435 (You've Got) The Magic Touch
- 435 Make Believe
- 436 Make Someone Happy
- 436 Makin' Whoopee!
- 437 Making Our Dreams Come True
- 438 A Man and a Woman
(Un homme et une femme)
- 439 A Man without Love
(Quando m'innamoro)
- 440 Managua, Nicaragua
- 440 Mañana
- 441 Mandy (Irving Berlin)
- 442 Mandy (Barry Manilow)
- 441 Mangos
- 443 The March of the Siamese Children
- 443 Marcheta (A Love Song of Old Mexico)
- 444 Maria
- 446 Marie
- 444 Mas que nada
- 445 Masquerade
- 447 Massachusetts (The Lights Went Out)
- 448 The Masterpiece
- 447 May You Always
- 448 Me and My Shadow
- 449 Me and You and a Dog Named Boo
- 449 Mean to Me
- 450 Mele Kalikimaka
- 450 Mellow Yellow
- 451 Melody of Love
- 452 Memories
- 452 Memories of You
- 453 Memory
- 454 Mercedes Benz
- 455 Midnight Blue
- 455 Midnight in Moscow
- 456 Midnight Sun
- 458 Midnight Train to Georgia
- 459 Mimi
- 457 Minute by Minute
- 459 Miss You
- 460 Mission: Impossible Theme
- 460 Mrs. Brown You've Got a Lovely Daughter
- 461 Mississippi Mud
- 462 Mister Ed
- 462 Mr. Lee
- 461 Mister Touchdown, U.S.A.
- 463 Mona Lisa
- 464 A Month of Sundays
- 464 Mood Indigo
- 465 Moon Love
- 465 Moon River
- 466 Moonglow
- 466 Moonlight and Roses (Bring Mem'ries of You)
- 467 Moonlight Becomes You
- 468 Moonlight Cocktail
- 468 Moonlight in Vermont
- 469 More Today than Yesterday
- 470 The Most Beautiful Girl in the World
- 471 Moten Stomp
- 472 Mountain Greenery
- 473 The Music of the Night
- 474 (Put Another Nickel In) Music! Music! Music!
- 474 Mustang Sally
- 475 My Adobe Hacienda
- 476 My Baby Just Cares for Me
- 476 My Blue Heaven
- 477 My Buddy
- 477 My Cherie Amour
- 478 My Country, 'Tis of Thee (America)
- 478 My Cup Runneth Over

- 479 My Favorite Things
- 480 My Foolish Heart
- 482 My Funny Valentine
- 480 My Heart Belongs to Daddy
- 481 My Heart Cries for You
- 483 (All of a Sudden) My Heart Sings
- 482 My Heart Stood Still
- 484 My Heart Will Go On
(Love Theme from 'Titanic')
- 487 My Ideal
- 485 My Little Corner of the World
- 486 My Love
- 485 My Lucky Star
- 487 My Mammy
- 488 My Man (Mon homme)
- 489 My Old Flame
- 490 My Prayer
- 488 My Romance
- 492 My Sharona
- 490 My Ship
- 494 My Silent Love
- 493 My Sin
- 491 My Truly, Truly Fair

N

- 493 Na Na Hey Hey Kiss Him Goodbye
- 494 Nancy - With the Laughing Face
- 495 The Nearness of You
- 496 Neither One of Us (Wants to Be the
First to Say Goodbye)
- 497 Nevertheless (I'm in Love with You)
- 498 The Night Chicago Died
- 499 Night Fever
- 500 The Night Has a Thousand Eyes
- 502 Night Moves
- 500 Night Train
- 501 A Nightingale Sang in Berkeley Square
- 504 Nights in White Satin
- 504 Nights on Broadway
- 506 No Can Do
- 505 No Other Love
- 506 No Particular Place to Go
- 507 Nobody Knows You
When You're Down and Out
- 507 Non dimenticar (T'ho voluto bene)
- 508 Nowhere Man
- 508 Nuages

O

- 509 The Object of My Affection
- 510 The Odd Couple
- 510 Oh Johnny, Oh Johnny, Oh!
- 511 Oh, Lonesome Me
- 512 Oh! Look at Me Now
- 512 Oh! My Pa-pa (O mein Papa)
- 514 Oh, Pretty Woman
- 513 Oh, What a Beautiful Mornin'
- 515 Oklahoma
- 516 Ol' Man River
- 516 Old Devil Moon
- 517 The Old Lamplighter
- 517 On a Clear Day (You Can See Forever)

- 518 On a Little Street in Singapore
- 518 On and On
- 519 On the Good Ship Lollipop
- 520 On the South Side of Chicago
- 520 On the Street Where You Live
- 521 On the Sunny Side of the Street
- 522 On Top of Spaghetti
- 522 Once in a Lifetime
- 523 Once upon a Time
- 524 One Dozen Roses
- 524 One Mint Julep
- 525 One Toke over the Line
- 526 1 2 3
- 527 One Way or Another
- 528 Only the Lonely (Know the Way I Feel)
- 528 Only You (And You Alone)
- 529 Operator
- 530 Operator (That's Not the Way It Feels)
- 531 The Other Man's Grass Is Always Greener
- 532 Our Language of Love
- 532 Out of Nowhere
- 534 Owner of a Lonely Heart

P

- 533 Pack Up Your Troubles in Your Old Kit Bag
and Smile, Smile, Smile
- 536 Paddlin' Madelin' Home
- 536 Papa Loves Mambo
- 537 Paper Doll
- 538 Paper Roses
- 538 Paperback Writer
- 540 Part Time Lover
- 539 The Party's Over
- 541 Pass That Peace Pipe
- 542 Patricia, It's Patricia (Patricia)
- 543 (There'll Be) Peace in the Valley (For Me)
- 543 Pearly Shells (Pupu o ewa)
- 544 Pennies from Heaven
- 544 Pennsylvania Polka
- 546 Penthouse Serenade
- 545 People
- 546 People Will Say We're in Love
- 547 Perfidia
- 548 Personality
- 548 Peter Cottontail
- 550 Piano Man
- 549 Pick Yourself Up
- 551 Picnic
- 552 Pistol Packin' Mama
- 552 Play a Simple Melody
- 554 Please Come to Boston
- 555 Please Please Me
- 556 Pocketful of Miracles
- 558 Poetry in Motion
- 558 Poinciana (Song of the Tree)
- 557 Polka Dots and Moonbeams
- 555 Pomp and Circumstance
- 559 Poor Butterfly
- 560 The Poor People of Paris (Jean's Song)
- 560 Popcorn
- 561 Precious and Few

- 562 Precious Lord, Take My Hand
(Take My Hand, Precious Lord)
- 562 Pretty Baby
- 563 Pretty Blue Eyes
- 563 A Pretty Girl Is Like a Melody
- 564 Primrose Lane
- 566 Proud Mary
- 564 Puff the Magic Dragon
- 565 Put On a Happy Face
- 567 Put Your Dreams Away (For Another Day)
- 568 Put Your Head on My Shoulder
- 569 Puttin' On the Ritz

Q

- 569 Que sera, sera (Whatever Will Be, Will Be)
- 570 Quiet Village
- 571 Quizás, quizás, quizás
(Perhaps, Perhaps, Perhaps)

R

- 570 Rag Mop
- 572 Raiders March
- 572 Raindrops
- 573 Ready Teddy
- 574 Ready to Take a Chance Again (Love Theme)
- 574 Reason to Believe
- 575 Rebel 'Rouser
- 576 Red Roses for a Blue Lady
- 576 Red Sails in the Sunset
- 577 Reeling in the Years
- 577 Release Me
- 578 Remember
- 578 Return to Me
- 579 Return to Sender
- 580 Reunited
- 581 Revolution
- 582 Ridin' High
- 584 The Right Thing to Do
- 582 Rikki Don't Lose That Number
- 583 Ring of Fire
- 586 River, Stay 'Way from My Door
- 585 Robbin's Nest
- 586 Rock-A-Bye Your Baby with a Dixie Melody
- 587 Rock 'n' Roll Heaven
- 588 Rock and Roll Is Here to Stay
- 588 Rock & Roll - Part II (The Hey Song)
- 589 Rock around the Clock
- 590 Rock Island Line
- 590 Rocky Mountain High
- 592 Rocky Top
- 592 Rosalie
- 593 A Rose and a Baby Ruth
- 593 Rose of Washington Square
- 594 Rose Room
- 595 Roxanne
- 596 Royal Garden Blues
- 597 Ruby, Don't Take Your Love to Town
- 600 Runaway
- 598 Running with the Night

S

601 Sad Movies (Make Me Cry)
 602 Sail Along, Silv'ry Moon
 602 Love Theme from "St. Elmo's Fire"
 603 Sam's Song
 604 Samba de Orfeu
 606 Same Old Saturday Night
 604 San Antonio Rose
 605 San Francisco Bay Blues
 606 Satin Doll
 607 Saturday Night
 (Is the Loneliest Night of the Week)
 608 Save the Best for Last
 607 Save the Bones for Henry Jones
 610 Save the Last Dance for Me
 610 Say It Isn't So
 609 Say It with Music
 611 Sealed with a Kiss
 612 Searchin'
 613 Secret Agent Man
 614 See See Rider
 614 See You Later, Alligator
 615 Send Me the Pillow You Dream On
 616 Sentimental Me
 616 Separate Lives
 617 September Song
 618 Sesame Street Theme
 620 77 Sunset Strip
 618 Sh-Boom (Life Could Be a Dream)
 621 Shadows in the Moonlight
 619 Shake, Rattle and Roll
 622 Shall We Dance?
 622 Shambala
 624 She
 626 She Believes in Me
 623 She Didn't Say Yes
 628 Shine
 625 The Shoop Shoop Song (It's in His Kiss)
 628 Shout
 630 Side by Side
 629 A Sign of the Times
 630 Signed, Sealed, Delivered I'm Yours
 631 Silhouettes
 632 Since I Don't Have You
 634 Since I Met You Baby
 633 Sing, You Sinners
 633 Singing the Blues
 634 The Single Petal of a Rose
 636 Sir Duke
 637 Sisters
 635 Sixteen Reasons (Why I Love You)
 638 Sixteen Tons
 638 Skyliner
 640 Sleepy Lagoon
 639 Slightly Out of Tune (Desafinado)
 640 Small Fry
 641 Small World
 642 Smells Like Teen Spirit
 643 Smile
 643 Smile, Darn Ya, Smile
 644 Smiles
 644 Smoke Gets in Your Eyes

645 Smoke, Smoke, Smoke (That Cigarette)
 646 Smooth
 647 So in Love
 648 So Long, Farewell
 648 So Long It's Been Good to Know Yuh
 (Dusty Old Dust)
 649 So Nice (Summer Samba)
 650 Soft Lights and Sweet Music
 650 Soft Shoe Song
 (The Dance My Darlin' Used to Do)
 651 Softly as in a Morning Sunrise
 651 Solitude
 652 Some Day My Prince Will Come
 652 Some Enchanted Evening
 653 Somebody Else Is Taking My Place
 653 Somebody Stole My Gal
 654 Someone Saved My Life Tonight
 655 Somewhere Out There
 656 The Song Is Ended
 (But the Melody Lingers On)
 656 The Song Is You
 657 Song of the Islands
 658 Song of the Jet (Samba do Avião)
 657 Sonny Boy
 659 Soon It's Gonna Rain
 659 Sophisticated Lady
 660 The Sound of Music
 660 South of the Border (Down Mexico Way)
 662 Southern Cross
 664 Spaghetti Rag
 661 Speak Low
 663 Speak Softly, Love (Love Theme)
 665 Spiders and Snakes
 666 Splish Splash
 666 Stand by Me
 667 The Star Spangled Banner
 668 Theme from "Star Trek®"
 669 Star Trek – The Next Generation®
 670 Start Me Up
 672 (Just Like) Starting Over
 671 Stay
 671 Stay as Sweet as You Are
 674 Stay with Me
 675 Stayin' Alive
 673 Steel Guitar Rag
 676 Stella by Starlight
 677 Still the Same
 682 (They Call It) Stormy Monday
 (Stormy Monday Blues)
 676 Stouthearted Men
 678 Strange Fruit
 678 Strawberry Fields Forever
 680 Stray Cat Strut
 681 Street Life
 679 A String of Pearls
 684 The Stroll
 683 Stuck in the Middle with You
 684 Stuck on You
 686 Stuck on You (Lionel Richie)
 685 Sugartime
 687 Summer in the City
 688 Sunday, Monday or Always
 688 Sunshine on My Shoulders

689 Superstition
 690 Surfin' U.S.A.
 691 The Surrey with the Fringe on Top
 690 Susie-Q
 691 Suspicion
 692 Sway (Quien sera)
 694 Swedish Rhapsody
 694 Sweet and Lovely
 695 Sweet Dreams
 693 Sweet Home Alabama
 696 Sweet Someone
 696 Sweet Sue-Just You
 697 The Sweetest Sounds
 698 Swinging on a Star

T

698 The Tailgate Ramble
 699 Take a Letter, Maria
 700 Take Me Home, Country Roads
 700 Take Me to the River
 702 Take My Breath Away (Love Theme)
 703 Talk to Me
 703 Tangerine
 704 Tarantella
 701 Teach Me Tonight
 705 Tears in Heaven
 706 Tears on My Pillow
 707 (Let Me Be Your) Teddy Bear
 707 Teen Angel
 708 A Teenager in Love
 710 Telephone Song
 708 Tell Me on a Sunday
 711 Tempted
 709 Ten Cents a Dance
 714 Tennessee Waltz
 712 Thank God I'm a Country Boy
 713 Thank Heaven for Little Girls
 712 Thank You Girl
 715 Thanks for the Memory
 716 That Old Black Magic
 713 That Old Gang of Mine
 717 That's Amoré (That's Love)
 718 That's Entertainment
 718 That's Life
 719 That's My Weakness Now
 720 Them There Eyes
 720 (I Wanna Go Where You Go -
 Do What You Do) Then I'll Be Happy
 721 There Goes My Baby
 722 There Goes My Everything
 724 There's a Rainbow 'round My Shoulder
 724 There's a Small Hotel
 723 There's No Business Like Show Business
 726 There's No You
 725 These Boots Are Made for Walkin'
 727 These Foolish Things (Remind Me of You)
 727 They Call the Wind Maria
 728 They Didn't Believe Me
 728 They Say It's Wonderful
 729 The Thing
 730 Things
 729 The Third Man Theme
 731 Thirty Days Hath September

- 731 This Can't Be Love
 732 This Is All I Ask
 (Beautiful Girls Walk a Little Slower)
 732 This Land Is Your Land
 733 This Nearly Was Mine
 734 Those Were the Days
 734 Thou Swell
 735 The Three Bells
 736 Three Coins in the Fountain
 736 Three Little Fishies (Itty Bitty Poo)
 737 Three's Company Theme
 738 The Thrill Is Gone
 738 Ticket to Ride
 740 Tico Tico (Tico Tico no fuba)
 739 Tiger Rag (Hold That Tiger)
 741 Till We Meet Again
 741 Till We Two Are One
 742 Time after Time
 744 A Time for Us (Love Theme)
 743 Time Passages
 744 Tiny Bubbles
 745 To Each His Own
 745 To Love Again
 746 Together Wherever We Go
 746 Tom Dooley
 747 Too Fat Polka (She's Too Fat for Me)
 747 Too Much
 748 Top Hat, White Tie and Tails
 750 The Touch of Your Lips
 749 Travelin' Man
 750 True Love
 751 Truly
 752 Try to Remember
 752 Turn Me Loose
 754 Turn! Turn! Turn!
 (To Everything There Is a Season)
 753 Tush
 754 Tuxedo Junction
 755 Twilight Time
 758 Two Different Worlds
 756 Two Out of Three Ain't Bad
 758 Two Sleepy People

U

- 759 Unexpected Song
 760 Unforgettable
 761 The Unicorn
 760 Until It's Time for You to Go
 762 Up Where We Belong
 763 Uptight (Everything's Alright)

V

- 762 The Varsity Drag
 764 The Very Thought of You
 765 Vision of Love

W

- 764 Wagon Wheels
 766 Wah Watusi
 766 Wait till You See Her
 767 Wake Up Little Susie
 768 Walk on the Wild Side

- 768 Walk Right In
 769 Walkin' after Midnight
 772 Walkin' My Baby Back Home
 770 Walking in Memphis
 769 Waltz for Debby
 774 Warm Valley
 772 Watch What Happens
 773 The Watusi
 775 'Way Down Yonder in New Orleans
 776 The Way You Look Tonight
 775 The Wayward Wind
 778 We Are the World
 776 We Can Work It Out
 777 We Kiss in a Shadow
 779 We Shall Overcome
 779 We'll Sing in the Sunshine
 780 Wedding March
 (*A Midsummer Night's Dream*)
 780 Wedding March (Bridal Chorus) (*Lohengrin*)
 781 Werewolves of London
 782 What Kind of Fool Am I?
 782 What Now My Love
 783 What'll I Do?
 784 What's Love Got to Do with It
 785 What's the Reason (I'm Not Pleasin' You)
 785 When I Fall in Love
 786 When I See an Elephant Fly
 786 When I Take My Sugar to Tea
 787 When I'm Not Near the Girl I Love
 788 When Irish Eyes Are Smiling
 788 When My Baby Smiles at Me
 789 When Will I Be Loved
 790 When You Wish upon a Star
 790 When You Wore a Tulip
 (And I Wore a Big Red Rose)
 792 Where Do Broken Hearts Go
 790 Where Do I Begin (Love Theme)
 793 Where Everybody Knows Your Name
 791 Where Is Love?
 794 Where or When
 794 Where the Blue of the Night
 (Meets the Gold of the Day)
 795 Where the Boys Are
 795 Whistle While You Work
 796 (There'll Be Bluebirds Over)
 The White Cliffs of Dover
 798 White Wedding
 796 A Whiter Shade of Pale
 797 Who?
 800 Who Can I Turn To (When Nobody Needs Me)
 800 Who's Afraid of the Big Bad Wolf?
 802 A Whole New World (Aladdin's Theme)
 801 Why
 804 Why Do I Love You?
 804 Wichita Lineman
 805 Willie and the Hand Jive
 806 Willow Weep for Me
 806 Winchester Cathedral
 805 Wish Me a Rainbow
 807 With a Hey and a Hi and a Ho Ho Ho
 808 With a Little Bit of Luck
 809 With a Song in My Heart
 810 With One Look

- 811 Wives and Lovers (Hey, Little Girl)
 812 Woman in Love
 809 A Wonderful Day Like Today
 813 A Wonderful Guy
 814 Wooden Heart
 813 Words
 815 The World Is Waiting for the Sunrise
 814 Wouldn't It Be Lovely
 815 Wrap Your Troubles in Dreams
 (And Dream Your Troubles Away)
 816 Wrapped around Your Finger
 817 Wunderbar

Y

- 817 Yakety Yak
 818 Yardbird Suite
 818 Yearning (Just for You)
 819 Yes Sir, That's My Baby
 819 Yes! We Have No Bananas
 820 Yesterday, When I Was Young
 (Hier encore)
 821 Yesterdays
 821 You Are Beautiful
 822 You Are My Destiny
 824 You Are My Sunshine
 823 You Are the Sunshine of My Life
 824 You Are Too Beautiful
 825 You Belong to Me
 826 You Better Go Now
 826 You Brought a New Kind of Love to Me
 827 You Came a Long Way from St. Louis
 827 You Can't Be True Dear
 (Du kannst nicht treu sein)
 828 You Didn't Have to Be So Nice
 828 You Got It
 830 You Light Up My Life
 830 You Needed Me
 829 You Oughta Be in Pictures
 832 You Raise Me Up
 831 You Really Got Me
 834 You Took Advantage of Me
 834 You Turned the Tables on Me
 833 You Won't See Me
 835 You'd Be So Nice to Come Home To
 836 You'd Be Surprised
 836 You'll Never Walk Alone
 837 You're Driving Me Crazy! (What Did I Do?)
 838 You're in My Heart
 840 (I Wonder Why?) You're Just in Love
 837 You're My Everything
 839 You're Nobody 'til Somebody Loves You
 842 You're So Vain
 841 You're Still the One
 842 You're the Cream in My Coffee
 843 You've Changed
 844 You've Got a Friend in Me
 846 Young Americans
 848 Young and Foolish
 845 Young Blood
 848 Younger than Springtime
 849 Yummy, Yummy, Yummy

CLASSIFIED SONG LISTING

Hits of the 1910s

- 20 After You've Gone
- 74 The Bells of St. Mary's
- 134 Colonel Bogey March
- 167 Down among the Sheltering Palms
- 235 A Good Man Is Hard to Find
- 264 Hindustan
- 300 I Love a Piano
- 315 I Wish I Could Shimmy Like My Sister Kate
- 322 I'm Always Chasing Rainbows
- 370 Johnson Rag
- 434 M-O-T-H-E-R
(A Word That Means the World to Me)
- 441 Mandy (Irving Berlin)
- 510 Oh Johnny, Oh Johnny, Oh!
- 537 Paper Doll
- 552 Play a Simple Melody
- 559 Poor Butterfly
- 563 A Pretty Girl Is Like a Melody
- 586 Rock-A-Bye Your Baby with a Dixie Melody
- 653 Somebody Stole My Gal
- 728 They Didn't Believe Me
- 815 The World Is Waiting for the Sunrise
- 836 You'd Be Surprised

Hits of the 1920s

- 27 Alabama Bound
- 31 All by Myself (Irving Berlin)
- 46 Among My Souvenirs
- 77 The Best Things in Life Are Free
- 87 The Blue Room
- 105 Button Up Your Overcoat
- 111 California, Here I Come
- 118 Carolina Moon
- 119 Cecilia (Does Your Mother Know You're Out)
- 122 Charley, My Boy
- 220 Gimme a Little Kiss (Will Ya Huh?)
- 266 Honeysuckle Rose
- 320 I'll Get By (As Long as I Have You)
- 352 It All Depends on You
- 385 Last Night on the Back Porch
(I Loved Her Best of All)
- 416 Look for the Silver Lining
- 419 Louise
- 426 Love Me or Leave Me
- 428 Love Your Spell Is Everywhere
- 431 Lover, Come Back to Me
- 436 Makin' Whoopee!
- 446 Marie
- 449 Mean to Me
- 459 Miss You
- 466 Moonlight and Roses (Bring Mem'ries of You)
- 472 Mountain Greenery
- 476 My Blue Heaven
- 482 My Heart Stood Still
- 487 My Ideal
- 485 My Lucky Star
- 487 My Mammy
- 488 My Man (Mon homme)

- 493 My Sin
- 536 Paddlin' Madelin' Home
- 569 Puttin' On the Ritz
- 578 Remember
- 593 Rose of Washington Square
- 609 Say It with Music
- 630 Side by Side
- 656 The Song Is Ended
(But the Melody Lingers On)
- 657 Sonny Boy
- 696 Sweet Sue-Just You
- 719 That's My Weakness Now
- 720 (I Wanna Go Where You Go -
Do What You Do) Then I'll Be Happy
- 724 There's a Rainbow 'round My Shoulder
- 734 Thou Swell
- 797 Who?
- 804 Why Do I Love You?
- 809 With a Song in My Heart
- 818 Yearning (Just for You)
- 819 Yes Sir, That's My Baby
- 834 You Took Advantage of Me
- 842 You're the Cream in My Coffee

Hits of the 1930s
(also see Big Band Favorites)

- 36 All the Things You Are
- 80 Beyond the Blue Horizon
- 85 Bill Bailey, Won't You Please Come Home
- 120 Change Partners
- 125 Cheek to Cheek
- 131 Cocktails for Two
- 141 A Cottage for Sale
- 152 Dancing on the Ceiling
- 169 Dream a Little Dream of Me
- 192 Exactly Like You
- 202 For All We Know
- 228 The Glory of Love
- 237 Got a Date with an Angel
- 242 Gypsy in My Soul
- 252 Harbor Lights
- 254 Have You Ever Been Lonely?
(Have You Ever Been Blue?)
- 258 Heart and Soul
- 255 Heat Wave
- 273 How Deep Is the Ocean (How High Is the Sky)
- 282 I Can Dream, Can't I?
- 286 I Concentrate on You
- 290 I Don't Know Why (I Just Do)
- 290 I Don't Stand a Ghost of a Chance
- 292 I Get Along without You Very Well
(Except Sometimes)
- 295 I Hadn't Anyone till You
- 308 I Wanna Be Loved
- 316 I Wish I Were in Love Again
- 317 I Won't Dance
- 319 I'll Be Seeing You
- 322 I'll Take Romance
- 324 I'm Confessin' (That I Love You)
- 329 I've Got the World on a String
- 330 I've Got You under My Skin
- 331 I've Told Ev'ry Little Star
- 338 Imagination
- 344 In the Still of the Night
- 350 Isle of Capri
- 351 Isn't It Romantic?
- 357 It's a Blue World
- 360 It's De-Lovely
- 361 It's Easy to Remember
- 362 It's Only a Paper Moon
- 373 June in January
- 376 Just One More Chance
- 382 The Lady Is a Tramp
- 390 Lazy River
- 390 Lazybones
- 397 Let's Face the Music and Dance
- 398 Let's Fall in Love
- 398 Let's Have Another Cup o' Coffee
- 401 Lies
- 402 Life Is Just a Bowl of Cherries
- 409 Little White Lies
- 423 Love in Bloom
- 423 Love Is Just around the Corner
- 424 Love Is the Sweetest Thing
- 429 Lovely to Look At
- 452 Memories of You
- 459 Mimi
- 465 Moon Love
- 466 Moonglow
- 476 My Baby Just Cares for Me
- 480 My Heart Belongs to Daddy
- 489 My Old Flame
- 488 My Romance
- 494 My Silent Love
- 495 The Nearness of You
- 497 Nevertheless (I'm in Love with You)
- 509 The Object of My Affection
- 518 On a Little Street in Singapore
- 521 On the Sunny Side of the Street
- 532 Out of Nowhere
- 544 Pennies from Heaven
- 546 Penthouse Serenade
- 549 Pick Yourself Up
- 576 Red Sails in the Sunset
- 592 Rosalie
- 610 Say It Isn't So
- 617 September Song
- 633 Sing, You Sinners
- 643 Smile, Darn Ya, Smile
- 644 Smoke Gets in Your Eyes
- 653 Somebody Else Is Taking My Place
- 656 The Song Is You
- 660 South of the Border (Down Mexico Way)
- 671 Stay as Sweet as You Are
- 694 Sweet and Lovely
- 709 Ten Cents a Dance
- 715 Thanks for the Memory
- 720 Them There Eyes
- 724 There's a Small Hotel

- 727 These Foolish Things (Remind Me of You)
- 731 This Can't Be Love
- 748 Top Hat, White Tie and Tails
- 750 The Touch of Your Lips
- 758 Two Sleepy People
- 764 The Very Thought of You
- 772 Walkin' My Baby Back Home
- 776 The Way You Look Tonight
- 785 What's the Reason (I'm Not Pleasin' You)
- 786 When I Take My Sugar to Tea
- 794 Where or When
- 794 Where the Blue of the Night
(Meets the Gold of the Day)
- 806 Willow Weep for Me
- 815 Wrap Your Troubles in Dreams
(And Dream Your Troubles Away)
- 821 Yesterdays
- 824 You Are Too Beautiful
- 826 You Better Go Now
- 826 You Brought a New Kind of Love to Me
- 829 You Oughta Be in Pictures
- 834 You Turned the Tables on Me
- 837 You're Driving Me Crazy! (What Did I Do?)
- 837 You're My Everything

Hits of the 1940s (also see Big Band Favorites)

- 67 Ballerina
- 69 Be Careful, It's My Heart
- 75 Bésame mucho (Kiss Me Much)
- 101 Brazil
- 102 But Beautiful
- 116 Careless
- 127 Chickery Chick
- 132 The Coffee Song (They've Got an
Awful Lot of Coffee in Brazil)
- 143 Count Your Blessings Instead of Sheep
- 150 Dance with a Dolly
(With a Hole in Her Stockin')
- 178 Elmer's Tune
- 266 Hit the Road to Dreamland
- 266 Holiday for Strings
- 274 How High the Moon
- 291 I Don't Want to Set the World on Fire
- 291 I Don't Want to Walk without You
- 316 I Wish I Didn't Love You So
- 318 I'll Be Around
- 319 I'll Be Seeing You
- 326 I'm Old Fashioned
- 338 Imagination
- 352 It Could Happen to You
- 355 It Never Entered My Mind
- 364 It's the Same Old Shillelagh
- 368 Jingle Jangle Jingle (I Got Spurs)
- 388 The Last Time I Saw Paris
- 404 Like Someone in Love
- 404 Lilli Marlene
- 413 Long Ago (And Far Away)
- 418 Lost in the Stars
- 424 Love Letters

- 430 A Lovely Way to Spend an Evening
- 463 Mona Lisa
- 464 A Month of Sundays
- 466 Moonlight and Roses (Bring Mem'ries of You)
- 467 Moonlight Becomes You
- 480 My Foolish Heart
- 483 (All of a Sudden) My Heart Sings
- 490 My Ship
- 500 The Night Has a Thousand Eyes
- 517 The Old Lamplighter
- 524 One Dozen Roses
- 541 Pass That Peace Pipe
- 548 Peter Cottontail
- 552 Pistol Packin' Mama
- 557 Polka Dots and Moonbeams
- 576 Red Roses for a Blue Lady
- 607 Saturday Night
(Is the Loneliest Night of the Week)
- 607 Save the Bones for Henry Jones
- 614 See See Rider
- 638 Skyliner
- 676 Stella by Starlight
- 698 Swinging on a Star
- 703 Tangerine
- 716 That Old Black Magic
- 729 The Third Man Theme
- 740 Tico Tico (Tico Tico no fuba)
- 745 To Each His Own
- 755 Twilight Time
- 790 When You Wish upon a Star
- 796 (There'll Be Bluebirds Over)
The White Cliffs of Dover
- 807 With a Hey and a Hi and a Ho Ho Ho
- 835 You'd Be So Nice to Come Home To

Hits of the 1950s

- 33 All I Have to Do Is Dream
- 36 All Shook Up
- 38 Allegheny Moon
- 40 Alright, Okay, You Win
- 52 Are You Lonesome Tonight?
- 58 Arrivederci Roma (Goodbye to Rome)
- 62 (You're So Square) Baby, I Don't Care
- 66 Band of Gold
- 79 Beyond the Sea
- 81 Bird Dog
- 86 Blue Suede Shoes
- 88 Blueberry Hill
- 90 Bo Diddley
- 90 Bobby Sox to Stockings
- 92 Bony Moronie
- 93 Book of Love
- 108 Bye Bye Love
- 122 Chanson d'amour
(The Ra-Da-Da-Da Song)
- 123 Chantilly Lace
- 123 Charlie Brown
- 129 Claudette
- 145 Cry
- 146 Cry Me a River

- 147 Crying in the Chapel
- 150 Darling, je vous aime beaucoup
- 154 Day-O (The Banana Boat Song)
- 155 Dear Hearts and Gentle People
- 156 Dede Dinah
- 164 Don't
- 164 Don't Be Cruel (To a Heart That's True)
- 184 Ev'ry Street's a Boulevard (In Old New York)
- 190 Everyday
- 208 For Your Precious Love
- 229 The Glow Worm
- 232 Gonna Get Along without Ya Now
- 234 Good Golly Miss Molly
- 234 Good Luck Charm
- 236 Goodnight, Sweetheart, Goodnight
(Goodnight, It's Time to Go)
- 238 Great Balls of Fire
- 241 The Great Pretender
- 239 Guitar Boogie Shuffle
- 246 Hallelujah I Love Him (Her) So
- 245 The Halls of Ivy
- 246 Happy Birthday Sweet Sixteen
- 248 Happy, Happy Birthday Baby
- 262 Here's That Rainy Day
- 264 High Hopes
- 270 Hound Dog
- 277 Hushabye
- 279 I Almost Lost My Mind
- 280 I Believe
- 284 I Can't Stop Loving You
- 289 I Don't Care If the Sun Don't Shine
- 293 I Got a Woman
- 304 I Need Your Love Tonight
- 311 I Want You, I Need You, I Love You
- 342 In the Chapel in the Moonlight
- 343 In the Cool, Cool, Cool of the Evening
- 345 In the Still of the Nite (I'll Remember)
- 346 In the Wee Small Hours of the Morning
- 356 It Only Hurts for a Little While
- 364 Jamaica Farewell
- 374 Jump, Jive an' Wail
- 379 Just Walking in the Rain
- 381 Kisses Sweeter than Wine
- 382 Ko Ko Mo (I Love You So)
- 392 Learnin' the Blues
- 396 Let the Good Times Roll
- 405 Lipstick on Your Collar
- 407 Little Darlin'
- 412 Lonely Boy
- 413 Lonely Street
- 414 Lonely Teardrops
- 415 The Longest Walk
- 422 Love and Marriage
- 421 Love Is a Simple Thing
- 425 Love Letters in the Sand
- 426 Love Me Tender
- 431 Loving You
- 433 Magic Moments
- 435 (You've Got) The Magic Touch
- 447 May You Always
- 462 Mr. Lee
- 474 (Put Another Nickel In) Music! Music! Music!

481 My Heart Cries for You
 490 My Prayer
 491 My Truly, Truly Fair
 500 Night Train
 505 No Other Love
 507 Non dimenticar (T'ho voluto bene)
 512 Oh! My Pa-pa (O mein Papa)
 524 One Mint Julep
 528 Only You (And You Alone)
 542 Patricia, It's Patricia (Patricia)
 560 The Poor People of Paris (Jean's Song)
 563 Pretty Blue Eyes
 568 Put Your Head on My Shoulder
 573 Ready Teddy
 575 Rebel 'Rouser
 579 Return to Sender
 588 Rock and Roll Is Here to Stay
 589 Rock around the Clock
 590 Rock Island Line
 606 Same Old Saturday Night
 614 See You Later, Alligator
 616 Sentimental Me
 618 Sh-Boom (Life Could Be a Dream)
 619 Shake, Rattle and Roll
 622 Shall We Dance?
 632 Since I Don't Have You
 634 Since I Met You Baby
 637 Sisters
 643 Smile
 648 So Long It's Been Good to Know Yuh
 (Dusty Old Dust)
 650 Soft Shoe Song
 (The Dance My Darlin' Used to Do)
 666 Splish Splash
 684 The Stroll
 685 Sugartime
 690 Susie-Q
 692 Sway (Quien sera)
 694 Swedish Rhapsody
 701 Teach Me Tonight
 706 Tears on My Pillow
 707 (Let Me Be Your) Teddy Bear
 708 A Teenager in Love
 714 Tennessee Waltz
 721 There Goes My Baby
 729 The Thing
 732 This Is All I Ask
 (Beautiful Girls Walk a Little Slower)
 736 Three Coins in the Fountain
 758 Two Different Worlds
 760 Unforgettable
 767 Wake Up Little Susie
 775 The Wayward Wind
 785 When I Fall in Love
 805 Willie and the Hand Jive
 817 Yakety Yak
 822 You Are My Destiny
 840 (I Wonder Why?) You're Just in Love
 839 You're Nobody 'til Somebody Loves You
 848 Young and Foolish
 845 Young Blood

Hits of the 1960s

18 Abraham, Martin and John
 26 Ain't That a Kick in the Head
 37 All You Need Is Love
 41 (There's) Always Something There
 to Remind Me
 52 Apache
 64 Baby, It's You
 71 Beach Baby
 72 (It's A) Beautiful Morning
 86 Blue on Blue
 88 Blue Velvet
 95 Born to Be Wild
 102 Bread and Butter
 103 Breaking Up Is Hard to Do
 109 Calendar Girl
 115 Can't Get Used to Losing You
 114 Can't Help Falling in Love
 134 Color My World
 133 Come Fly with Me
 133 Come Saturday Morning
 (Saturday Morning)
 136 Come Together
 140 Cool Jerk
 142 Cotton Fields (The Cotton Song)
 148 Crying
 172 Duke of Earl
 176 Eight Days a Week
 185 Ev'rybody's Somebody's Fool
 (Everybody's Somebody's Fool)
 189 Everybody's Talkin' (Echoes)
 206 For Once in My Life
 210 Fortunate Son
 215 Gentle on My Mind
 215 Georgia on My Mind
 218 Georgy Girl
 218 Get Back
 221 The Girl from Ipanema
 (Garôta de Ipanema)
 231 Goin' Out of My Head
 233 Good Day Sunshine
 238 Got to Get You into My Life
 245 Hang On Sloopy
 259 Hello, Goodbye
 261 Here, There and Everywhere
 271 The House of the Rising Sun
 270 Houston
 276 Hurdy Gurdy Man
 278 Hurt So Bad
 287 I Couldn't Live without Your Love
 306 I Started a Joke
 312 I Will Follow Him (I Will Follow You)
 320 I'll Follow the Sun
 333 If I Had a Hammer (The Hammer Song)
 342 The "In" Crowd
 351 The Israelites
 354 It Must Be Him
 356 It Was a Very Good Year
 362 It's Now or Never
 369 (The Wreck of The) "John B"
 384 Last Date
 394 Leaving on a Jet Plane
 403 Lil' Red Riding Hood
 405 Limbo Rock
 410 Little Sister
 418 Loop de Loop
 420 Love (Can Make You Happy)
 439 A Man without Love
 (Quando m'innamoro)
 447 Massachusetts (The Lights Went Out)
 450 Mellow Yellow
 455 Midnight in Moscow
 460 Mrs. Brown You've Got a Lovely Daughter
 469 More Today Than Yesterday
 474 Mustang Sally
 477 My Cherie Amour
 493 Na Na Hey Hey Kiss Him Goodbye
 506 No Particular Place to Go
 508 Nowhere Man
 514 Oh, Pretty Woman
 520 On the South Side of Chicago
 525 One Toke over the Line
 528 Only the Lonely (Know the Way I Feel)
 531 The Other Man's Grass Is Always Greener
 538 Paperback Writer
 555 Please Please Me
 558 Poetry in Motion
 566 Proud Mary
 564 Puff the Magic Dragon
 581 Revolution
 597 Ruby, Don't Take Your Love to Town
 600 Runaway
 605 San Francisco Bay Blues
 610 Save the Last Dance for Me
 611 Sealed with a Kiss
 622 Shambala
 625 The Shoop Shoop Song (It's in His Kiss)
 629 A Sign of the Times
 631 Silhouettes
 649 So Nice (Summer Samba)
 666 Stand by Me
 671 Stay
 678 Strawberry Fields Forever
 684 Stuck on You
 687 Summer in the City
 690 Surfin' U.S.A.
 691 Suspicion
 699 Take a Letter, Maria
 712 Thank You Girl
 718 That's Life
 725 These Boots Are Made for Walkin'
 730 Things
 738 Ticket to Ride
 749 Travelin' Man
 754 Turn! Turn! Turn!
 (To Everything There Is a Season)
 760 Until It's Time for You to Go
 763 Uptight (Everything's Alright)
 766 Wah Watusi
 768 Walk on the Wild Side
 768 Walk Right In
 773 The Watusi
 776 We Can Work It Out

779 We'll Sing in the Sunshine
 782 What Now My Love
 796 A Whiter Shade of Pale
 804 Wichita Lineman
 806 Winchester Cathedral
 814 Wooden Heart
 813 Words
 820 Yesterday, When I Was Young (Hier encore)
 828 You Didn't Have to Be So Nice
 831 You Really Got Me
 833 You Won't See Me
 849 Yummy, Yummy, Yummy

Hits of the 1970s

22 Afternoon Delight
 24 Ain't No Woman (Like the One I've Got)
 31 All by Myself (Eric Carmen)
 46 Annie's Song
 50 Anticipation
 76 Best Thing That Ever Happened to Me
 82 Black Magic Woman
 85 Blue Bayou
 97 The Boys Are Back in Town
 99 Brandy (You're a Fine Girl)
 103 Breaking Up Is Hard to Do
 111 Call Me
 118 Celebrate
 130 The Closer I Get to You
 160 Do You Wanna Make Love
 161 Doctor, My Eyes
 165 Don't Cry Out Loud (We Don't Cry Out Loud)
 168 Don't Pull Your Love
 171 Dream Weaver
 183 Eres Tu/Touch the Wind
 191 Evil Ways
 195 Feelings (¿Dime?)
 199 The First Cut Is the Deepest
 256 Haven't Got Time for the Pain
 268 Hot Rod Lincoln
 272 How Can You Mend a Broken Heart
 274 How Deep Is Your Love
 277 Hurting Each Other
 306 I Shot the Sheriff
 314 I Will Survive
 321 I'll Have to Say I Love You in a Song
 348 Indian Reservation
 361 It's Impossible (Somos novios)
 367 Jive Talkin'
 371 Julie, Do Ya Love Me
 380 Kentucky Rain
 288 (Last Night) I Didn't Get to Sleep at All
 386 Landslide
 388 Lay Down Sally
 389 Layla
 432 Maggie May
 442 Mandy (Barry Manilow)
 449 Me and You and a Dog Named Boo
 454 Mercedes Benz
 458 Midnight Train to Georgia
 457 Minute by Minute

492 My Sharona
 496 Neither One of Us (Wants to Be the
 First to Say Goodbye)
 498 The Night Chicago Died
 499 Night Fever
 502 Night Moves
 504 Nights in White Satin
 504 Nights on Broadway
 518 On and On
 527 One Way or Another
 530 Operator (That's Not the Way It Feels)
 550 Piano Man
 554 Please Come to Boston
 560 Popcorn
 561 Precious and Few
 566 Proud Mary
 574 Reason to Believe
 577 Reeling in the Years
 580 Reunited
 584 The Right Thing to Do
 582 Rikki Don't Lose That Number
 588 Rock & Roll - Part II (The Hey Song)
 590 Rocky Mountain High
 595 Roxanne
 621 Shadows in the Moonlight
 626 She Believes in Me
 630 Signed, Sealed, Delivered I'm Yours
 636 Sir Duke
 654 Someone Saved My Life Tonight
 662 Southern Cross
 665 Spiders and Snakes
 672 (Just Like) Starting Over
 675 Stayin' Alive
 677 Still the Same
 683 Stuck in the Middle with You
 688 Sunshine on My Shoulders
 689 Superstition
 693 Sweet Home Alabama
 700 Take Me Home, Country Roads
 700 Take Me to the River
 712 Thank God I'm a Country Boy
 734 Those Were the Days
 743 Time Passages
 753 Tush
 756 Two Out of Three Ain't Bad
 781 Werewolves of London
 823 You Are the Sunshine of My Life
 825 You Belong to Me
 830 You Light Up My Life
 830 You Needed Me
 838 You're in My Heart
 842 You're So Vain
 846 Young Americans

Hits of the 1980s

23 Against the Wind
 34 All Night Long (All Night)
 39 Almost Paradise
 41 (There's) Always Something There
 to Remind Me

65 Ballade pour Adeline
 100 Brass in Pocket
 111 Call Me
 168 Don't Stand So Close to Me
 180 Endless Love
 186 Even the Nights Are Better
 187 Every Breath You Take
 188 Every Rose Has Its Thorn
 203 Footloose
 207 Forever Young
 224 Girls Just Want to Have Fun
 226 Glory of Love
 257 Hello
 269 Hot Hot Hot
 284 I Can't Stand It
 298 I Just Called to Say I Love You
 372 Jump (For My Love)
 378 Just the Two of Us
 393 Leave a Tender Moment Alone
 399 Let's Hear It for the Boy
 411 Livin' on a Prayer
 455 Midnight Blue
 486 My Love
 534 Owner of a Lonely Heart
 540 Part Time Lover
 598 Running with the Night
 616 Separate Lives
 628 Shout
 655 Somewhere Out There
 670 Start Me Up
 680 Stray Cat Strut
 684 Stuck on You
 702 Take My Breath Away (Love Theme)
 711 Tempted
 751 Truly
 762 Up Where We Belong
 770 Walking in Memphis
 778 We Are the World
 784 What's Love Got to Do with It
 792 Where Do Broken Hearts Go
 812 Woman in Love
 816 Wrapped around Your Finger
 828 You Got It

Hits of the 1990s

45 And So It Goes
 114 Can't Help Falling in Love
 121 Change the World
 198 Fields of Gold
 204 For the First Time
 212 Friends in Low Places
 230 Go the Distance
 253 Have I Told You Lately
 281 I Believe I Can Fly
 310 I Want It That Way
 386 Landslide
 389 Layla
 427 Love Takes Time

- 484 My Heart Will Go On
(Love Theme from 'Titanic')
- 574 Reason to Believe
- 608 Save the Best for Last
- 642 Smells Like Teen Spirit
- 646 Smooth
- 705 Tears in Heaven
- 765 Vision of Love
- 841 You're Still the One

Hits of the 2000s

- 138 Come What May
- 166 Don't Know Why
- 832 You Raise Me Up

Big Band Favorites

- 25 Air Mail Special
- 33 All of Me
- 36 All the Things You Are
- 53 April in Paris
- 55 Aren't You Glad You're You
- 64 Back in Your Own Backyard
- 75 Bésame mucho (Kiss Me Much)
- 109 C-Jam Blues
- 116 Candy
- 114 Caravan
- 126 Cherokee (Indian Love Song)
- 136 Come Rain or Come Shine
- 143 Cotton Tail
- 144 Cow-Cow Boogie
- 151 Darn That Dream
- 152 Day by Day
- 173 Early Autumn
- 173 East of the Sun (And West of the Moon)
- 175 Ecstasy
- 178 Elmer's Tune
- 197 A Fine Romance
- 199 Flat Foot Floogie
- 200 Flying Home
- 208 For You, For Me, For Evermore
- 211 Frenesi
- 228 Gone with the Wind
- 254 Harlem Nocturne
- 282 I Can't Get Started with You
- 294 I Got It Bad and That Ain't Good
- 323 I'm Beginning to See the Light
- 325 I'm Just a Lucky So and So
- 328 I've Got My Love to Keep Me Warm
- 340 In a Mellow Tone
- 341 In a Sentimental Mood
- 344 In the Mood
- 353 It Don't Mean a Thing
(If It Ain't Got That Swing)
- 366 Java Jive
- 366 Jersey Bounce
- 371 Juke Box Saturday Night
- 375 Just a Gigolo
- 390 Lazy River

- 428 Love You Madly
- 456 Midnight Sun
- 464 Mood Indigo
- 468 Moonlight in Vermont
- 547 Perfidia
- 570 Rag Mop
- 606 Satin Doll
- 651 Solitude
- 659 Sophisticated Lady
- 679 A String of Pearls
- 754 Tuxedo Junction
- 827 You Came a Long Way from St. Louis

Broadway Show Hits

- 30 All at Once You Love Her (*Pipe Dream*)
- 32 All I Ask of You (*The Phantom of the Opera*)
- 35 All of You (*Silk Stockings*)
- 42 Always True to You in My Fashion
(*Kiss Me, Kate*)
- 48 Another Op'nin', Another Show
(*Kiss Me, Kate*)
- 50 Anything You Can Do (*Annie Get Your Gun*)
- 56 As If We Never Said Goodbye
(*Sunset Boulevard*)
- 58 As Long as He Needs Me (*Oliver!*)
- 66 Bali Ha'i (*South Pacific*)
- 78 Bewitched (*Pal Joey*)
- 81 Bill (*Show Boat*)
- 110 C'est magnifique (*Can-Can*)
- 113 Camelot
- 115 Can't Help Lovin' Dat Man (*Show Boat*)
- 130 Climb Ev'ry Mountain
(*The Sound of Music*)
- 135 Come Back to Me
(*On a Clear Day You Can See Forever*)
- 137 Comedy Tonight (A Funny Thing Happened
on the Way to the Forum)
- 140 Consider Yourself (*Oliver!*)
- 157 The Desert Song
- 158 Do I Hear a Waltz?
- 159 Do-Re-Mi (*The Sound of Music*)
- 162 Doin' What Comes Natur'ly
(*Annie Get Your Gun*)
- 175 Edelweiss (*The Sound of Music*)
- 189 Everybody's Got a Home but Me
(*Pipe Dream*)
- 190 Everything's Coming Up Roses (*Gypsy*)
- 193 Falling in Love with Love
(*The Boys from Syracuse*)
- 196 Feudin' and Fightin' (*Laffing Room Only*)
- 209 Friendship (*DuBarry Was a Lady*)
- 219 Get Me to the Church on Time
(*My Fair Lady*)
- 220 Getting to Know You (*The King and I*)
- 223 The Girl That I Marry
(*Annie Get Your Gun*)
- 225 Give My Regards to Broadway
(*Little Johnny Jones*)
- 226 Glad to Be Unhappy (*On Your Toes*)
- 232 Gonna Build a Mountain
(*Stop the World—I Want to Get Off*)
- 249 Happy Talk (*South Pacific*)
- 260 Hello, Young Lovers (*The King and I*)
- 272 How Are Things in Glocca Morra
(*Finian's Rainbow*)
- 285 I Could Have Danced All Night
(*My Fair Lady*)
- 287 I Could Write a Book (*Pal Joey*)
- 292 I Enjoy Being a Girl (*Flower Drum Song*)
- 294 I Got the Sun in the Morning
(*Annie Get Your Gun*)
- 296 I Have Dreamed (*The King and I*)
- 301 I Love Paris (*Can-Can*)
- 302 I Love You (*Song of Norway*)
- 301 I Love You (*Mexican Hayride*)
- 307 I Talk to the Trees (*Paint Your Wagon*)
- 312 I Whistle a Happy Tune (*The King and I*)
- 316 I Wish I Were in Love Again
(*Babes in Arms*)
- 324 I'm Gonna Wash That Man
Right Outa My Hair (*South Pacific*)
- 329 I've Grown Accustomed to Her Face
(*My Fair Lady*)
- 332 If Ever I Would Leave You (*Camelot*)
- 334 If I Loved You (*Carousel*)
- 334 If I Ruled the World (*Pickwick*)
- 335 If This Isn't Love (*Finian's Rainbow*)
- 336 If We Only Have Love (Quand on n'a
que l'amour) (*Jacques Brel Is Alive
and Well and Living in Paris*)
- 339 The Impossible Dream (The Quest)
(*Man of La Mancha*)
- 347 Indian Love Call (*Rose Marie*)
- 358 It's a Lovely Day Today (*Call Me Madam*)
- 359 It's All Right with Me (*Can-Can*)
- 360 It's De-Lovely (*Red, Hot and Blue!*)
- 369 Johnny One Note (*Babes in Arms*)
- 373 June Is Bustin' Out All Over (*Carousel*)
- 382 The Lady Is a Tramp (*Babes in Arms*)
- 394 Let Me Entertain You (*Gypsy*)
- 400 Let's Take an Old-Fashioned Walk
(*Miss Liberty*)
- 408 Little Girl Blue (*Jumbo*)
- 414 Long before I Knew You
(*Bells Are Ringing*)
- 417 Look to the Rainbow (*Finian's Rainbow*)
- 420 Love Changes Everything
(*Aspects of Love*)
- 425 Love, Look Away (*Flower Drum Song*)
- 426 Love Me or Leave Me (*Whoopie!*)
- 435 Make Believe (*Show Boat*)
- 436 Make Someone Happy (*Do Re Mi*)
- 443 The March of the Siamese Children
(*The King and I*)
- 444 Maria (*The Sound of Music*)
- 453 Memory (*Cats*)
- 470 The Most Beautiful Girl in the World
(*Jumbo*)
- 473 The Music of the Night
(*The Phantom of the Opera*)
- 478 My Cup Runneth Over (*I Do! I Do!*)

- 479 My Favorite Things (*The Sound of Music*)
 482 My Funny Valentine (*Babes in Arms*)
 480 My Heart Belongs to Daddy
 (*Leave It to Me*)
 485 My Lucky Star (*Follow Thru*)
 513 Oh, What a Beautiful Mornin'
 (*Oklahoma!*)
 515 Oklahoma
 516 Ol' Man River (*Show Boat*)
 516 Old Devil Moon (*Finian's Rainbow*)
 517 On a Clear Day (You Can See Forever)
 520 On the Street Where You Live
 (*My Fair Lady*)
 522 Once in a Lifetime
 (*Stop the World—I Want to Get Off*)
 523 Once upon a Time (*All American*)
 532 Our Language of Love (*Irma La Douce*)
 539 The Party's Over (*Bells Are Ringing*)
 545 People (*Funny Girl*)
 546 People Will Say We're in Love (*Oklahoma!*)
 565 Put On a Happy Face (*Bye Bye Birdie*)
 582 Ridin' High (*Red, Hot and Blue!*)
 617 September Song (*Knickerbocker Holiday*)
 622 Shall We Dance? (*The King and I*)
 641 Small World (*Gypsy*)
 644 Smoke Gets in Your Eyes (*Roberta*)
 647 So in Love (*Kiss Me, Kate*)
 648 So Long, Farewell (*The Sound of Music*)
 650 Soft Lights and Sweet Music
 (*Face the Music*)
 651 Softly as in a Morning Sunrise
 (*The New Moon*)
 652 Some Enchanted Evening (*South Pacific*)
 656 The Song Is You (*Music in the Air*)
 659 Soon It's Gonna Rain (*The Fantasticks*)
 660 The Sound of Music
 661 Speak Low (*One Touch of Venus*)
 676 Stouthearted Men (*The New Moon*)
 691 The Surrey with the Fringe on Top
 (*Oklahoma!*)
 697 The Sweetest Sounds (*No Strings*)
 708 Tell Me on a Sunday (*Song and Dance*)
 709 Ten Cents a Dance (*Simple Simon*)
 724 There's a Small Hotel (*On Your Toes*)
 723 There's No Business Like Show Business
 (*Annie Get Your Gun*)
 727 They Call the Wind Maria
 (*Paint Your Wagon*)
 728 They Say It's Wonderful
 (*Annie Get Your Gun*)
 731 This Can't Be Love
 (*The Boys from Syracuse*)
 733 This Nearly Was Mine (*South Pacific*)
 734 Thou Swell (*A Connecticut Yankee*)
 746 Together Wherever We Go (*Gypsy*)
 752 Try to Remember (*The Fantasticks*)
 759 Unexpected Song (*Song and Dance*)
 766 Wait till You See Her (*By Jupiter*)
 775 'Way Down Yonder in New Orleans
 (*Spices of 1922*)
 777 We Kiss in a Shadow (*The King and I*)
- 804 Why Do I Love You? (*Show Boat*)
 808 With a Little Bit of Luck (*My Fair Lady*)
 810 With One Look (*Sunset Boulevard*)
 809 A Wonderful Day Like Today
 (*The Roar of the Greasepaint—
 The Smell of the Crowd*)
 813 A Wonderful Guy (*South Pacific*)
 814 Wouldn't It Be Lovely (*My Fair Lady*)
 817 Wunderbar (*Kiss Me, Kate*)
 821 You Are Beautiful (*Flower Drum Song*)
 834 You Took Advantage of Me (*Present Arms*)
 836 You'll Never Walk Alone (*Carousel*)
 840 (I Wonder Why?) You're Just in Love
 (*Call Me Madam*)
 842 You're the Cream in My Coffee
 (*Hold Everything*)
 848 Young and Foolish (*Plain and Fancy*)
 848 Younger than Springtime (*South Pacific*)
- 221 Gigi
 222 Girl Talk (*Harlow*)
 225 Give a Little Whistle (*Pinocchio*)
 230 Go the Distance (*Hercules*)
 258 Heigh-Ho
 (*Snow White and the Seven Dwarfs*)
 260 Help!
 263 Hi-Diddle-Dee-Dee
 (*An Actor's Life for Me*) (*Pinocchio*)
 267 Hopelessly Devoted to You (*Grease*)
 274 How Deep Is Your Love
 (*Saturday Night Fever*)
 296 I Hear Music (*Dancing on a Dime*)
 304 I Remember It Well (*Gigi*)
 305 I Remember You (*The Fleet's In*)
 315 I Will Wait for You
 (*The Umbrellas of Cherbourg*)
 318 I'd Rather Be Blue Over You (*Funny Girl*)
 327 I'm Wishing
 (*Snow White and the Seven Dwarfs*)
 328 I've Got No Strings (*Pinocchio*)
 354 It Might as Well Be Spring (*State Fair*)
 357 It's a Grand Night for Singing (*State Fair*)
 376 Just in Time (*Bells Are Ringing*)
 384 Lambeth Walk (*Me and My Girl*)
 388 The Last Time I Saw Paris (*Lady Be Good*)
 395 Let Me Sing and I'm Happy (*Mammy*)
 399 Let's Hear It for the Boy (*Footloose*)
 438 A Man and a Woman
 (*Un homme et une femme*)
 465 Moon River (*Breakfast at Tiffany's*)
 484 My Heart Will Go On
 (*Love Theme from 'Titanic'*)
 499 Night Fever (*Saturday Night Fever*)
 510 The Odd Couple
 519 On the Good Ship Lollipop (*Bright Eyes*)
 551 Picnic
 569 Que sera, sera (Whatever Will Be, Will Be)
 (*The Man Who Knew Too Much*)
 572 Raiders March (*Raiders of the Lost Ark*)
 574 Ready to Take a Chance Again
 (*Love Theme*) (*Foul Play*)
 602 Love Theme from "St. Elmo's Fire"
 616 Separate Lives (*White Nights*)
 625 The Shoop Shoop Song (It's in His Kiss)
 (*Mermaids*)
 637 Sisters (*White Christmas*)
 652 Some Day My Prince Will Come
 (*Snow White and the Seven Dwarfs*)
 655 Somewhere Out There (*An American Tail*)
 657 Sonny Boy (*Singing Fool*)
 663 Speak Softly, Love (Love Theme)
 (*The Godfather*)
 675 Stayin' Alive (*Saturday Night Fever*)
 702 Take My Breath Away (Love Theme)
 (*Top Gun*)
 705 Tears in Heaven (*Rush*)
 713 Thank Heaven for Little Girls (*Gigi*)
 715 Thanks for the Memory
 (*Big Broadcast of 1938*)
 717 That's Amoré (That's Love) (*The Caddy*)
 718 That's Entertainment (*The Band Wagon*)
 729 The Third Man Theme

Movie Hits

- 20 The Addams Family Theme
 28 Alfie
 39 Almost Paradise (*Footloose*)
 43 Amen (*Lilies of the Field*)
 63 Baby Elephant Walk (*Hatari!*)
 68 Be a Clown (*The Pirate*)
 74 Beauty and the Beast
 106 Buttons and Bows (*Paleface*)
 110 Ça, c'est l'amour (*Les Girls*)
 112 Call Me Irresponsible
 (*Papa's Delicate Condition*)
 121 Change the World (*Phenomenon*)
 138 Come What May (*Moulin Rouge*)
 133 Come Saturday Morning
 (*Saturday Morning*) (*The Sterile
 Cuckoo*)
 146 The Crying Game
 153 A Day in the Life of a Fool
 (*Manhã de carnaval*) (*Black Orpheus*)
 155 Dearly Beloved
 (*You Were Never Lovelier*)
 163 Dolores (*Las Vegas Nights*)
 174 Easy to Love (You'd Be So Easy to Love)
 (*Born to Dance*)
 180 Endless Love
 181 The Entertainer (*The Sting*)
 192 The Exodus Song (*Exodus*)
 203 Footloose
 204 For the First Time (*One Fine Day*)
 213 From Here to Eternity
 214 From This Moment On (*Kiss Me, Kate*)
 218 Georgy Girl

- 736 Three Coins in the Fountain
 744 A Time for Us (Love Theme)
(Romeo and Juliet)
 748 Top Hat, White Tie and Tails (*Top Hat*)
 750 True Love (*High Society*)
 762 Up Where We Belong
(An Officer and a Gentleman)
 762 The Varsity Drag (*Good News*)
 772 Watch What Happens
(The Umbrellas of Cherbourg)
 785 When I Fall in Love (*One Minute to Zero*)
 786 When I See an Elephant Fly (*Dumbo*)
 790 When You Wish upon a Star (*Pinocchio*)
 790 Where Do I Begin (Love Theme)
(Love Story)
 795 Where the Boys Are (*Valley Girl*)
 795 Whistle While You Work
(Snow White and the Seven Dwarfs)
 800 Who's Afraid of the Big Bad Wolf?
(The Three Little Pigs)
 802 A Whole New World (Aladdin's Theme)
(Aladdin)
 811 Wives and Lovers (Hey, Little Girl)
 830 You Light Up My Life
 844 You've Got a Friend in Me (*Toy Story*)

TV Hits

- 20 The Addams Family Theme
 91 Bonanza
 98 The Brady Bunch
 104 Bubbles in the Wine (*Lawrence Welk*)
 117 Casper the Friendly Ghost
 159 Do I Love You Because You're Beautiful?
(Cinderella)
 182 Entertainment Tonight
 247 Happy Days
 250 Happy Trails (*The Roy Rogers Show*)
 326 I'm Popeye the Sailor Man
 437 Making Our Dreams Come True
(LaVerne and Shirley)
 448 The Masterpiece (*Masterpiece Theater*)
 460 Mission: Impossible Theme
 462 Mister Ed
 510 The Odd Couple
 602 Love Theme from "St. Elmo's Fire"
 613 Secret Agent Man
 620 77 Sunset Strip
 668 Theme from "Star Trek®"
 669 Star Trek – The Next Generation®
 737 Three's Company Theme
 793 Where Everybody Knows Your Name
(Cheers)

Country Classics

- 18 Achy Breaky Heart (Don't Tell My Heart)
 21 Adiós
 55 Are You Sincere
 62 Back in the Saddle Again
 78 The Bible Tells Me So
 80 Big Bad John
 84 Blue Eyes Crying in the Rain
 94 Boot Scootin' Boogie
 95 Born to Lose
 96 Bouquet of Roses
 119 Cathy's Clown
 124 Chattanooga Shoe Shine Boy
 148 Crying
 156 Deep in the Heart of Texas
 167 Don't Let the Stars Get in Your Eyes
 170 Down Yonder
 178 Elvira
 202 (Now and Then There's) A Fool Such as I
 205 For the Good Times
 212 Friends in Low Places
 216 The Gambler
 215 Gentle on My Mind
 262 Hey, Good Lookin'
 284 I Can't Stop Loving You
 297 ('Til) I Kissed You
 302 I Love You So Much It Hurts Me
 308 I Walk the Line
 343 In the Misty Moonlight
 363 It's Only Make Believe
 365 James (Hold the Ladder Steady)
 370 Johnny's Theme
 384 Last Date
 408 Little Green Apples
 475 My Adobe Hacienda
 511 Oh, Lonesome Me
 538 Paper Roses
 577 Release Me
 583 Ring of Fire
 592 Rocky Top
 593 A Rose and a Baby Ruth
 601 Sad Movies (Make Me Cry)
 604 San Antonio Rose
 615 Send Me the Pillow You Dream On
 633 Singing the Blues
 638 Sixteen Tons
 640 Small Fry
 645 Smoke, Smoke, Smoke (That Cigarette)
 665 Spiders and Snakes
 673 Steel Guitar Rag
 695 Sweet Dreams
 707 Teen Angel
 714 Tennessee Waltz
 712 Thank God I'm a Country Boy
 722 There Goes My Everything
 735 The Three Bells
 764 Wagon Wheels
 768 Walk Right In
 769 Walkin' after Midnight
 789 When Will I Be Loved
 824 You Are My Sunshine
 830 You Needed Me

Folk Favorites & Children's Songs

- 142 Cotton Fields (The Cotton Song)
 154 Day-O (The Banana Boat Song)
 159 Do-Re-Mi
 175 Edelweiss
 236 Goodnight, Irene
 258 Heigh-Ho
 263 Hi-Diddle-Dee-Dee (An Actor's Life for Me)
 327 I'm Wishing
 328 I've Got No Strings
 331 (I Scream-You Scream-We All Scream For)
 Ice Cream
 333 If I Had a Hammer (The Hammer Song)
 364 Jamaica Farewell
 369 (The Wreck of the) "John B"
 381 Kisses Sweeter than Wine
 394 Leaving on a Jet Plane
 519 On the Good Ship Lollipop
 522 On Top of Spaghetti
 548 Peter Cottontail
 564 Puff the Magic Dragon
 590 Rock Island Line
 618 Sesame Street Theme
 648 So Long It's Been Good to Know You
 (Dusty Old Dust)
 652 Some Day My Prince Will Come
 732 This Land Is Your Land
 746 Tom Dooley
 754 Turn! Turn! Turn!
 (To Everything There Is a Season)
 761 The Unicorn
 786 When I See an Elephant Fly
 800 Who's Afraid of the Big Bad Wolf?

Inspirational & Holiday Songs

- 44 Amazing Grace
 44 America, The Beautiful
 60 Auld Lang Syne
 67 Battle Hymn of the Republic
 78 The Bible Tells Me So
 174 Easter Parade
 244 Hallelujah
 248 Happy Holiday
 280 I Believe
 402 Lift Ev'ry Voice and Sing
 450 Mele Kalikimaka
 478 My Country, 'Tis of Thee (America)
 543 (There'll Be) Peace in the Valley (For Me)
 548 Peter Cottontail
 555 Pomp and Circumstance
 562 Precious Lord, Take My Hand
 (Take My Hand, Precious Lord)
 667 The Star Spangled Banner
 688 Sunday, Monday or Always
 779 We Shall Overcome
 780 Wedding March
 (A Midsummer Night's Dream)
 780 Wedding March (Bridal Chorus)
 (Lohengrin)
 836 You'll Never Walk Alone

Blues, Dixieland & Jazz

- 20 After You've Gone
- 24 Ain't Misbehavin'
- 26 Ain't That a Kick in the Head
- 27 Alabama Jubilee
- 28 Alexander's Ragtime Band
- 36 All the Things You Are
- 40 Alright, Okay, You Win
- 59 At My Front Door
- 61 Autumn in New York
- 76 Bernie's Tune
- 78 Bewitched
- 87 Blue Skies
- 89 Bluesette
- 91 Body and Soul
- 107 Bye Bye Baby
- 108 Bye Bye Blues
- 109 C-Jam Blues
- 114 Caravan
- 126 Cherokee (Indian Love Song)
- 133 Come Fly with Me
- 143 Cotton Tail
- 145 The Creole Love Call
- 152 The Darktown Strutters' Ball
- 160 Do You Know What It Means
to Miss New Orleans
- 200 Fly Me to the Moon (In Other Words)
- 215 Georgia on My Mind
- 222 Girl Talk
- 254 Harlem Nocturne
- 251 Have You Met Miss Jones?
- 262 Here's That Rainy Day
- 274 How High the Moon
- 279 I Ain't Got Nobody
(And Nobody Cares for Me)
- 288 I Didn't Know What Time It Was
- 294 I Got It Bad and That Ain't Good
- 323 I'm Beginning to See the Light
- 340 In a Mellow Tone
- 346 In Walked Bud
- 347 Indiana (Back Home Again in Indiana)
- 349 Isfahan
- 374 Jump, Jive an' Wail
- 377 Just Squeeze Me (But Don't Tease Me)
- 390 Lazy River
- 390 Lazybones
- 428 Love You Madly
- 432 Lullaby of the Leaves
- 461 Mississippi Mud
- 464 Mood Indigo
- 471 Moten Stomp
- 494 Nancy - With the Laughing Face
- 500 Night Train
- 501 A Nightingale Sang in Berkeley Square
- 507 Nobody Knows You
When You're Down and Out
- 508 Nuages
- 586 River, Stay 'Way from My Door
- 585 Robbin's Nest
- 594 Rose Room
- 596 Royal Garden Blues

- 606 Same Old Saturday Night
- 606 Satin Doll
- 628 Shine
- 634 The Single Petal of a Rose
- 651 Solitude
- 659 Sophisticated Lady
- 664 Spaghetti Rag
- 682 (They Call It) Stormy Monday
(Stormy Monday Blues)
- 678 Strange Fruit
- 681 Street Life
- 698 The Tailgate Ramble
- 726 There's No You
- 738 The Thrill Is Gone
- 739 Tiger Rag (Hold That Tiger)
- 742 Time after Time
- 769 Waltz for Debby
- 774 Warm Valley
- 775 'Way Down Yonder in New Orleans
- 818 Yardbird Suite
- 843 You've Changed

Polkas

- 73 Beer Barrel Polka (Roll Out the Barrel)
- 400 Liechtensteiner Polka
- 544 Pennsylvania Polka
- 747 Too Fat Polka (She's Too Fat for Me)

Singalongs, Special Requests & Novelty Tunes

- 38 Alley Cat Song
- 47 Anniversary Song
- 48 The Anniversary Waltz
- 60 Auld Lang Syne
- 85 Bill Bailey, Won't You Please Come Home
- 105 By the Beautiful Sea
- 117 Carolina in the Morning
- 157 (I Wish I Was In) Dixie
- 204 For Me and My Gal
- 236 Goodnight, Irene
- 243 Hail to the Chief
- 243 Hail, Hail, The Gang's All Here
- 251 The Happy Wanderer
- 252 Havah Nagilah
- 258 Heart and Soul
- 265 The Hokey Pokey
- 266 Holiday for Strings
- 275 How 'Ya Gonna Keep 'Em Down on the
Farm? (After They've Seen Patee)
- 309 I Want a Girl (Just Like the Girl
That Married Dear Old Dad)
- 315 I Wish I Could Shimmy Like My Sister Kate
- 331 (I Scream-You Scream-We All Scream For)
Ice Cream
- 336 If You Knew Susie (Like I Know Susie)
- 350 Inka Dinka Doo
- 379 K-K-K-Katy
- 383 Lady of Spain

- 448 Me and My Shadow
- 477 My Buddy
- 522 On Top of Spaghetti
- 533 Pack Up Your Troubles in Your Old Kit Bag
and Smile, Smile, Smile
- 539 The Party's Over
- 555 Pomp and Circumstance
- 560 Popcorn
- 562 Pretty Baby
- 602 Sail Along, Silv'ry Moon
- 644 Smiles
- 680 Stray Cat Strut
- 704 Tarantella
- 713 That Old Gang of Mine
- 732 This Land Is Your Land
- 734 Those Were the Days
- 736 Three Little Fishies (Itty Bitty Poo)
- 780 Wedding March
(A Midsummer Night's Dream)
- 780 Wedding March (Bridal Chorus)
(Lohengrin)
- 788 When Irish Eyes Are Smiling
- 788 When My Baby Smiles at Me
- 790 When You Wore a Tulip
(And I Wore a Big Red Rose)
- 807 With a Hey and a Hi and a Ho Ho Ho
- 819 Yes! We Have No Bananas

College

- 132 Collegiate
- 461 Mister Touchdown, U.S.A.
- 762 The Varsity Drag

Songs in 3/4 Time

- 29 All Alone
- 41 Always
- 47 Anniversary Song
- 48 The Anniversary Waltz
- 89 Bluesette
- 158 Do I Hear a Waltz?
- 193 Falling in Love with Love
- 194 Far Away Places
- 194 Fascination
- 260 Hello, Young Lovers
- 303 I Love You Truly
- 304 I Remember It Well
- 322 I'll Take Romance
- 357 It's a Grand Night for Singing
- 358 It's a Most Unusual Day
- 400 Let's Take an Old-Fashioned Walk
- 417 Look to the Rainbow
- 430 Lover
- 443 Marcheta (A Love Song of Old Mexico)
- 451 Melody of Love
- 465 Moon River
- 470 The Most Beautiful Girl in the World
- 477 My Buddy

- 478 My Cup Runneth Over
- 479 My Favorite Things
- 481 My Heart Cries for You
- 513 Oh, What a Beautiful Mornin'
- 522 On Top of Spaghetti
- 569 Que sera, sera (Whatever Will Be, Will Be)
- 578 Remember
- 640 Sleepy Lagoon
- 652 Some Day My Prince Will Come
- 656 The Song Is Ended
(But the Melody Lingers On)
- 714 Tennessee Waltz
- 717 That's Amoré (That's Love)
- 741 Till We Meet Again
- 744 A Time for Us (Love Theme)
(*Romeo and Juliet*)
- 750 True Love
- 752 Try to Remember
- 760 Until It's Time for You to Go
- 769 Waltz for Debby
- 783 What'll I Do?
- 788 When Irish Eyes Are Smiling
- 805 Wish Me a Rainbow
- 811 Wives and Lovers (Hey, Little Girl)
- 817 Wunderbar
- 827 You Can't Be True Dear
(Du kannst nicht treu sein)

Latin Rhythms

- 21 Adiós
- 54 Aquellos ojos verdes (Green Eyes)
- 75 Bésame mucho (Kiss Me Much)
- 101 Brazil
- 127 Cherry Pink and Apple Blossom White
- 149 Cuanto le gusta
- 153 A Day in the Life of a Fool
(Manhã de carnaval)
- 176 El relicario (Shrine of Love)
- 196 A Felicidade
- 211 Frenesí
- 221 The Girl from Ipanema
(Garôta de Ipanema)
- 240 Granada
- 406 Lisbon antigua (In Old Lisbon)
- 441 Mangos
- 444 Mas que nada
- 536 Papa Loves Mambo
- 542 Patricia, It's Patricia (Patricia)
- 547 Perfidia
- 558 Poinciana (Song of the Tree)
- 570 Quiet Village
- 571 Quizás, quizás, quizás
(Perhaps, Perhaps, Perhaps)
- 578 Return to Me

- 604 Samba de Orfeu
- 639 Slightly Out of Tune (Desafinado)
- 649 So Nice (Summer Samba)
- 658 Song of the Jet (Samba do Avião)
- 692 Sway (Quien sera)
- 710 Telephone Song
- 740 Tico Tico (Tico Tico no fuba)
- 772 Watch What Happens

Hawaiian & Polynesian

- 84 Blue Hawaii
- 429 Lovely Hula Hands
- 450 Mele Kalikimaka
- 543 Pearly Shells (Pupu o ewa)
- 657 Song of the Islands
- 744 Tiny Bubbles

BREAD AND BUTTER

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Words and Music by LARRY PARKS
 and JAY TURNBOW

Moderate Rock

1. I like bread and but - ter. I like toast and jam. That's what my ba - by
 2., 3. (See additional lyrics)

feeds me. I'm her lov - in' man. He likes bread and but - ter.
 He likes toast and jam. That's what his ba - by feeds him.

He's her lov - in' man. 2. She with some oth - er man.

Additional Lyrics

2. She don't cook mashed potatoes,
 Don't cook T-bone steak.
 Don't feed me peanut butter.
 She knows that I can't take
 No more bread and butter,
 No more toast and jam.
 He found his baby eatin'
 With some other man.
3. Got home early one mornin'
 Much to my surprise,
 She was eatin' chicken and dumplin's
 With some other guy.
 No more bread and butter,
 No more toast and jam.
 I found my baby eatin'
 With some other man.

BUT BEAUTIFUL

from ROAD TO RIO

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 a division of Music Sales Corporation (ASCAP)
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Words by JOHNNY BURKE
 Music by JIMMY VAN HEUSEN

Slowly Gmaj9 G#dim7 Am9 Bbdim7 G Dm6 E7
 Love is fun - ny or it's sad Or it's qui - et or it's mad; It's a good thing or it's bad, But
 Beau - ti - ful! Beau - ti - ful to take a chance and if you fall, you fall And I'm think - ing I
 would - n't mind at all. Love is tear - ful or it's gay; It's a prob - lem or it's play; It's a
 heart - ache ei - ther way, But Beau - ti - ful! And I'm think - ing if you were mine I'd nev - er let you
 go And that would be But Beau - ti - ful I know. Love is know.

BREAKING UP IS HARD TO DO

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Words and Music by HOWARD GREENFIELD and NEIL SEDAKA

Rubato

F Ab7 C7 Bb6 Am7 Dm7

You tell me that you're leav - ing, I can't be - lieve it's true, girl, there's just no liv - ing with-out

Slowly

Gm7 C7 F Dm7 Gm7 C7 F Dm7

you. Don't take your love a - way from me. Don't you leave my heart in

Gm7 C7 F Em9 A7 Dm7 G7 Gm7 Am7 Bb Gm7 C7

mis - er - y. If you go, then I'll be blue, Break - ing Up Is Hard To Do. Re - mem - ber

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Em9 A7

when you held me tight, and you kissed me all through the night. Think of all that

Dm7 G7 Gm7 Am7 Bb C9 F N.C. Fm7 Bb7 Fm7 Bb7

we've been through, Break - ing Up Is Hard To Do. They say that Break - ing Up Is Hard To Do.

Eb Ab7 Ebm7 Ab7 Ebm7 Ab7

Now I know, I know that it's true. Don't say that this is the end.

Db C7 Db7

In - stead of break - ing up I wish that we were mak - ing up a - gain, we were mak - ing up a - gain.

C7 F Dm7 Gm7 Gm7/C C9 F Dm7 Dm7/G C9

I beg of you, don't say good - bye. Can't we give our love a brand - new try? Yeah,

F Bm7b5/E A7#5 Dm7 Gm7

come on, babe, let's start a - new, 'cause Break - ing Up Is Hard To Do. Don't take your

Am7 Bb6 C7 Cm6/Eb D7 Gm7 Gm9 Gm7/C C7 F Bb6 F

Break - ing Up Is Hard To Do, 'cause Break - ing Up Is Hard To Do.

BUBBLES IN THE WINE

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Words and Music by FRANK LOESSER,
BOB CALAME and LAWRENCE WELK

With ease

My heart gets a lit - tle gay, like bub - bles in the wine, ev - 'ry time I

dance with you. Your arms take me far a - way, like bub - bles in the wine, just as if I'd

had a few. Oh, may - be it's that moon, or may - be it's that tune, play - ing as we

gen - tly sway; or may - be it's the fact that I love you. Can't real - ly say how I

get this way. My heart whis - pers a re - frain, like bub - bles in the wine, ev - 'ry time you're

close to me. I need - n't drink cham - pagne, a feel - ing quite in - sane lights me up and

sets me free. Some - day I may lose you, but no mat - ter how fate may go, a -

part or to - geth - er, when I think of to - night I know I'll hear in this heart of

mine, mu - sic like the pret - ty bub - bles in the wine. My wine.

1
C Ebdim7 Dm7 G7

2
C

BUTTON UP YOUR OVERCOAT

from FOLLOW THRU

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Words and Music by B.G. DeSYLVA, LEW BROWN and RAY HENDERSON

Moderately

But-ton Up Your O-ver-coat — When the wind is free Take good —
 But-ton Up Your O-ver-coat — When the wind is free Take good —

care of your-self — you be-long to me! — Eat an ap-ple ev-'ry day; — Get to bed by
 care of your-self — you be-long to me! — Wear your flan-nel un-der-wear — When you climb a

three Take good — care of your-self — you be-long to me! — Be care-ful
 tree Take good — care of your-self — you be-long to me! — Don't sit on

cross-ing streets Oo-oo! Don't eat meats Oo-oo! Cut out sweets Oo-oo!
 hor-nets' trails Oo-oo! Or on nails Oo-oo! Or third rails Oo-oo!

You'll get a pain and ru-in your tum-tum! Keep a-way from boot-leg hootch — When you're on a
 You'll get a pain and ru-in your tum-tum! Don't go out with col-lege boys — When you're on a

spree Take good — care of your-self — you be-long to me. me.
 spree Take good — care of your-self — you be-long to me. me.

BY THE BEAUTIFUL SEA

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Words by HAROLD R. ATTERIDGE
 Music by HARRY CARROLL

Bright tempo

By the sea, by the sea By The Beau-ti-ful Sea — You and I, you and I Oh! how

hap-py we'll be — When each wave comes a-roll-ing in We will duck or

swim And we'll float and fool a-round the wa-ter O-ver and un-der and then up for air —

— Pa is rich, Ma is rich so now what do we care? — I love to be be-side your

side, Be-side the sea, be-side the sea-side — By The Beau-ti-ful Sea. By the Sea. —

✓ BUTTONS AND BOWS

from the Paramount Picture THE PALEFACE

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Words and Music by JAY LIVINGSTON
and RAY EVANS

Lively

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East is east and west is west and the wrong one I have chose; Let's go where you'll
bur - y me and in this prai - rie, take me where the ce - ment grows; Let's move down to

keep on wear - in' those frills and flow - ers and But - tons And Bows. Rings and things and But - tons And Bows.
some big town where they love a gal by the cut of her clothes, and you'll stand out in But - tons And Bows.

Don't I'll love you in buck - skin, or

skirts that you've home - spun; but I'll love 'ya long - er, strong - er, where yer friends don't tote a

gun. My bones de - nounce the buck - board bounce and the cac - tus hurts my toes.

Let's va - moose where gals keep us - in' those silks and sat - ins and lin - en that shows, and you're all mine in

But - tons And Bows. Gim - me east - ern trim - min' where wom - en are wom - en in

high silk hose and peek - a - boo clothes, and French per - fume, that rocks the room and

you're all mine in But - tons And Bows.

BYE BYE BABY

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Words by WALTER HIRSCH
Music by LOU HANDMAN

Medium Swing

Eb C7#5 F7 Bb7#5 Eb C7#5 C7 F7 Bb7#5 Eb G9 C7
 Bye Bye Ba - by, Will you save your love for me? Sweet - ie pie, now don't you cry, - Just
 Bye Bye Ba - by, Got a lit - tle kiss for me? Hug me nice and kiss me twice, - And
 1 F9 Bb7#5 Eb Bb7 2 F9 Bb7 Eb G C#dim7 D7/C G/B D7
 say, "Bye - bye." say, "Bye - bye." I'm gon - na send a let - ter,
 G Em7 Am7 D7 G C#dim7 D7/C G/B D7 G Em7
 Tell - in' you where I am, dear, - And then when things get bet - ter, I'm gon - na send a
 Fm7 Bb9 Bb7#5 Eb C7#5 F7 Bb7#5 Eb C7#5 C7 F7 Bb7#5 Eb G9
 tel - e - gram, - dear, Bye Bye Ba - by, - I'll be lone - ly as can be, - Sweet - ie pie, now
 C7 F9 Bb7 Eb C7 F9 Bb7 1 Eb Bb7 2 Eb
 don't you cry, - Oh my, my - ba - by - say, "Bye - bye."

BYE AND BYE

from DEAREST ENEMY

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Words by LORENZ HART
Music by RICHARD RODGERS

Fast

F F6 Fmaj7
 Bye And Bye not now but Bye And Bye Some - how we'll try and buy
 F6 Gm7 C7 Gm7 C7 Gm
 a lit - tle nest. Scheme a - while when lone - ly,
 C7 F
 dream a - while 'Twill on - ly seem a - while And love will do the rest.
 C7 F F6
 Our hap - py days will come Though slight de - lays will come The bright sun's
 F F7 Bb Gm7
 rays will come from out the sky. Ev - 'ry cloud
 Bdim7 F/C C#dim7 Dm Bbm6 Fmaj7 Dm
 just flies on, Love is on the far hor - i - zon, you'll be my
 Gm7 C7 1 F C7 2 F6
 sweet - heart Bye And Bye. Bye.

BYE BYE BLUES

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Words and Music by FRED HAMM, DAVE BENNETT,
BERT LOWN and CHAUNCEY GRAY

Moderately

The musical score for 'Bye Bye Blues' is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a C major chord and contains the lyrics 'Bye Bye Blues'. The second staff continues with 'ring, birds sing, Sun is shin - ing, No more pin - ing. Just'. The third staff has 'we two Smil - ing thru Don't'. The fourth staff concludes with 'sigh, Don't cry, Bye Bye Blues.' and includes a double bar line with first and second endings marked '1' and '2'.

BYE BYE LOVE

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Words and Music by FELICE BRYANT
and BOUDLEAUX BRYANT

Moderately fast

The musical score for 'Bye Bye Love' is written in 4/4 time with a key signature of two flats (Bb). It consists of five staves of music. The first staff begins with the lyrics 'There goes my ba - by with some - one new; She sure looks hap - py; I sure am the stars a -'. The second staff continues with 'blue; She was my ba - by till he stepped in; Good - bye to ro - mance'. The third staff has 'bove; And here's the rea - son that I'm so free: My lov - in' ba - by'. The fourth staff concludes with 'that might have been; Bye Bye, Love, Bye bye, hap - pi - ness; Hel - lo'. The fifth staff begins with 'lone - li - ness, I think I'm gon - na cry. Bye Bye, Love, Bye bye, sweet ca - ress; Hel - lo emp - ti - ness, I feel like I could die. Bye bye, my love, bye bye. bye.' and includes a double bar line with first and second endings marked '1' and '2'.

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By DUKE ELLINGTON

Moderate Swing

Musical notation for C-Jam Blues, featuring a 4/4 time signature and a moderate swing feel. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: C7, F7, C7, Dm7, G7, C7 (first ending), and C7 (second ending). The piece concludes with a double bar line.

CALENDAR GIRL

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Words and Music by HOWARD GREENFIELD and NEIL SEDAKA

Moderate Rock tempo

Musical notation for the song "Calendar Girl" in 4/4 time with a moderate rock tempo. The melody is on a single staff with a treble clef. Chords are indicated above the staff: C, Am, C, Am, C, Am, Dm7, G7, C, C, Am, C, F, F#dim, C/G, A7, D7, G7, C, F6, C, D7, G7, C, F6, C. The lyrics are: "I love, I love, I love my Cal - en - dar Girl... Yeah, sweet Cal - en - dar Girl... I love, I love, I love my Cal - en - dar Girl... each and ev - 'ry day of the... year. (Jan - u - ar - y) You start the year off fine, (Feb - ru - ar - y) you're my lit - tle Val - en - tine, (May) May - be if I ask your dad and mom they'll let me take you to the jun - ior prom, (Ju - ly) I'm gon - na march you down the aisle, (A - pril) you're the Eas - ter bun - ny when you smile, (Au - gust) when you're on the beach you steal the show. Yeah, yeah, my heart's in a whirl. I love, I love, I love my lit - tle Cal - en - dar Girl... ev - 'ry day, ev - 'ry day of the year. (Sep - tem - ber) I'll light the can - dles at your "sweet six - teen," Ro - me - o and Jul - i - et on Hal - low - een, (No - vem - ber) I'll give thanks that you be - long to me, (De - cem - ber) you're the pres - ent 'neath my Christ - mas tree. Yeah, yeah, my heart's in a whirl. I love, I love, I love my lit - tle Cal - en - dar Girl... ev - 'ry day, ev - 'ry day of the year."

✓ CALIFORNIA, HERE I COME

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Words and Music by AL JOLSON, B.G. DeSYLVA and JOSEPH MEYER

Brightly

C C+ F G7 C#dim7 G7

Cal - i - for - nia, Here I Come. Right back where I

C Ebdim7 G7

start - ed from. Where bow - ers of flow - ers bloom in the sun.

C Ebdim7 G7 C C+

Each morn - ing at dawn - ing bird - ies sing and ev - 'ry - thing. A sun - kissed miss said,

F G7 C#dim7 G7 Em7 A7 Dm A7

"Don't be late." That's why I can hard - ly wait. O - pen

Dm F#dim7 C E7/B Am D7 G7 C F7 C

up that Gold - en Gate: Cal - i - for - nia, Here I Come!

✓ CALL ME

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Words and Music by TONY HATCH

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Moderately

C Cm7 F7

If you're feel - ing sad and lone - ly, there's a serv - ice I can ren - der.
When it seems your friends de - sert you, there's some - bod - y think - ing of you,
If you call, I'll be right with you. You and I should be to - geth - er.

Bb Bbm7 Eb7 Abmaj7 Ab6

Tell the one who loves you on - ly I can be so warm and ten - der.)
I'm the one who'll nev - er hurt you. May - be that's be - cause I love you. } Call Me!
Take this love I long to give you, I'll be at your side for - ev - er.)

Fm Abmaj7 Ab6 Fm Abmaj7 Ab6

Don't be a - fraid; you can Call Me. May - be it's late, but just Call Me.

Fm

Tell me and I'll be a - round. round. Now don't for -

Dm7 G7 Dm7 G7 C

get me, 'cause if you let me, I will al - ways stay by you. You got - ta

Dm7 G7 Dm7 G7 C Dm7 G7 D.C. al Coda

trust me; that's how it must be. There's so much that I can do.

CODA

Fm C

Tell me and I'll be a - round.

CALL ME

from the Paramount Motion Picture AMERICAN GIGOLO

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Words by DEBORAH HARRY
 Music by GIORGIO MORODER

Medium Disco tempo

Musical notation for the song 'Call Me' in 4/4 time, featuring a melody line and lyrics. The key signature has one flat (Bb). The tempo is 'Medium Disco tempo'.

Col - or me — your col - or, ba - by, col - or me — your car. — Col - or me — your col -
 - or, dar - ling, I know who — you are. — Come up off — your col - or chart, —
 I know where — you're com - ing from. — Call me — on the line, call me, call me an - y,
 an - y - time. — Call me, — I love you, can't you call me an - y day — or night? — Call me

CALL ME IRRESPONSIBLE

from the Paramount Picture PAPA'S DELICATE CONDITION

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Words by SAMMY CAHN
 Music by JAMES VAN HEUSEN

Musical notation for the song 'Call Me Irresponsible' in 4/4 time, featuring a melody line and lyrics. The key signature has one flat (Bb). The tempo is 'Slowly'.

Call Me Ir - re - spon - si - ble, call me un - re - li - a - ble, throw in
 un - de - pend - a - ble too. — Do my fool - ish al - i - bis
 bore you? Well, I'm not too clev - er. I just a - dore you.
 Call me un - pre - dict - a - ble, tell me I'm im - prac - ti - cal, rain - bows
 I'm in - clined — to pur - sue. — Call Me Ir - re - spon - si - ble,
 yes, I'm un - re - li - a - ble, but it's un - de - ni - a - bly true, — I'm
 ir - re - spon - si - bly mad for you! — you! —

CAMELOT from CAMELOT

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately F F6 Fmaj7 F6 F F6 Fmaj7 F6

1. A law was made a dis-tant moon a-go here _____ Ju-ly and Au-gust can-not be too
2.,3. win-ter is for-bid-den till De-cem-ber _____ And ex-its March the sec-ond on the

F Cdim7 C7 Cdim7 C7

hot: And there's a le-gal lim-it to the snow here _____ In
dot. By or-der sum-mer lin-gers through Sep-tem-ber _____ In

1 F F6 Fmaj7 F6 F F6 Fmaj7 F6 2,3 A

Cam-e-lot. The Cam-e-lot

A7 D Dmaj7 D6 D Dmaj7 D6 D Em

{ Cam-e-lot!
Cam-e-lot! Cam-e-lot! I know it
I know it

Dmaj7 Em D Em Dmaj7 Em D F

sounds a bit bi-zarre. But in Cam-e-lot,
gives a per-son pause. But in Cam-e-lot,

Cdim7 Gm7 Dm6 C9 Cdim7 Gm7 Dm6 C C7

Cam-e-lot, That's how con-di-tions are. The
Cam-e-lot, Those are the le-gal laws. The

F F6 Fmaj7 F6 F Fmaj7 Bb Gb F

rain may nev-er fall till af-ter sun-down. _____ By eight the morn-ing fog must dis-ap-
snow may nev-er slush up-on the hill-side. _____ By nine P. M. the moon-light must ap-

Cdim C7 F A7 Dm7 F7

pear. _____ In short, there's sim-ply not a more con-gen-ial spot For
pear. _____ In short, there's sim-ply not a more con-gen-ial spot For

Bb Cdim Gm Bbm F Bb F Bb F C7sus C7

happ'-ly-ev-er-af-ter-ing than here in Cam-e-
happ'-ly-ev-er-af-ter-ing than here in Cam-e-

1 F C7sus C9 Bb A Am C7 2 F C7 F6

lot! The lot!

CAN'T HELP FALLING IN LOVE

from the Paramount Picture BLUE HAWAII

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Words and Music by GEORGE DAVID WEISS,
HUGO PERETTI and LUIGI CREATORE

Moderately slow

F Am Dm Dm/C Bb F C7 Bb C7 F Gm

Wise men say on - ly fools rush in, but I Can't Help Fall - ing In
Shall I stay? Would it be a sin? If

F C7 F Am E7 Am E7 Am E7 Am D7

Love with you. Like a riv - er flows sure - ly to the sea, dar - ling, so it goes, Some things are meant to

Gm7 C7 F Am Dm Dm/C Bb F C7 Bb C7

be. Take my hand, take my whole life too. For I Can't

F Gm F C7 F Bb C7 F Gm F C7 F

Help Fall - ing In Love with you. For I Can't Help Fall - ing In Love with you.

CARAVAN

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL

Moderately

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

Night and stars a - bove that shine so bright the mys - t'ry
Sleep up - on my shoul - der as we creep a - cross the
you, be - side me here be - neath the blue my dream of

Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7 Dbdim C7

of their fad - ing light that shines up - on our Car - a -
sands so I may keep this mem - 'ry of our Car - a -
love is com - ing true with - in our de - sert Car - a -

Fm6 Fine F7 F7b9 F+ Bb7

van. This is so ex - cit - ing, you are so in -

Fm7/Bb Bb7 Eb7 Gdim7 Ab C7 Fm6/C Cdim7 C7 D.C. al Fine

vit - ing rest - ing in my arms as I thrill to the mag - ic charms of

✓ **CAN'T GET USED TO LOSING YOU**

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Words and Music by DOC POMUS
and MORT SHUMAN

Moderately

C F D G D F C F D G D F Em F A7

Guess there's no use in hang-in' 'round. Guess I'll get dressed and do the town. I'll find some crowd-ed av - e -
Called up some girl I used to know. Af - ter I heard her say, "hel-lo." Couldn't think of an - y - thing to
I'll find some-bod-y, wait and see. Who am I kid - din'? On - ly me. 'Cause no one else could take your

Dm A7 D7 G7 F Em

nue. Though it will be emp - ty with - out you. _____
say. Since you're gone it hap-pens ev - 'ry day. _____ } Can't Get Used To Los-ing You, no mat-ter what I try to do.
place. Guess that I am just a hope-less case. _____

Dm G7 1 N.C. 2 N.C. C F D G D F

Gon - na live my whole life through lov - ing you. lov - ing you.

3 N.C. C F D G Gb F Em

lov - ing you. Can't Get Used To Los-ing You, no mat-ter what I try to do.

Dm G7 N.C. C Eb F C

Gon - na live my whole life through lov - ing you. _____

✓ **CAN'T HELP LOVIN' DAT MAN**
from SHOW BOAT

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately and rather freely

Cmaj7 Am7 Dm7 G7 Cmaj7 Gm7 C7b9 F6 Fm6 Em7 Am7

Fish got to swim _ and birds got to fly, _ I got to love _ one man till I die. _ Can't Help

Ab7 G7 Cmaj7 Eb9 Dm7 G7#5 Cmaj7 Am7 Dm7 G7

Lov - in' Dat Man _ of mine. Tell me he's la - zy, tell me he's slow. _

Cmaj7 Gm7 C7b9 F6 Fm6 Em7 Am7 Ab7 G7 Cmaj7 Dm7 Gm7 C7b9

Tell me I'm cra - zy, may-be I know. _ Can't Help Lov-in' Dat Man _ of mine.

F6 F#dim7 Cmaj7 D9 Em7 Ebmaj7 Dm7 D9

When he goes a - way, _ Dat's a rain - y day. _ And when he comes back dat day is

Dm/G G7 Cmaj7 Am7 Dm7 G7 Cmaj7 Gm7 C7b9

fine, _ The sun will shine. He can come home _ as late as can be. _ Home with-out him _ ain't

F6 Fm6 Em Am7 Ab7 G7#5 Cmaj7 Eb9 Abmaj7 Dbmaj7 Cmaj7

no home to me. _ Can't Help Lov - in' Dat Man _ of mine. _____

CANDY

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Words and Music by ALEX KRAMER, JOAN WHITNEY and MACK DAVID

Slowly

Chords: Eb, Ebm, Bbmaj9, Bbdim, Cm7, F7, Bb6, Cm, Bb6, Bb7, Bb7#5, Ebmaj7, Ebm, Ebm7, Bbmaj9, Bbdim, Cm7, F7, F7b9, Bb, Eb, Bb, D7, G7, C7, F7, Bb7b5, Ebmaj7, Ebm, Bbmaj9, Bbdim, Cm7, F7, F7b9, Bb

"Can - dy," I call my sug - ar "Can - dy," Be-cause I'm sweet on "Can - dy" and "Can-dy's" sweet on me. {He} un - der - stands me, my un - der - stand - ing "Can - dy," and "Can-dy's" al - ways hand - y when I need sym - pa - thy. I wish that there were four of {him} {her} so I could love much more of {him} {her} {He} has tak - en my com - plete heart, got a sweet tooth for my sweet-heart, "Can - dy," it's gon - na be just dan - dy, the day I take my "Can - dy" and make {him} {her} mine all mine.

CARELESS

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Words and Music by LEW QUADLING, EDDY HOWARD and DICK JERGENS

Slowly

Chords: B7, C7, B7, C7, B7, Gm7, C7, E, F, E, F, E, F, E, Cm, D7, Gm7, C7, C#dim7, Dm, G7, Gm7, C7#5, B7, C7, B7, C7, B7, Gm7, C7, E, F, E, F, E, Cm, D7, Gm7, Bbm, F, D9, D+, G9, Gm7, C7b9, F, C7, F, Eb, F

Care-less now that you've got me lov - ing you You're Care-less Care-less in ev - 'ry - thing you do. You break ap - point-ments and think you are smart If you're not care - ful You'll break my heart. Care - less Now that my bridg - es all are burned You're Care - less Care-less in things where I'm con - cerned. Are you just Care-less as you seem to be or do you just care less for me? me?

✓ CAROLINA IN THE MORNING

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

124

Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing,
 Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn - ing,
 No one could be sweet - er than my sweet - heart when I meet her in the morn - ing.
 But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at dawn - ing.
 Where the morn - ing glo - ries twine a - round the door, Whis - per - ing pret - ty
 sto - ries I long to hear — once more. ing.
 If I had A - lad - din's lamp for on - ly a day, — I'd make a wish and here's what I'd say, —
 Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing.

CODA
G7

✓ CASPER THE FRIENDLY GHOST

from the Paramount Cartoon

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Words by MACK DAVID
Music by JERRY LIVINGSTON

Moderately

Cas - per the friend - ly ghost, the friend - li - est ghost you or know. Though
 Cas - per the friend - ly ghost, he could - n't be bad or mean. He'll
 grown - ups and might look at him with fright, the chil - dren all love him so.
 romp and play, sing and dance all day, the
 friend - li - est ghost you've seen. He al - ways says "Hel - lo," and he's real - ly glad to
 meet cha. Wher - ev - er he may go, he's kind to ev - 'ry liv - ing crea - ture.
 Grown - ups don't un - der - stand why chil - dren love him the most, but kids all know that he
 loves them so, Cas - per the friend - ly ghost.
 (Instrumental)

CAROLINA MOON

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Lyric by BENNY DAVIS
 Music by JOE BURKE

Slowly

G C Cm6 G D7

Car - o - lin - a Moon keep shin - ing, shin - ing on the one who waits for
 Car - o - lin - a Moon I'm pin - ing, pin - ing for the place I long to

me. _____
 be. _____

A7 Am7 D+ G

win - dow, scat - ter your light, say I'm all right, please do. _____ Tell her that I'm

C Cm6 G A7 D7 G

blue and lone - ly, dream - y Car - o - lin - a Moon. _____

CELEBRATE

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Words and Music by ALAN GORDON
 and GARRY BONNER

Moderately slow, with a beat

G G7/F Em Cm/Eb

Slip-pin' a - way, _____ sit-tin' on a pil - low, wait-in' for night _____ to fall. _____
 Sat - in and lace, _____ is - n't it a pit - y, did - n't find time _____ to call. _____

G/D A9/C# C

A girl and a dream _____ sit - tin' on a pil - low, this is the night _____ to
 Read - y or not, _____ gon - na make it to the cit - y, this is the night _____ to

1 2

G G

go to the ce - leb - ri - ty ball. _____ go to the ce - leb - ri - ty ball. _____ Dress up to - night,

F G F To Coda ⊕ G

why be lone - ly? You'll stay at home and you'll be a - lone, so why be lone - ly? Sit - tin' a - lone, _____

G7/F Em Cm/Eb G/D

sit - tin' on a pil - low, wait - in' to climb _____ the walls. _____ May - be to - night, _____

A9/C# C G D.S. al Coda

de - pend - ing how your dream goes, she'll o - pen your eyes _____ when she goes to the ce - leb - ri - ty ball. _____

CODA ⊕

G F G F Repeat and Fade

Cel - e - brate, _____ cel - e - brate, _____ dance to the mu - sic! _____ Cel - e - brate, _____ cel - e - brate, _____ dance to the mu - sic! _____

CATHY'S CLOWN

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Words and Music by
 DON EVERLY

Moderately

F Bb F Bb F Bb

I've got to stand tall. You know a man can't crawl.
 tear and you know that it's sin - cere,

F Bb C7

For when he knows you tell lies and he lets them pass by, then he's not a man at
 don't you think it's kind of sad that you're treat - ing me so bad, or don't you e - ven

F Bb F

all. } Don't want your love an - y - more.
 care? }

Don't want your kiss es, that's for sure. I die each

Dm Bb C7 F

time I hear this sound. Here he comes.

1 2

That's Cath - y's clown. When you see me shed a clown.

CECILIA

(Does Your Mother Know You're Out)

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Words by HERMAN RUBY
 Music by DAVE DREYER

Slowly

C C#dim7 Dm7 G9 Dm7 G7 Dm7 G+

Does your moth - er know you're out Ce - ci - lia? Does she know that I'm a - bout to

C C/E Ebdim7 Dm7 G7

steal you? Oh, my, when I look in your eyes

Dm7 G7 C G9 C

some - thing tells me you and I should get to - geth - er. How a - bout a

C#dim7 Dm7 G9 Dm7 G7 Dm7 G+

lit - tle kiss Ce - ci - lia? Just a kiss you'll nev - er miss Ce -

E9 Am D9 D#dim7 C Em7 A7

ci - lia. Why do we two keep on wast - ing time?

Dm7 G9 Dm7 G9 1 2

Oh, Ce - ci - lia, say that you'll be mine. mine.

CHANGE PARTNERS

from the RKO Radio Motion Picture CAREFREE

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Words and Music by
IRVING BERLIN

Slowly

Must you dance _____ ev - 'ry dance _____ with the same _____ for - tu - nate

man? _____ You have danced with him since the mu - sic be - gan. _____ Won't you

Change Part - ners and dance with me? _____ Must you dance _____ quite so close _____

_____ with your lips _____ touch - ing his face? _____ Can't you see I'm

long - ing to be in his place? _____ Won't you Change Part - ners and dance with me? _____

_____ Ask him to sit this one out, and while you're a - lone _____ I'll tell the

wait - er to tell him he's want - ed on the tel - e - phone. You've been locked _____ in his arms _____

_____ ev - er since _____ heav - en knows when. _____ Won't you Change Part - ners, and

then _____ you may nev - er want to Change _____ Part - ners a - gain. _____ gain. _____

CHANGE THE WORLD

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Words and Music by WAYNE KIRKPATRICK, GORDON KENNEDY and TOMMY SIMS

Moderately

F Bb/F F7 Bb/F F Bb/F

If I could reach the stars, — I'd pull one down for you, — shine it on my heart —
 If I could be a queen — e - ven for a day, — I'd take you as my king, —

F7 Bb/F F Bb Eb/Bb Bb7

— so you could see the truth, — that this love in - side —
 — I'd have it no oth - er way. And our love would rule — in the

Eb/Bb Bb F Bb/F F7 Bb/F

is ev - 'ry-thing it seems. — But for now I find — it's on - ly in my dreams —
 king - dom that we had made. — Till then I'll be a fool, — wish-in' for the day —

A7 Bb A7/C# Dm Em7b5 A7/C# Dm

that I can Change — The World. — I would be — the sun-light in your u - ni-verse. —

Em7b5 A7/C# Dm7 Db7 Cm7 Bb F/A AbdimBb/C To Coda ⊕

You would think my love was real - ly some-thin' good, — ba - by, if I — could — Change — The World. —

1 F Bb/F F7 Bb/F F 2 F Bb F/A

(Instrumental) — And if I — could —

Abdim7 Ab6/9 F G Ab

Change — The World. — (Instrumental)

Bb F G Ab Bb A D.S. al Coda

I could

CODA ⊕ F Bb F/A Abdim7 Ab6/9 F

Ba - by, if I — could — Change — The World. —

CHANSON D'AMOUR (The Ra-Da-Da-Da Song)

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Words and Music by
WAYNE SHANKLIN

Moderately

Musical score for "Chanson d'Amour" (The Ra-Da-Da-Da Song). The score is in G major and 4/4 time, marked "Moderately". It consists of five staves of music with lyrics underneath. The lyrics are: "Chan - son D'A - mour Ra da da da da, Play en - core. Here in my heart Ra da da da da, More and more. Chan - son D'A - mour Ra da da da da, I a - dore each time I hear Ra da da da da Chan - son D'A - mour." The chords are: F, G9, C11, C7, C+, F, A7, D7, Am7b5, D7, Gm, C7, C+, F, Gm, C7, F, G9, C11, C11, C7, C+, F, A7, D7, Am7b5, D7, Gm, C7, Gm7, C7, Gb7, F6.

CHARLEY, MY BOY

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Words and Music by GUS KAHN
and TED FIORITO

Moderately

Musical score for "Charley, My Boy". The score is in C major and 4/4 time, marked "Moderately". It consists of seven staves of music with lyrics underneath. The lyrics are: "Char - ley, My Boy, oh, Char - ley, my Boy, you thrill me, you chill me, with Char - ley, My Boy, oh, Char - ley, my Boy, you thrill me, you chill me, with shiv - ers of joy. You've got that kind - a sort - a bit of a way, shiv - ers of joy. You've got that kind - a sort - a bit of a way, that makes me, takes me, tell me what shall I say, and when we dance I that makes me, takes me, tell me what shall I say, and when we dance I read in your glance, whole pag - es and ag - es of love and ro - mance. read in your glance, sweet no - tions and o - ceans of love and ro - mance. They tell me Ro - me - o was some lov - er too. But boy, he should have tak - en My moth - er told me that I should - n't be kissed. But then your coax - ing ways are les - sons from you. You seem to start where oth - ers get through, hard to re - sist. My lips re - fuse but your eyes in - sist, oh, Char - ley My Boy. oh, Char - ley My Boy." The chords are: C, D7, G7, C, Fm6, C, G7, C, C7, F, Ab7, C, A7, D7, G7, C, E7, A7, D9, G9, C, G7, C, Fm, C.

CHANTILLY LACE

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Words and Music by
J.P. RICHARDSON

Moderate Boogie Woogie

140 2

Chan - til - ly Lace — and a pret - ty face — and a pon - y - tail — hang - in' down, —
 — wig - gle in her walk and a gig - gle in her talk, makes the world go 'round. —
 — Ain't noth - in' in this world like a big-eyed girl — to make me act so fun - ny, make me
 spend my mon - ey, make me feel real loose like a long-necked goose, like a girl. —

CHARLIE BROWN

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Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium bright Rock

150

Fee fee fi fi fo fo fum; I smell smoke in the au - di - to - ri - um. Char-lie Brown. Char-lie
 Brown, he's a clown, that Char-lie Brown. He's gon-na get caught, just you wait and see.
 "Why is ev-'ry-bod-y al-ways pick-in' on me?" That's him on his knees; I know that's him, — yell-ing, "Sev-en come e-lev-en" down
 in the boys' gym. Char-lie Brown. Char-lie Brown, he's a clown, that Char-lie Brown. He's gon-na get caught,
 just you wait and see. "Why is ev-'ry-bod-y al-ways pick-in' on me?" Who's al-ways writ-ing on the wall?
 Who's al-ways goof-ing in the hall? Who's al-ways throw-ing spit - balls? Guess who? "Who me?" Yeah,
 you! Who walks in the class-room cool and slow? Who calls the Eng - lish teach-er "dad-dy-o?" Char-lie

CHATTANOOGIE SHOE SHINE BOY

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Words and Music by HARRY STONE
 and JACK STAPP

Moderately

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 in the treble clef, with some chords in the bass clef. The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and triplets. Chord symbols are placed above the staff to indicate the harmonic structure.

Have you ev - er passed the cor - ner of Fourth and Grand, where a lit - tle ball of rhy - thm has a shoe shine stand?_

Peo - ple gath - er 'round and they clap_ their hand._ He's a great big bun - dle of joy._ He pops a boog - ie woog - ie rag, the

Chat - ta - noo - gie shoe shine boy. He charg - es you a nick - el just to shine one shoe._ He

makes the old - est kind of leath - er look like new._ You feel as tho' you want to dance when he gets through._ He's a great big bun - dle of joy._

He pops a boog - ie woog - ie rag, the Chat - ta - noo - gie shoe shine boy. It's a won - der that the

rag don't tear the way he makes it pop._ You ought to see him fan the air_ with his hop - pi - ty hip - pi - ty hip - pi - ty hop - pi - ty

hop - pi - ty hip - pi - ty hop! He o - pens up for bus' - ness when the clock strikes nine._ He likes to get 'em ear - ly when they're

feel - in' fine._ Ev - 'ry - bod - y gets a lit - tle rise_ and shine_ with the great big bun - dle of joy._ He pops a

boog - ie woog - ie rag, the Chat - ta - noo - gie shoe shine boy. Have you

CHEEK TO CHEEK

from the RKO Radio Motion Picture TOP HAT

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Words and Music by
IRVING BERLIN

Moderately

F/C C C/G Dm7 C/G G7 F/C C C/G Dm7 C/G G7 C G7/D

Heav - en, I'm in heav - en. And my heart beats so that
Heav - en, I'm in heav - en, And the cares that hung a -

D#dim7 Em7 Bb9#11 A7 Bm/D D7 G7 Dm7 G7/D F/G G9

I can hard - ly speak. And I seem to find the hap - pi - ness I
round me thru the week seem to van - ish like a gam - bler's luck - y

E7/B Bb7b5 A7 Dm7 G7 F/G G7

seek } when we're out to - geth - er danc - ing Cheek - To Cheek. -
streak }

C Dm7/G C6 G7/D G7 C6 C/G G7/D G7

Oh, I love to climb a moun - tain, and to reach the high - est peak. -
love to go out fish - ing in a riv - er or a creek. -

C C/G G7/D G7 C6 C/E Dm7 G7

But it does - n't thrill me half as much - as danc - ing Cheek To Cheek. - Oh, I
But I don't en - joy it half as much - as danc - ing Cheek To Cheek. -

C6 Cm Cm7 Ab9 Ab9/Gb

Dance with me I want my arm a - bout you. The

Fdim7 G7b9 G#dim7 Am C/G D9/F# G7 F/C C C/G

charm a - bout you will car - ry me thru to heav - en.

Dm7 C/G G7 F/C C C/G Dm7 C/G G7 C G7/D D#dim7 C/E

I'm in heav - en. And my heart beats so that I can hard - ly

Bb9#11 A7 Bm/D D7 G7 Dm7 G7/D F/G G9 E7/B Bb7b5

speak. And I seem to find the hap - pi - ness I seek

A7 Dm7 G7 F/G G7 C Dm7/G C6

when we're out to - geth - er danc - ing Cheek - To Cheek. -

CHEROKEE (Indian Love Song)

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Words and Music by
RAY NOBLE

Smoothly

Chords: Bb, Fm7, Bb7, Ebmaj7, Ab7, Bb, C9, Cm7, G7b9, Cm7, F7#5, F7, Bb, C#m7, F#7, Bmaj7, Bm7, E7, Amaj7, A6, Am7, D7, Gmaj7, Gm7, C7, Cm7, D.S. al Coda F7#5, CODA Cm7, F7, Bb

Sweet In - dian maid - en, Since first I met you, I can't for -
Child of the Prai - rie, Your love keeps call - ing, My heart en -
sweet In - dian maid - en, One day I'll hold you, In my arms

To Coda ⊕

get you, Cher - o - kee sweet - heart, o - kee. Dreams
thrall - ing, Cher - o - kee
fold you,

of sum - mer time Of lov - er time gone by Throng my mem - o - ry

so ten - der - ly and sigh My Cher - o - kee.

CHI-BABA CHI-BABA (My Bambino Go to Sleep)

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HALLMARK MUSIC CO., INC. and AL HOFFMAN SONGS

Words and Music by MACK DAVID,
AL HOFFMAN and JERRY LIVINGSTON

Slowly, with a lilt

Chords: C, G7, C, G7, C, Em, B7, Em, B, G7, C, G7, C, C, G7, C, Am, E7, Am, E7, Am, C, G7, C, D7, G11, Fm6, G7, C, G7, C, 1 D7, G7, C, 2 D7, G7, C

Man - y years a - go in old Sor - ren - to. A cer - tain dit - ty was quite the thing. When - ev - er a
moth - er rocked her ba - by in Sor - ren - to, this lit - tle dit - ty she used to sing. Chi -
ba - ba, Chi - ba - ba, chi - wa - wa, En - ja - la - wa, cook - a - la goom - ba. Chi - ba - ba, Chi - ba - ba, chi - wa - wa, My bam
bi - no go to sleep. Chi - ba - ba, Chi - ba - ba, chi - wa - wa, En - ja - la - wa, cook - a - la goom - ba. Chi -
ba - ba, Chi - ba - ba, chi - wa - wa. My bam - bi - no go to sleep. All the stars are in the skies. Read - y to say good - night:
Can't you see your doll is sleep - y too. Close your drows - y lit - tle eyes; Ma - ma will hold you tight
While she sings a lull - a - bye to you. Chi - ba - ba, Chi - ba - ba, chi - wa - wa, En - ja - la - wa, cook - a - la goom - ba. Chi -
ba - ba, Chi - ba - ba, chi - wa - wa. My bam - bi - no, go to sleep. Chi - bi - no, go to sleep.

CHERRY PINK AND APPLE BLOSSOM WHITE

from UNDERWATER

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French Words by JACQUES LARUE
English Words by MACK DAVID
Music by MARCEL LOUIGUY

Moderately

It's Cher-ry Pink And Ap-ple Bloss-om White — when your true lov-er comes your way. It's Cher-ry Pink And Ap-ple Bloss-om White — the po-ets say. The sto-ry goes that once a cher-ry tree — be-side an ap-ple tree did grow. And there a boy once met his bride to be. — Long, long a-go the boy looked in-to her eyes. It was a sight to en-thrall, the breez-es joined in their sighs. The blos-soms start-ed to fall. And as they gen-tly ca-ressed, the lov-ers looked up to find, the branch-es of the two trees were in-ter-twined, and that is why the po-ets al-ways write. — If there's a new moon bright a-bove it's Cher-ry Pink And Ap-ple Bloss-om White. — When you're in love. It's Cher-ry Pink And Ap-ple love. —

1
Eb

2
Eb

CHICKERY CHICK

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Words by SYLVIA DEE
Music by SIDNEY LIPPMAN

Slowly, with a lilt

Chick-er-y Chick cha-la cha-la, check-a-la rome-y in a ba-nan-i-ka bol-li-ka wol-li-ka can't you see
Chick-er-y Chick is me. Ev-'ry time you're sick and tired of just the same old thing.
Say-in' just the same old words all day Be just like the chick-en who found some-thing new to sing;
O-pen up your mouth and start to say, oh! Chick-er-y Chick cha-la cha-la,
check-a-la rome-y in a ba-nan-i-ka bol-li-ka wol-li-ka can't you see Chick-er-y Chick is me.

CHOO CHOO CH' BOOGIE

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Words and Music by VAUGHN HORTON,
DENVER DARLING and MILTON GABLER

Medium Boogie

F

I'm head - in' for the sta - tion with my pack on my back, - I'm tired of trans - por - ta - tion in the
wake up in the morn - in' feel - in' sharp as a tack, - You o - pen up the sack and then you
reach your des - ti na - tion but a - las and a - lack, - You need some com - pen - sa - tion to get
gon - na set - tle down be side - the rail - road track, - And live the life o' Ri - ley in a

F7 Bb7

back of a hack, - I love to hear the rhy - thm of the click - e - ty clack, - And
gob - ble a snack, - Then smoke a cig - a - rette you did - n't get in a pack, - While
back in the black, - You take a morn - in' pa - per from the top of the stack, - And
beat - en down shack, - So when I hear a whis - tle I can peep thru the crack, - And

F C7

hear the lone - some whis - tle, See the smoke from the stack, - And pal a - round with dem - o - crat - ic
tak - in' off your shoes so you can emp - ty the slack, - There's noth - ing you can do a - bout the
read the sit - u - a - tion from the front to the back, - But, the on - ly job that's o - pen needs a
watch the train a - roll - in' when it's ball - in' - the - jack, - For I just love the rhy - thm of the

F Bb7 F Bb7

fel - lows named "Mac" - So, take me right back to the track, Jack! }
dough that you lack, - But beat it right back to the track, Jack! }
man with a knack, - So, you puts it right back in the rack, Jack! } Choo - Choo -
click - e - ty clack, - So take me right back to the track, Jack! }

F Bb7

Choo - Choo - Ch - Boo - gie, Woo - Woo - Boo - gie Woo - gie, Choo - Choo -

1-3 C7 Cdim C7 4 C7 F

Choo - Choo - Ch - Boo - gie: Take me right back to the track, Jack! }
You Take me right back to the track, Jack!
I'm

CINCO ROBLES

(Five Oaks)

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Words by LARRY SULLIVAN
Music by DOROTHY WRIGHT

Moderate Waltz

Eb Bb7

Cin - co Ro - bles, cin - co cer - ros, my sweet - heart _____ Five oaks and five hills a -

Eb Bb7

way. _____ Cin - co Ro - bles, cin - co cer - ros, my lov - er. _____ Five hills to

Eb Eb7 Ab Eb Bbm6 C7 Fm7

trav - el to - day. _____ One hill I'll think of your laugh - ter. _____ One hill your

cour - age in pain. One for your {beau - ty } and one for your smile. And the
 kind - ness }
 last hill to hold you a - gain. Cin - co Ro - bles, cin - co cer - ros, my dar - ling,
 Five oaks and five hills a - part. Cin - co Ro - bles, cin - co cer - ros. I'll
 count them As each brings me near - er your heart. Cin - co heart.

CLAUDETTE

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and BARBARA ORBISON MUSIC COMPANY

Words and Music by
ROY ORBISON

Moderately

1. I got a brand-new ba - by and I feel so good. She loves me e - ven bet - ter than I
 2., 3. (See additional lyrics)
 thought she would. I'm on my way to her house and I'm plumb out of breath. When I
CHORUS
 see her to - night, I'm gon - na squeeze her to death. Claud - ette, pret - ty lit - tle pet; Claud -
 ette, nev - er makes me fret, Claud - ette. Well, she's the great - est lit - tle girl that
 I've ev - er met. I get the best lov - ing that I'll ev - er get from Claud - ette.
 Pret - ty lit - tle pet, Claud - ette. Oh, oh, Claud - ette. (Instrumental)
 Well, ette.
 When

Additional Lyrics

2. Well, I'm a lucky man, my baby treats me right.
She's gonna let me hug and kiss and hold her tight.
When the date is over and we're at her front door,
When I kiss her goodnight, I holler, "More, more, more."
Chorus

3. When me and my new baby have a date or three,
I'm gonna ask my baby if she'll marry me.
I'm gonna be so happy for the rest of my life
When my brand-new baby is my brand-new wife.
Chorus

CLIMB EV'RY MOUNTAIN

from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Majestically

Climb Ev - 'ry Moun-tain, search high and low. Fol - low ev - 'ry by - way, ev - 'ry path you know. Climb Ev - 'ry Moun-tain, ford ev - 'ry stream, Fol - low ev - 'ry rain - bow, till you find your dream! A dream that will need all the love you can give. Ev - 'ry day of your life for as long as you live. Climb Ev - 'ry Moun-tain, ford ev - 'ry stream. Fol - low ev - 'ry rain - bow till you find your dream!

THE CLOSER I GET TO YOU

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Words and Music by JAMES MTUME
 and REGGIE LUCAS

Slowly

♩

The Clos - er I Get To You, the more you make me see; by giv - ing me all you've got, your love has cap - tured me. O - ver and o - ver a - gain, I try to tell my - self that we could nev - er be more than friends, and all the while in - side I knew it was real, the way you make me feel. The Clos - er I Get To

D.S. and Fade

COCKTAILS FOR TWO

from the Paramount Picture MURDER AT THE VANITIES

Copyright © 1934 (Renewed 1961) by Famous Music LLC

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

With movement

In some se - clud - ed ren - dez - vous that o - ver - looks the av - e -
rette, to some ex - qui - site chan - son -

nue ette, with two hands are shar - ing to a sly - ly meet - ful chat, of a
neath

this and that and with Cock - tails For Two. As we en - joy a cig - a -
ser - vi - nette,

Cock - tails For Two. My head may go reel - ing, but my heart will be o -

be - di - ent with in - tox - i - cat - ing kiss - es for the

prin - ci - ple in - gre - di - ent; Most an - y af - ter - noon at

five we'll be so glad we're both a - live. Then may - be for - tune will com -

plete her plan, that all be - gan with Cock - tails For Two.

THE COFFEE SONG

(They've Got an Awful Lot of Coffee in Brazil)

TRO - © Copyright 1946 (Renewed) Cromwell Music, Inc., New York, NY

Words and Music by BOB HILLIARD
and DICK MILES

Moderately

C C#dim Dm7 Fm G7 C G7/B Am Fm6/Ab

'Way down a - mong Bra - zil - ians cof - fee beans grow by the bil - lions, so they've got to find those
can't get cher - ry so - da 'cause they've got to sell their quo - ta, and the way things are I

C/G Am/F# Fdim7 C6/E D13 D#dim7 C/E Ebdim7 Dm9 G13 C6

ex - tra cups to fill. _____ } They've got { an aw - ful lot }
guess they nev - er will. _____ } a zil - lion tons } of cof - fee in Bra - zil. _____

1 2 C#dim Dm7 G7 C C#dim7 Dm7

You No tea or to - ma - to juice, you'll see

G7 C A7 Dm Fmaj7/C Dm/B Am7 Am/G Fdim7 C6/E Eb7 D13 G7

no po - ta - to juice. 'Cause the plant - ers down in San - tos all say No! No! No! A

C C#dim7 Dm7 Fm7 G7 C G7/B Am Fm6/Ab

pol - i - ti - cian's daugh - ter was ac - cused of drink - ing wa - ter and was fined a great big

C/G Am/F# Fdim7 C6/E D13 Fm C/G Am7 D9 Dbmaj7 C

fif - ty dol - lar bill. They've got an aw - ful lot of cof - fee in Bra - zil.

COLLEGIATE

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Copyright RenewedWords and Music by MOE JAFFE
and NAT BONX

Moderately

F C7

C'lle - giate, c'lle - giate Yes! we are Col - le - giate Noth - ing in - te - med - jate
Al - pha Be - ta Del - ta Gam - ma The - ta Lam - da Chi O - me - ga

F C7 F C7

No ma'am Trou - sers bag - gy And our clothes look rag - gy But we're rough and
Phi. Gam Lem - me Gim - me One - a Haf - fa dol - lah Wear - a Ar - rah

F Bb Bbm F C7 F F#dim7

read - y Yea! _____ Gar - ters are the things we nev - er wear
Col - lah, Low! _____ Sig - ma Kap - pa Tap - pa Haf - fa Keg

C G7 C7 F

And we have - n't an - y use for red hot flan - nels Ver - y, ver - y sel - dom in a
That's the Greek for all the lodg - es we be - long to Sock - er Soak - er Del - ta Hand - a

C7

1 2 F C7 F

hur - ry Nev - er ev - er wor - ry } We're Col - le - giate, Yes - sir - ree! ree!
Pok - er Eats at ev - 'ry smok - er }

COME FLY WITH ME

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderate Swing

Cmaj7 C6 Em7 Edim7 Dm7 G7 Cmaj7 C6

Come fly with me! Let's fly! Let's fly a - way! If you can use some ex -
fly with me! Let's float down to Pe - ru! In Lla - ma Land there's a

Gm7 C7 Fmaj7 Bb7 Cmaj7 C6 1 F7

ot - ic booze there's a bar in far Bom - bay. Come fly with me! Let's fly! Let's fly a - way!
one - man band and he'll toot his flute for you. Come fly with me! Let's take -

E7 A7 D7 G7 2 F7 G7sus C6 F7 C6 Abmaj7 Ab6

Come off in the blue! Once I get you up there, where the air is

Dbmaj7 Bbm7 Eb7 Ab6 Bbm7 Eb7sus Abmaj7

rar - i - fied, we'll just glide, star - ry - eyed. Once I get you up there,

Ab6 Gmaj7 Em7 Am7 D7 G7

I'll be hold - ing you so near, you may hear an - gels cheer 'cause -

Cmaj7 C6 Em7 Ebdim7 Dm7 G7 Cmaj7 C6

- we're to - geth - er. Weath - er - wise, it's such a love - ly day! Just say the words and we'll

Gm7 C7 Fmaj7 Bb7 Cmaj7 C6 F7

beat the birds down to A - ca - pul - co Bay. It's per - fect for a fly - ing hon - ey -

Em7b5 Bb7 A7 Eb9#11 D7 Dm7 Gm7 C6

moon, they say. Come fly with me! Let's fly! Let's fly a - way!

COME SATURDAY MORNING

(Saturday Morning)

from the Paramount Picture THE STERILE CUCKOO

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Words by DORY PREVIN
Music by FRED KARLIN

Moderately

F Bb F Eb Bb

Come Sat - ur - day Morn - ing, I'm go - ing a - way with my friend. We'll Sat - ur - day

Eb D7sus Gm C

spend till the end of the day. Just I and my friend,

Gm C7 F Bb F

we'll trav - el for miles in our Sat - ur - day smiles and then we'll move on,

Bb Am Dm Gm7 C7 F Bb F

but we will re - mem - ber long af - ter Sat - ur - day's gone.

COLONEL BOGEY MARCH

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Music by
KENNETH J. ALFORD

Moderately

Musical score for Colonel Bogey March, featuring a piano accompaniment with various chords and melodic lines. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of six staves of music. The first four staves are in treble clef, and the last two are in bass clef. Chords are indicated above the notes. The piece concludes with a 'Fine' marking and a double bar line.

COLOR MY WORLD

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Words and Music by JACKIE TRENT
and TONY HATCH

Moderately

Musical score for Color My World, featuring a piano accompaniment and vocal melody. The score is in a key signature of two flats (Bb) and a 4/4 time signature. The tempo is marked 'Moderately'. The score consists of four staves of music. The first staff includes lyrics. The second staff includes lyrics and a double bar line. The third staff includes lyrics and a double bar line. The fourth staff includes lyrics. Chords are indicated above the notes. The piece concludes with a double bar line.

You'll nev - er see a dark cloud hang - ing round of me
Just as long as I know you're think - ing of me

Now there is on - ly
There'll be a rain - bow

blue sky to sur - round me
al - ways up a - bove me

There's nev - er been a grey day since you found me.
Since I found the one who real - ly loves me. }

Ev - 'ry - thing I touch is turn - ing to gold. So, you can Col - or My World with

sun - shine yel - low each day Oh, you can Col - or My World with hap - pi - ness all the

Cm7 F7 Bb Db Eb 3 Bb

way. Just take the green from the grass and the blue from the sky up a - bove,

Ab Eb Cm7 F7 To Coda

and if you Col - or My World just paint it with your love. Just Col - or My

Bb 1 2 F G7 C

World. Sun - shine, yel - low or - ange

F D7 Gm Eb Cm7 F7 D.S. al Coda

blos - som, laugh - ing fac - es ev - 'ry - where. So, you can

CODA

Bb Cm7 F7 Bb Cm7 F7 Bb

World. Just Col - or My World, Just Col - or My World.

COME BACK TO ME
from ON A CLEAR DAY YOU CAN SEE FOREVER

Words by ALAN JAY LERNER
Music by BURTON LANE

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Moderately fast

Gm7 C7 Gm7 C7 Fmaj7 F6 Eb7#11

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come
hide, hear me call! Must I fight cit - y hall? Here and now, damn it all, Come

Am7 D7b9 Gm7 C7 Gm7 C7

Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or
Back To Me! What on earth must I do, scream and yell till I'm blue? Curse your

Fmaj7 F6 Eb7#11 Fmaj7 Bm7 E7b9 Am7 Bm7 E7

fly, on - ly please, Come Back To Me! On a mule; In a jet. With your
soul, when will you Come Back To Me? Have you gone to the moon or the

Am Am6 Bm7 E7 Am7 D9#11 Gm7

hair in a net, in a tow'l ring - ing wet, I don't care, this is where you should be.
cor - ner sa - loon, and to rack and to "roon"? Mad'moi - selle, where in hell can you be?

C9 Gm7 C7 Am7b5 D7 G7

From the hills; From the shore; Ride the wind to my door. Turn the high - way to dust;
In a crate! In a trunk! On a horse! On a drunk! In a "Rolls" or a van

Bbm7 Fmaj7 Dm7 Am7 Ab7 Gm7 C7#5 Fmaj7

Break the law if you must; Move the world, on - ly just Come Back To Me!
wrapped in mink or Sa - ran; An - y way that you can, Come Back To Me!

Bb13 1 Fmaj7 2 F6/9

Come Back To Me! Come Back To Me! Blast your
Come Back To Me! Come Come Back To Me!

COME RAIN OR COME SHINE

from ST. LOUIS WOMAN

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Words by JOHNNY MERCER
Music by HAROLD ARLEN

Moderately slow

F Em7b5 A7 Dm7 G9

I'm gon-na love you like no - bod-y's loved you, Come Rain Or Come Shine. _____ High as a moun-tain and

Gm7 C7 F7 Cm7 F7 Bbm7 Fm Bbm Gm7b5

deep as a riv-er, Come Rain Or Come Shine. _____ I guess when you met me it was just one of those

C7 Dm7b5 G7b9 Cm Cm7 F7 Bbm7 Eb7 Am7 Gm7 C7 F

things. But don't ev-er bet me, 'cause I'm gon-na be true if you let me. You're gon-na love me like

Em7b5 A7 Dm7 G9 C#m7b5 F#m7 B7

no - bod-y's loved me, Come Rain Or Come Shine. _____ Hap - py to-geth-er, un - hap - py to-geth-er and

A7 D7 G7 A7

won't it be fine. _____ Days may be cloud-y or sun - ny, we're in or we're out of the mon - ey. But

Dm7 G7 G7/F Em7b5 A7b9

1	Dm7	Gm7	C7
2	Dm	G7	C7 F6

I'm with you al-ways, I'm with you rain _ or shine! _____ shine! _____

COME TOGETHER

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately slow, with a double-time feeling

Dm7

Here come old flat - top, he come groov - ing up slow - ly, he got joo joo eye - ball, he one

A G7 N.C.

ho - ly rol-ler, he got hair down to his knee. _ Got to be a jok-er, he just do what he please. _

Dm7 Dm7

(Instrumental)

He wear no shoe-shine, he got
He Bag Pro-duc-tion, he got
He rol - ler-coast - er, he got

A

toe - jam foot - ball, he got mon - key fin - ger, he shoot Co - ca Co - la, he say "I know you,
wal - rus gum - boot, he got O - no side - board, he one spi - nal crack - er, he got feet down be - low -
ear - ly warn - ing, he got Mud - dy Wa - ter, he one Mo - jo fil - ter, he say, "One and one and one -

G7 N.C. Bm Bm/A

you know me." One thing I can tell you is you got to be free. } Come to - geth - er, right
— his knee. Hold you in his arm - chair, you can feel his dis - ease. }
— is three." Got to be good - look - ing 'cause he so hard to see. }

G G/A N.C. Dm7 1, 2

now, o - ver me. (Instrumental)

3 Repeat and Fade

Come to - geth - er, Yeah!

COMEDY TONIGHT

from A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

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Words and Music by
STEPHEN SONDEHEIM

Moderately

G C D G C D G C F

Some - thing fa - mil - iar, some - thing pe - cul - iar, Some - thing for ev - 'ry - one, a Com - e - dy To -
Some - thing con - vul - sive, some - thing re - pul - sive, Some - thing for ev - 'ry - one, a Com - e - dy To -

D7 G C D G C D G C

night! Some - thing ap - peal - ing, some - thing ap - pal - ling. Some - thing for ev - 'ry - one, a
night! Some - thing es - thet - ic, some - thing fre - net - ic, Some - thing for ev - 'ry - one, a

F D7 G C D B F

Com - e - dy To - night! Noth - ing with kings, noth - ing with crowns. Bring on the
Com - e - dy To - night! Noth - ing of Gods, noth - ing of Fate. Weight - y af -

G Am B Am7 G C D G C D

lov - ers, li - ars and clowns! Old sit - u - a - tions, new com - pli - ca - tions,
fairs will just have to wait. Noth - ing that's for - mal, noth - ing that's nor - mal,

G Am G Bbm7 Am7 1 D7 G

Noth - ing por - ten - tious or po - lite; Trag - e - dy to - mor - row, Com - e - dy To - night!
No re - ci - ta - tions to re - cite! O - pen up the cur - tains,

Am D G Am D 2 D7 G Am D G

Com - e - dy To - night!

COME WHAT MAY

from the Motion Picture MOULIN ROUGE

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Words and Music by
DAVID BAERWALD

Slowly

Male: Nev - er knew I could feel like this, like I've nev - er seen the sky
be - fore. Want to van - ish in - side your kiss.
Ev - 'ry day I love you more and more. Lis - ten to my heart. Can you
hear it sing and tell - ing me to give you ev - 'ry - thing?
Sea - sons may change, win - ter to spring, but I
love you un - til the end of time. Come what
may, come what may,
I will love you un - til my dy - ing
day.
Female: Sud - den - ly the world seems such a
per - fect place. Sud - den - ly it moves with such a per - fect grace.
Both: Sud - den - ly my life does - n't seem such a waste. *Female:* It all re - volves a - round you.

C G/B Am C/D D

Both: And there's no moun - tain too high, no riv - er too wide.

Gsus G Csus C G/B Am Am/G

Sing out this song, and I'll be there by your side. Storm clouds may gath - er and

D/F# D C/G Female: I love you

stars may col - lide, Male: but I love you un - til the

Fmaj7/G un - til the G end of C time. G/B Am

end of time. Both: Come what may,

G/A Am D7sus D7

come what may, I will

C C/G G7 C Em/B

love you un - til my dy - ing day. Oh, come what

Am Cmaj7/D D7

may, come what may

D7sus D7 I will Csus love Em/B Em Fmaj7 you.

I will love, I will love you.

Dm7 Em7 F Ab Bb

Female: Sud - den - ly the world seems such a per - fect place.

C F/C C F/C

Both: Come what may, come what may,

Am C/G F C/G G7 C

I will love you un - til my dy - ing day.

CONSIDER YOURSELF

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

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Words and Music by
LIONEL BART

March tempo

Con - sid - er Your - self _____ at home, _____ Con - sid - er Your - self _____ one of the
sid - er Your - self _____ well in; _____ Con - sid - er Your - self _____ part of the

fam - i - ly _____ We've tak - en to you _____ so strong. _____ It's
fur - ni - ture _____ There is - n't a lot _____ to spare; _____ who

clear cares? _____ we're _____ go - ing to get a - long! _____ Con -
What _____ ev - er we've got we _____ share! _____ If it should chance to be

we should see some hard - er days, _____ Emp - ty lard - er days, _____ why grouse? _____

— Al - ways a chance we'll meet some - bod - y to foot the bill. _____ Then the drinks are

on the house! _____ Con - sid - er Your - self _____ our mate. _____

— We don't want to have _____ no fuss _____ For af - ter some con -

sid - er - a - tion, we can state: Con - sid - er Your - self _____ one of us. _____

COOL JERK

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Words and Music by
DONALD STORBALL

Bright Rock tempo

We know a cat who can real - ly do the Cool Jerk. _____ Well, _____

this cat they're talk - ing a - bout I won - der who could it be, _____ 'cause I know that I'm the

heav - i - est cat, the heav - i - est cat you ev - er did see. _____ When you see me walk - ing
When you see me walk - ing

Cm Gm Cm Ab

down the street, none of the fel - lows want to speak. On their fac - es they
 down the street, all the fel - lows want to speak. On their fac - es they don't

Bb Fm Gm Ab Bb To Coda ⊕

wear a sil - ly smirk, 'cause they know I'm the King of the Cool _____ Jerk.
 wear that sil - ly smirk, 'cause they know I'm the King of the Cool _____ Jerk.

Eb Repeat as needed Ahead Eb

(Cool Jerk) (Cool Jerk) Can you do it can you do it can you

Ha, look at those guys looking at me like I'm a fool. But deep down inside they know I'm cool. But now the moment of truth has finally come, when I'm gonna show you some of that Cool Jerk. Now give me a little bass with those Eighty-eights. Ah, you're cooking, uh, you're smoking. Now I want-a hear everybody. Ah...

Ab9 Eb Ab9 Eb

do it can you do it can you do it can you do it can you do it can you do the Cool Jerk?

D.S. al Coda CODA Repeat and Fade

Bb Ab Eb

Come on, peo-ple, Cool Jerk. Hey! Hey! Cool Jerk. Come on, peo-ple, Cool Jerk. You can do it.

A COTTAGE FOR SALE

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Words by LARRY CONLEY
 Music by WILLARD ROBISON

Moderately slow

Eb6 G9 C7 Abm6 Eb6

Our lit-tle dream cas - tle with ev-'ry dream gone, Is love-ly and si - lent, The shades are all drawn. And my heart is heav - y as

Ab6 Abm F7 Bb7 Ebmaj7 Eb6 Eb6 G9

I gaze up - on A Cot-tage For Sale The lawn we were proud of is wav-ing in hay, Our

C7 Abm6 Eb Ab6 Abm F7 Bb7

beau-ti - ful gar - den has with-ered a - way. Where you plant-ed ros - es, The weeds seem to say A Cot-tage For

Eb Eb/G Gbdim7 Fm7 G7 C7 F7

Sale. From ev - 'ry sin - gle win-dow, I see your face. But when I reach a win-dow,

Bb7 Edim Bb7 Eb6 G9 C7

There's emp - ty space. The key's in the mail - box the same as be - fore. But no one is wait - ing for

Abm6 Eb Ab6 Abm F7 Bb7

me an - y - more. The end of our sto - ry is told on the door. A Cot-tage For Sale. Our Sale.

1 Eb Fm7 Bb7 2 Eb

✓ **COTTON FIELDS**
(The Cotton Song)

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Words and Music by
HUDDIE LEDBETTER

Moderately bright

F F7 Bb F F#dim7

When I was a lit-tle ba-by my moth-er rocked me in the cra-dle. In them old, old Cot-ton Fields at

C7 F F7 Bb F C7

home. When I was a lit-tle ba-by my moth-er rocked me in the cra-dle, In them

F C7 F F7 Bb

old, old Cot-ton Fields at home. Oh, when them cot-ton bolls got rot-ten you could-n't

F C7 F

pick ver-y much cot-ton, In them old Cot-ton Fields at home. It was down in Lou'-si-

F7 Bb F C7 F C7 F Bb F

an-a just a mile from Tex-ar-ka-na. And them old, old Cot-ton Fields at home.

13 ✓ **COUNTRY STYLE**

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Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Brightly (Square Dance)

Ab Eb Bb7 Eb Ab Eb Bb7 Eb D7

When it comes to fan-cy danc-in' or to mu-sic with a smile, or to nice ro-

Gb G7 Ab Eb Fm7 Bb7 Eb Ab Eb Fm Bb7b5 Eb Ab Eb

manc-in', make mine Coun-try Style. When it comes to

Bb7 Eb Ab Eb Bb7 Eb D7 Gb G7

arms that hold ya, eyes that shine a-bout a mile, like I just now told ya,

Ab Eb Fm7 Bb7 Eb Bb F7 Bb Cm7 F7

make mine Coun-try Style. Hear that fid-dle! I could lis-ten all night.

Bb F7 Bb F7 Bb Ab Eb

Hear that ban-jo ain't that some-thin' darn right! Dance and share a

Bb7 Eb Ab Eb Bb7 Eb D7 Gb G7

lov-in' cup with dif-f'rent part-ners for a while. But for hitch-in' up with,

Ab Eb Fm7 Bb7 Eb Ab Eb Fm7 Bb7b5 Eb Ab Eb Fm7 Bb7b5 Eb

make mine Coun-try Style. Yes sir, Coun-try Style.

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By DUKE ELLINGTON

Lively Swing

Bbmaj7 Gm7 Cm7 F7 Dm7 Gm7 Cm7 F7 Bb7

Eb6 Edim7 Bb/F Gm7 | 1 Cm7 F7 | 2 Cm7 F7 Bb6

D7 G7 C7 F7

Bbmaj7 Gm7 Cm7 F7 Dm7 Gm7 Cm7 F7

Bb7 Eb6 Edim7 Bb/F Gm7 Cm7 F7 Bb6

1 COUNT YOUR BLESSINGS INSTEAD OF SHEEP
from the Motion Picture Irving Berlin's WHITE CHRISTMAS

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Words and Music by
IRVING BERLIN

Slowly

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7

When I'm wor-ried and I can't sleep, I count my bless-ings in- stead of sheep. And

Am D9 G7sus G7 Dm7 G7 Am Em/G

I fall a - sleep count - ing my bless - ings. When my bank - roll is

Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7 Am D9

get - ting small, I think of when I had none at all. And I fall a - sleep count - ing my

G7sus G7 C Dm7/C C/Bb Ab Ab/C Bdim7 Bbm7 Eb Bbm7/Eb Eb+

bless - ings. I think a - bout a nurs - 'ry and I pic - ture curl - y heads. _

Ab6 Ab Dm7b5 G7 C Dm7 Abm6/F C7sus C7

And one by one I count them as they slum - ber in their beds. If

Am Em/G Fmaj7 F7 Em7 C/E Fmaj7 F7 Em7 C/E Dm7 E7#5 E7

you're wor - ried and you can't sleep, just Count Your Bless - ings In - stead Of Sheep. And

Am D9 G7sus G7 | 1 C C/E Dm7 G7 | 2 C F/C C

you'll fall a - sleep count - ing your bless - ings. When ings.

COW-COW BOOGIE

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Copyright RenewedWords and Music by DON RAYE,
GENE DePAUL and BENNY CARTER

Moderately

Out on the plains Down near San - ta Fe, I met a cow - boy Rid - in' the
 range one day, And as he jogged a - long I heard him sing - ing A most pe - cu - liar
 cow - boy song. It was a dit - ty He learned in the cit - y "Cum a - ti -
 yi - yi - ay, Cum - a - ti - yip - it - tle - e - yi - ay," Git a - long, Git
 hip lit - tle do - gies Git a - long, Bet - ter be on your way, Git a - long, Git
 hip lit - tle do - gies And he trucked 'em on down the ol' fair - way Sing - in' his
 Cow - Cow Boog - ie in the strang - est way "Cum - a - ti - yi - yi - ay, Cum - a - ti -
 yip - it - tle - e - yi - ay," Sing - in' his cow - boy songs He's just too much, He's got a
 knocked out west - ern ac - cent With a Har - lem touch He was raised on
 "lo - co weed" He's what you call a "swing half - breed" Sing - in' his
 Cow - Cow Boog - ie in the strang - est way "Cum - a - ti - yi - yi - ay, Cum - a - ti -
 yip - it - tle - e - yi - ay," Tsk Tsk Tsk Tsk Yip pee e e e e

THE CREOLE LOVE CALL

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By DUKE ELLINGTON

Moderately slow $\text{Bb}6$ $\text{Bb}7$

The musical score for 'The Creole Love Call' is written in B-flat major, 4/4 time, and marked 'Moderately slow'. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody with a bass clef. The third staff features a first ending with a repeat sign and a 'To Coda' instruction. The fourth and fifth staves continue the main melody with various triplet markings. The sixth staff includes a second ending and a 'D.S. al Coda (with repeat)' instruction. A separate 'CODA' section follows, marked with a circled cross symbol and containing a few final notes.

CRY

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Words and Music by
 CHURCHILL KOHLMAN

Moderately, with expression

The musical score for 'Cry' is written in B-flat major, 4/4 time, and marked 'Moderately, with expression'. It features five staves of music with lyrics underneath. The first staff begins with a treble clef and a key signature of two flats. The lyrics are: 'If your sweet-heart sends a let-ter of good-bye. It's no se-cret you'll feel bet-ter if you'. The second staff continues with: 'Cry When wak-ing from a bad dream don't you some-times think it's real? But it's'. The third staff continues with: 'on-ly false e-mo-tions that you feel! If your heart-aches seem to hang a-round too'. The fourth staff continues with: 'long, And your blues keep get-ting blu-er with each song Re-mem-ber, sun-shine'. The fifth staff concludes with: 'can be found be-hind a cloud-y sky, So let your hair down and go on and Cry.' The score includes various chord markings such as Bb, D7, Gm, F#dim7, G9, Cm, Bb7/Ab, G7, C7, Cm7, F7, Bb6, Eb6, Ebm6, Bb, G9, C9, Cm9, F7b9, Bb, Ab9, and Bb6.

CRY ME A RIVER

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Words and Music by
 ARTHUR HAMILTON

Slowly and rhythmically

Chords: Cm C+ Cm6 Cm7 Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5

Now you say you're lone-ly, you cry the long night thru; well, you can Cry Me A Riv-er,

Chords: F9 Fm7 Fm7/Bb Eb6 D7b9 G7 Cm C+ Cm6 Cm7

Cry Me A Riv-er, I cried a riv-er o-ver you. Now you say you're sor-ry

Chords: Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5 F9

for be-in' so un-true; well, you can Cry Me A Riv-er, Cry Me A Riv-er,

Chords: Fm7 Fm7/Bb Eb6 Am7b5 D7b9 Gm Cm6 D7

I cried a riv-er o-ver you. You drove me, near-ly drove me out of my head, while

Chords: Gm Em7b5 Cm6/Eb D7 Gm Cm6/Eb D7sus D7

you nev-er shed a tear. Re-mem-ber? I re-mem-ber all that you said;

Chords: G Dm7 G7 Cm C+ Cm6 Cm7

told me love was too ple-be-ian, told me you were thru with me, an' Now you say you love me,

Chords: Fm7 Bb7 Bb7#5 Ebmaj7 Dm7 G7 Gm7 C7#5 F9

well, just to prove you do, come on, an' Cry Me A Riv-er, Cry Me A Riv-er,

Chords: Fm7 Fm7/Bb 1 Eb6 G7#5(b9) 2 Eb6

I cried a riv-er o-ver you. you.

THE CRYING GAME

from THE CRYING GAME

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Words and Music by
 GEOFF STEPHENS

Rock

Chords: G A C G Em

I know all there is to know a-bout the cry-ing game.

Instrumental solo

Chords: Bm C Em

I've had my share of the cry-ing game.

End solo

Chords: F Eb Bb D

First, there are kiss-es, then, there are sighs, and then, be-fore you know where you are, you're say-ing good-bye.

Chords: To Coda D(N.C.) G/D A/D C/D G/D

One day soon, I'm gon-na tell the moon a-bout the

G A C G Em
cry - ing game. (Instrumental)

Bm C Em
And if he knows, may - be he'll ex - plain

C C+
why there are heart - aches, why there are tears,

F Eb Bb D D.C. al Coda
and what to do to stop feel - ing blue when love dis - ap - pears.

CODA
B F#
Don't want no more of the cry - ing game. I

A E
don't want no more of the cry - ing game. 1

2 B
Oh!

CRYING IN THE CHAPEL

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Words and Music by
ARTIE GLENN

Slowly F C A7
You saw me Cry - ing In The Chap - el, The tears I shed were tears of joy; I know the mean - ing of con -
some - thing That will put his heart at ease; There is on - ly one true

D7 Fm6 G7 D7 Dm7/G C N.C. F6
tent - ment, Now I am hap - py with the Lord. Just a plain and sim - ple chap - el
an - swer, He must get down on his knees. Meet your neigh - bor in the chap - el,

C A7 D7 Fm6 G7 D7 Dm7/G
Where hum - ble peo - ple go to pray; I pray the Lord that I'll grow strong - er, As I live from day to
Join with him in tears of joy; You'll know the mean - ing of con - tent - ment. Then you'll be hap - py with the

C C7 F Fm6 C A7 D7 Am7 D7
day. I've searched and I've searched, but I could - n't find no way on earth to gain peace of
Lord. You'll search and you'll search, but you'll nev - er find no way on earth to gain peace of

G7 N.C. F6 C A7
mind. Now I'm hap - py in the chap - el, Where peo - ple are of one ac - cord; We gath - er in the
mind. Take your trou - bles to the chap - el, Get down on your knees and pray; Your bur - dens will be

D7 G7 D7 Dm7/G 1 C Dm7 G7 N.C. 2 C
chap - el, Just to sing and praise the Lord. Ev - 'ry sin - ner looks for
light - er, And you'll sure - ly find the way.

CRYING

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Words and Music by ROY ORBISON and JOE MELSON

Moderately slow, with feeling

C

I was all right for a while, I could smile for a while. But I love you
 I was o - ver you, but it's true, so true, I love you

C+ F Fm G9

saw you last night, you held my hand real tight as you stopped to say "Hel - lo." Oh, you
 e - ven more than I did be - fore. But, dar - ling, what can I do? For you

C G7 C

wished me well. You could - n't tell that I'd been } cry - ing
 don't love me and I'll al - ways be _____

Em C Em F

o - ver you, cry - ing { o - ver you when you said, "So
 o - ver you. Yes, now you're -

G7 F G7

long," left and me stand - ing all a - lone, a - lone and }
 gone and from this ing mo - ment on I'll be

C C+ F/C Fm/C

cry - ing, cry - ing, cry - ing, cry - ing. { It's hard to
 Yeah, -

C G7

un - der - stand, but the touch cry of your hand ing can start me
 cry ing o - ver

1 C 2 C

cry - ing. I thought that you.

CUANTO LE GUSTA

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Original Words and Music by GABRIEL RUIZ
English Words by RAY GILBERT

Bright tempo

G

Cuan - to le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, cuan - to le gus - ta, le

gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta. We got - ta get go - in', where we go - in'? And

D7 G

what - a we gon - na do? We're on our way to "some - where," the three of us and you.

D7

What-'ll we see there, who will be there, what-'ll be the big sur - prise? There may be se - ño - ri - tas with
(ca - ba - lle - ros)

G D7 G D7

dark and flash - ing eyes. We're on our way, _____ pack up your pack, _____ and if we stay, _____
(I'll take a train,) _____ (you take a boat,) _____ (I'll take a plane,) _____

G Dm E7 Am Cm6 To Coda

_____ we won't come back. _____ How can we go, _____ we have - n't got a dime, _____ } but we're
_____ (you ride the goat.) _____ Oh, we don't care, _____ we'll ei - ther walk or climb, _____ }

G D7 G Gdim Am7 D7 G Bm Am7 D7

go - in', and we're gon - na have a hap - py time. _____ Now some - one said they just came back from

G Bm Am7 D7 G E7 A C#m

some - where, _____ a friend of mine that I don't e - ven know. _____ He said there's lots of

Bm7 E7 A A7

fun if we can get there; _____ if that's the case, _____ that's the place, _____ the place we

D7 Am7 D7 D.S. al Coda CODA

want to go. _____ We go - in', and we're gon - na have a hap - py

G Am7 G D7 G

time. _____ Cuan - to le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le

gus - ta, le gus - ta, cuan - to le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta, le gus - ta.

DANCE WITH A DOLLY (WITH A HOLE IN HER STOCKIN')

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Words and Music by TERRY SHAND,
JIMMY EATON and MICKEY LEADER

Medium Bounce

132

As I was walk - in' down the street, down the street, down the street, I met some - bod - y who was
 might - y sweet, might - y fair to see. I asked her would she like to have a talk, —
 have a talk, — make some talk, All the fel - lows stand - in' on the walk. — Wish - in' they were me: —
 — Ma - ma, Ma - ma, let me dress up to - night, Dress up to - night, dress up to - night,
 Ma - ma, Ma - ma, put the cat out to - night, Cat out to - night, cat out to - night,
 I've got a se - cret, gon - na 'fess up to - night gon - na dance by the light of the moon. — } Gon - na
 Worked all day I'm gon - na scat out to - night and I won't be home un - til dawn. — }
 Dance With A Dol - ly with a hole in her stock - in' While our knees keep a - knock - in' and our toes keep a - rock - in'
 Dance With A Dol - ly with a hole in her stock - in' Dance by the light of the moon. —
 — Gon - na dance by the light of the moon — Dance by the light of the moon —
 — By the light of the moon. —

DARLING, JE VOUS AIME BEAUCOUP

from LOVE AND HISSES

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Words and Music by
ANNA SOSENKO

Moderately

Dar - ling, Je Vous Aime Beau - coup, Je ne sais pas What to do, You know you've com - plete - ly stol - en my heart. — Morn - ing, noon and
 night - time too, Tou - jours won - d'ring What you do, That's the way I've felt right from the start. — Ah, Cher - ie! my

B♭m F Dm Dm(maj7) Dm7 G9 C7 F F7

love for you is très, très, fort; _ Wish my French were good e-nough, I'd tell you So much more. But I hope that you com-ree

B♭ B♭m F G7 C7 | 1 F C9 F C7♭5 | 2 F C9 F C9 F

All the things you mean to me. Dar-ling, Je Vous Aime Beau-coup, I love you! Aime Beau-coup, I love you, yes, I do.

DARN THAT DREAM

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Lyric by EDDIE DE LANGE
Music by JIMMY VAN HEUSEN

Slowly

G Eb7 Am7 B7♭5 Em D7 Bm7♭5 E9 Am7 F7

Darn That Dream I dream each night, You say you love me and you hold me tight, But when I a - wake you're

Bm7 B♭dim7 Am7 A♭7 G D7#5 G Eb7 Am7 B7♭5 Em D7

out of sight, Oh Darn That Dream. Darn your lips and darn your eyes, They lift me high a - bove the

Bm7♭5 E9 Am7 F7 Bm7 B♭dim7 Am7 A♭7 G B♭7 Eb Cm7

moon - lit skies, Then I tum - ble out of Par - a - dise, Oh Darn that Dream. Darn that one track

Fm7 B♭7 Eb G♭dim7 Fm7 B♭9 Eb Cm7 Gm7

mind of mine, _ It can't un - der - stand _ that you don't care _ Just to change the mood I'm in, _ I'd

Am7 D7 Eb9 D9 G Eb7 Am7 B7♭5 Em D7

wel - come a nice _ old night - mare. Darn That Dream and bless it too, With - out that dream, I nev - er

Bm7♭5 E9 Am7 F7 Bm7 B♭dim7 Am7 A♭7 G

would have you. But it haunts me and it won't come true, Oh Darn That Dream.

DANCING ON THE CEILING

from SIMPLE SIMON
from EVER GREEN

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

F A7#5 Bbmaj7 Bdim Am7 Abdim7 Gm7 C7 Am7b5 D7b9 Gm7 C7 F6

He danc - es o - ver - head on the ceil - ing, near my bed, in my sight, through the night.
I try to hide in vain un - der - neath my coun - ter - pane; there's my love up a - bove!

Gm7 C7 Fmaj7 Am7b5 D7 Gm7 C7 F F#dim7 Gm7 C7

I whis - per, "Go a - way, my lov - er, it's not fair," but I'm so grate - ful to dis - cov - er he's still there. —

F A7#5 Bbmaj7 Bdim Am7 Abdim7 Gm7 C7 F

I love my ceil - ing more since it is a danc - ing floor just for my love. —

(3)

THE DARKTOWN STRUTTERS' BALL

from THE STORY OF VERNON AND IRENE CASTLE

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Words and Music by
SHELTON BROOKS

With a bounce C

I'll be down to get you in a tax - i, hon - ey, you bet - ter be read - y a - bout half past eight, —

G7 C/E Ebdim7 G7 C A7

now dear - ie, don't be late, — I want to be there when the band starts play - ing. Re - mem - ber when we get there, hon - ey, the

D7 Am7 D7 F F#dim7 C E7

two - steps, I'm goin' to have 'em all. — Goin' to dance out both my shoes, — when they play the "Jel - ly Roll

A7 D7 G7 C

Blues," to - mor - row night — at The Dark - town Strut - ters' Ball. —

DAY BY DAY

Theme from the Paramount Television Series DAY BY DAY

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and Hanover Music Corp.

Words and Music by SAMMY CAHN,
AXEL STORDAHL and PAUL WESTON

Slowly
Am

D7b9 G C9 3

Day by day I'm fall - ing more in love with you, and day by day my love seems to

Bm7 E7 Am B7b9 B7 Em7 A7

grow. — There is - n't an - y end to my de - vo - tion. — It's deep - er, dear, by

Am7b5 D9 E7b9 Am D7b9

far, than an - y o - cean. — I find that day by day you're mak - ing all my dreams come true, so

G C9 3 Bm7 E7b9 E7 Am7 Cm G F7b5

come what may I want you to know I'm yours a - lone and I'm in love to

E7 E7b9 A7 Am7 D7b9

1 G G6 C#m7 Cm7b5 G(add9) Bbm7 2 G C Cm G

stay, as we go through the years, day by day. — day. —

A DAY IN THE LIFE OF A FOOL

(Manhã de Carnaval)

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Words by CARL SIGMAN
 Music by LUIZ BONFA

Slow Bossa Nova

A Day In The Life Of A Fool, a
 sad and a long, lone - ly day, I walk the
 av - e - nue and hope I'll run in - to the wel - come
 sight of you com - ing my way. I
 stop just a - cross from your door but
 you're nev - er home an - y - more.
 So back to my room and there in the gloom I
 cry tears of good - bye. 'Til you
 come back to me, that's the way it will be ev - 'ry
 day in the life of a fool.

Chords: Am, Bm7b5, E7b9, Dm7, G7, Cmaj7, Em7b5, A7b9, Dm, Fmaj7, Am/G, E7, Am7, Dm7, Am6.

DAY-O

(The Banana Boat Song)

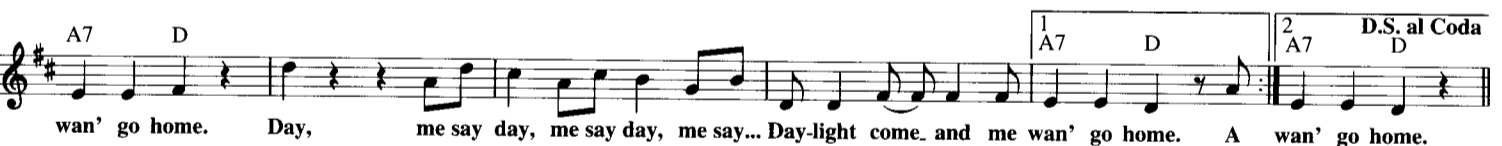
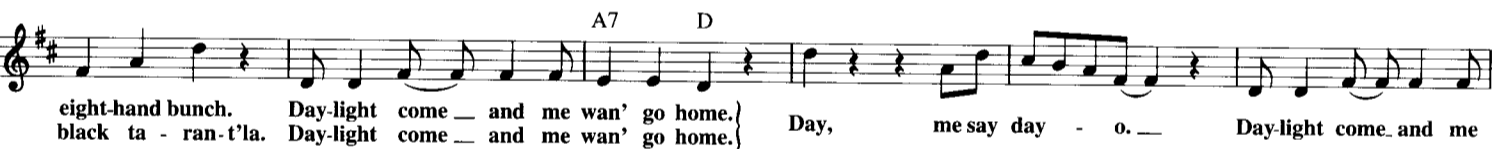
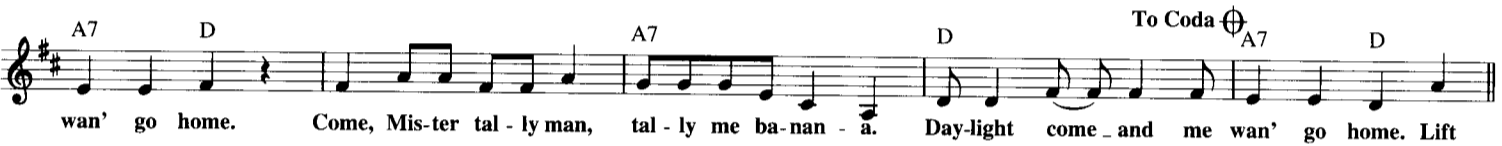
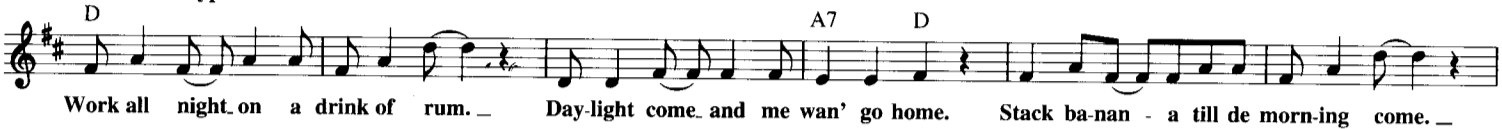
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Words and Music by IRVING BURGIE
 and WILLIAM ATTAWAY

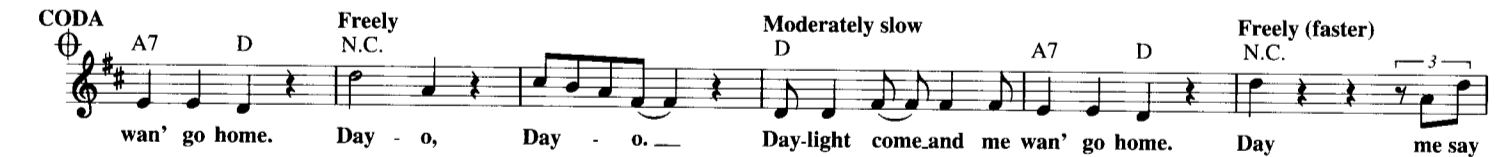
Freely



Moderate Calypso



CODA



DEAR HEARTS AND GENTLE PEOPLE

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Words by BOB HILLIARD
Music by SAMMY FAIN

Lively

F F7 Bb Bb/F F Bb/C C7

I love those Dear good Hearts book And from "Fri." 'til Peo - ple Who live in the
Mon - day That's how the

F Abdim7 C9 Bb/C C7 F F7 Bb

my home town Be - cause those Dear Hearts And Gen - tle
week - end goes. I've got a dream house I'll build there

Bbm6 F C#dim7 Dm Adim7 C7

Peo - ple will nev - er ev - er and let you down. They read the
one day with pick - et fence and ram - bling

1 F Gm7 F

rose. I feel so wel - come each time that I re - turn That my

2 F Gm7 F Eb/F F7 Bb F

hap - py heart keeps laugh - ing like a clown. I love the Dear

Dm Dm(maj7) Dm7 G7 C7 G7 C7 Bb/C C7 F

F7 Bb Bbm F C#dim7 Dm Abdim7 C7 F Bb9 F6

Hearts And Gen - tle Peo - ple who live and love in my home town.

DEARLY BELOVED from YOU WERE NEVER LOVELIER

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Music by JEROME KERN
Words by JOHNNY MERCER

Moderately

G7 G11 G7 G11 G7 G11

Dear - ly Be - lov - ed. How clear - ly I see, Some - where in heav - en you were

G7 G11 C6 Dm7 G7 Dm7 G7 Cmaj7

fash - ioned for me. An - gels eyes knew you, an - gel voic -

Ebm7 Ab7 Ebm7 Ab7 G7 G11 G7

- es led me to you. Noth - ing can stop me, fate gave me a

G11 G7 G11 G7 G11 C

sign; I know that I'll be yours come show - er or shine. So I say

D7 D7b9 G7 C

mere - ly, Dear - ly Be - lov - ed be mine.

DEDE DINAH

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Words by BOB MARCUCCI
Music by PETE DeANGELIS

Solid beat

The musical score for 'Dede Dinah' is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord symbols. The lyrics are: 'I love my Di-nah, squeeze her, I love my Di-nah, I love to tease her, There ain't No one no gal that is fi-nah, than my rock-in', roll-in' Di-nah, De-de Di-nah, De-de Di-nah, I love to else can have my Di-nah 'cause my Di-nah is a mi-nah, pret-ty Di-nah, pret-ty Di-nah, Bo-ney Ma-ron and Peg-gy Sue, Ain't gals that are so ver-y true, But with my Di-nah I sure knew, There's noth-in' for me she would-n't do, do, do, do. Oh, that's my Di-nah, Mm, my own Di-nah, There's no gal I know can beat 'er, when it comes to be-in' sweet-er, than my Di-nah, De-de Di-nah.' Chord symbols include G, C6, D7, G6, A7, and D.

✓ DEEP IN THE HEART OF TEXAS

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Words by JUNE HERSHEY
Music by DON SWANDER

Moderately bright

The musical score for 'Deep in the Heart of Texas' is written in 4/4 time with a key signature of one flat (Bb). It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord symbols. The lyrics are: 'The stars at night are big and bright, deep in the heart of Tex-as. The coy-otes wail a-long the trail, The prai-rie sky is wide and high, The rab-bits rush a-round the brush, deep in the heart of Tex-as. The sage in bloom is like per-fume, The cow-boys cry, "Ki-yip-pee-yi," deep in the heart of Tex-as. Re-minds me of the one I love, The do-gies bawl, and bawl and bawl, deep in the heart of Tex-as. The Tex-as.' Chord symbols include F6, C7, Gm7, C7sus, C7, F, Gm7, C7, Bb6, and F.

THE DESERT SONG

from THE DESERT SONG

Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG

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Fast Waltz

Musical score for 'The Desert Song' in 3/4 time, marked 'Fast Waltz'. The score consists of three staves of music with lyrics underneath. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: Blue Oh, heav - en and you and I, and sand kiss - ing a moon lit - en - sky. A des - ert breeze whis - p'ring a lull - a - by, on - ly stars a - bove you to twine. The Des - ert Song, call - ing, its voice en - see I love you. thrall - ing, will make you mine.

(I WISH I WAS IN) DIXIE

Copyright © 1994 by HAL LEONARD CORPORATION

Words and Music by DANIEL DECATUR EMMETT

Musical score for '(I Wish I Was In) Dixie' in 2/4 time, marked 'Fast Waltz'. The key signature has two sharps (F# and C#). The score consists of seven staves of music with lyrics underneath. The lyrics are: I wish I was in the land of cot - ton, old times there are Wil - liam was a Mis - sus mar - ry Will the Weav - er, but that did not His face was sharp as a butch - er's cleav - er, but that did not Now here's a health to the next old Mis - sus and all the girls that not for - got - ten. Look a - way, look a - way, look a - way, Dix - ie Land! In gay de - ceiv - er. Look a - way, look a - way, look a - way, Dix - ie Land! But seem to grieve her. Look a - way, look a - way, look a - way, Dix - ie Land! Old want to kiss us. Look a - way, look a - way, look a - way, Dix - ie Land! But Dix - ie Land where I was born in ear - ly on one when he put his arm a - round her, he smiled as fierce as a Mis - sus act - ed the fool - ish part and he died for a man that if you want to drive a - way the sor - row, come and hear this frost - y morn - in'. Look a - way, look a - way, look a - way, Dix - ie Land! I for - ty - pound - er. Look a - way, look a - way, look a - way, Dix - ie Land! broke her heart. Look a - way, look a - way, look a - way, Dix - ie Land! song to - mor - row. Look a - way, look a - way, look a - way, Dix - ie Land! wish I was in Dix - ie. Hoo - ray! Hoo - ray! In Dix - ie Land I'll take my stand to live and die in Dix - ie. A - way, a - way, a - way, way down south in Dix - ie. A - way, a - way, a - way down south in Dix - ie.

DO I HEAR A WALTZ?

from DO I HEAR A WALTZ?

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 and allied rights throughout the world

Music by RICHARD RODGERS
 Lyrics by STEPHEN SONDHEIM

Lively

G F# G Am7 D7

Do I Hear A Waltz? Ver - y odd, but I hear a waltz.
 you hear a waltz? Oh, my dear, don't you hear a waltz?

Am7 D7 C Bm Am6 G Am7 D7 G

There is - n't a band and I don't un - der - stand it at all.
 Such love - ly Blue Dan - u - bey mu - sic, how can you be still?

F# G F# G

I can hear a waltz, Oh, my Lord, there it
 You must hear a waltz! E - ven stran - gers are

Ebmaj9 Eb Ebmaj9 Am6 D7 G6

goes a - gain! Why is no - bod - y danc - ing in the street?
 danc - ing now: An old la - dy is waltz - ing in her flat,

G A7sus A9 Am7 D7 C6 C+ C6 C#dim7

Can't they hear the beat? Mag - i - cal, mys - ti - cal,
 waltz - ing with her cat. Ros - es are danc - ing with

F# G D+ G D7sus D7 D+ D7 G C6 C+ C6

mir - a - cle, Can it be? Is it true? Things are im -
 pe - o - nies. Yes, it's true! Don't you see? Ev - 'ry - thing's

C#dim7 F# G F#7 G A7sus A7 Am7 D7

pos - si - bly lyr - i - cal. Is it me? No, it's you! I
 sud - den - ly Vi - en - nese. Can't be you! Must be me! Do

G F# G Am7 D7 Am7

do hear a waltz! I see you and I hear a waltz!
 I Hear A Waltz? I want more than to hear a waltz:

D7 C Bm Am6 G G#dim7 Am7 A7 D7

It's what I've been wait - ing for all my life, To hear a
 I want you to share it 'cause, Oh, my boy, Do I Hear A

1 2

G D7sus D7 G C6 G C6 G C6 G

waltz! Do Waltz!

DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?

from CINDERELLA

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

Chords: Gm, D+, Gm7, C9, F9, Bb, Cm7, D, Gm, D+, Gm7, C9, F9, Fm7, Bb7, Eb, Ebdim, Bb, Gm7, C9, F7, D7, Gm, D+, Gm7, C9, Bb, D+, Ebmaj7, F7, Bb, D7, Bb.

Lyrics:
 Do I Love You be - cause you're beau - ti - ful? Or are you beau - ti - ful be - cause I
 love you? Am I mak - ing be - lieve I see in you A girl too love - ly to
 be real - ly true? Do I want you be - cause you're won - der - ful? Or are you
 won - der - ful be - cause I want you? Are you the sweet in - ven - tion of a lov - er's dream.
 Or are you real - ly as beau - ti - ful as you seem? seem?

DO-RE-MI

from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Lively

Chords: C, G7, C, G9, C, C7, F, D7, G, E7, Am, C7, F, Dm7, G7, G, C, C7, F, Dm7, G7, C.

Lyrics:
 Doe a deer, a fe - male deer, Ray a drop of gol - den sun,
 Me a name I call my - self, Far a long, long way to run.
 Sew a nee - dle pull - ing thread. La a note to fol - low sew,
 Tea a drink with jam and bread That will bring us back to do - oh -
 oh - oh! do! Do - re - mi - fa - so - la - ti - do!

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

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A Division of MPL MUSIC PUBLISHING, INC.

Written by EDDIE DE LANGE
and LOUIS ALTER

Slowly

Do You Know What It Means _ To Miss New Or - leans _ And miss it each night _ and
 day? I know I'm not wrong, _ the feel - in's get - tin' strong - er The long - er I stay _ a - way _
 Miss the moss - cov - ered vines, _ the tall sug - ar pines _ Where mock - in' - birds used _ to
 sing And I'd like to see _ the la - zy Mis - sis - sip - pi A hur - ry - in' in - to spring _
 The moon - light on the bay - ou _ A Cre - ole tune _ that fills the air; I
 dream _ a - bout mag - nol - ias in June _ And soon I'm wish - in' that I _ was there. _ Do You
 Know What It Means _ To Miss New Or - leans _ When that's where you left _ your heart? And
 there's some - thing more: _ I miss the one I care for More than I miss _ New Or - leans.

DO YOU WANNA MAKE LOVE

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Words and Music by
PETER McCANN

Moderately

Do You Wan - na Make Love, or do you just wan - na fool _ a - round?
 I guar - an - tee it will bring _ you down if you try to fool _ your - self.
 Do You Wan - na Make Love, or do you just wan - na fool _ a - round?

Eb Eb/Bb Bb Fm7 Ab/Bb Eb
 You can take it ser - i - ous - ly, or take it some - where else.

N.C. Bb7sus Bb
 But, if you wan - na get close to me, you could do it so eas -

Eb Ab/Bb Eb Gm
 - i - ly. Is it love that I see when I look in your eyes.

Cm Ab/Bb Eb N.C. D.S. and Fade
 or just an - oth - er emp - ty lie? Do You Wan - na Make

DOCTOR, MY EYES

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Words and Music by JACKSON BROWNE

Moderately, with a steady beat

Eb Gm
 Doc - tor, My Eyes have seen the years and the slow pa - rade of fears with - out
 wan - dered thru this world and as each mo - ment has un - furled I've been

Cm Ab Eb
 cry - ing. Now I want to un - der - stand. I have done all that I could
 wait - ing to a - wak - en from these dreams. Peo - ple go just where they will

Gm Cm Ab
 to see the e - vil and the good with - out hid - ing. You must help me if you can.
 I nev - er no - ticed them un - til I got this feel - ing that it's la - ter than it seems.

Eb Cm Eb
 Doc - tor, My Eyes Tell me what is wrong
 Doc - tor, My Eyes Tell me what you see

Cm Bb7sus N.C.
 was I un - wise to leave them o - pened for so
 I hear their cries just say if it's too late for

1 Ab/Eb 2 Ab/Eb Cm
 long. 'Cause I have me. Doc - tor, My Eyes

Eb Cm Bb7sus N.C.
 can - not see the sky. Is this the prize for hav - ing learned how now to

Ab/Eb Eb Cm Repeat and Fade
 cry. Doc - tor, My Eyes Doc - tor, My Eyes

DOIN' WHAT COMES NATUR'LLY

from the Stage Production ANNIE GET YOUR GUN

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Words and Music by
IRVING BERLIN

Moderately

C Dm7 C/E Ebdim Dm7 G7 C

Folks are dumb where I come from. They ain't had an - y learn - in'. Still they're hap - py
Cou - sin Jack in - sured his shack and now he plays with match - es. He'll col - lect just

Dm7 G7 C G7 C

as can be Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.)
wait and see Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.)

Dm7 C/E Ebdim Dm7 G7 C

Folks like us could nev - er fuss with schools and books and learn - in'. Still we've gone from
Sis - ter Sal, who's mus - i - cal, has nev - er had a les - son. Still she's learned to

Dm7 G7 C G7 C

A to Z Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) You
sing off key Do - in' What Comes Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) You

G7 C/E A7 Dm7 G7 C G7

don't have to know how to read or write when you're out with a fel - ler in the pale moon - light. You don't have to look in a
don't have to go to a pri - vate school not to turn up your bus - tle to a stub - born mule. You don't have to have a pro -

C/E A7 Dm7 G7 C Dm7 G7 C Dm7 G7

book to find what he thinks of the moon and what is on his mind. That comes nat - ur - 'lly. (That comes
fess - or's dome not to go for the hon - ey when the bee's at home. That comes nat - ur - 'lly. (That comes

C E/B F#m7/B B7 E E/B F#m7/B B7 E

nat - ur - 'lly.) My un - cle out in Tex - as can't e - ven write his name. He
nat - ur - 'lly.) My ti - ny ba - by broth - er who's nev - er read a book, knows

E/B F#m7/B B7 E Cm6/Eb D7 G7 C Dm7

signs his checks with "x" - s," but they cash them just the same. If you saw my paw and maw you'd
one sex from the oth - er, all he had to do was look. Grand - paw Bill lives on the hill with

C/E Ebdim Dm7 G7 C Dm7 G7

know they'd had no learn - in'. Still they raised a fam - i - ly Do - in' What Comes
some - one he just mar - ried. There his is at nine - ty - three Do - in' What Comes

C 1 G7 C 2 G7 F/E G7 C G7 C6

Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.) (Do - in' What Comes Nat - ur - 'lly.)
Nat - ur - 'lly. (Do - in' What Comes Nat - ur - 'lly.)

DOLORES

from the Paramount Picture LAS VEGAS NIGHTS

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Words by FRANK LOESSER
Music by LOUIS ALTER

Moderately

G **G#dim7**

How I love the kiss - es of Do - lo - res ay, ay, ay Do -
I would die to be with my Do - lo - res ay, ay, ay Do -

D7

lo - res; Not Ma - rie or Em - i - ly or Dor - is,
lo - res; I was made to ser - e - nade Do - lo - res,

D7#5 **G** **B7** **E7**

on - ly my Do - lo - res. From a bal - co - ny a -
cho - rus af - ter cho - rus. Just i - mag - ine eyes like

A7 **D#dim7** **Em** **Em/D**

bove me, she whis - pers like "Love me," and throws a
moon - rise a voice like mu - sic, and lips like

1 **Em/C#** **Bm** **F#m** **Bm**

rose, ah, but she is twice as love - ly

2 **Em/C#**

as the rose she throws! wine.

G **E7** **A7** **D7** **G**

What a break if I could make Do - lo - res, mine all mine.

DON'T

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Words and Music by JERRY LEIBER and MIKE STOLLER

Moderately

F C7 F F7 Bb C7 F Am Dm

Don't, Don't, that's what you say each time that I hold you this
 Don't, Don't leave my embrace, For here in my arms is your

Gm7 C7 N.C. F F7 Bb Gm7 C7 1,3 F Dm Gm7 C7

way. When I feel like this and I want to kiss you, ba - by, Don't say Don't.
 place. When the night grows cold and I want to hold you, ba - by, Don't say

2,4 F F7 Bb A A7 Bb C7 F Bb F

Don't. If you think that this is just a game I'm play - ing,

G7 C7 Bdim C7 F C7

if you think that I Don't mean ev - 'ry word I'm say - ing, Don't, Don't,

F F7 Bb C7 F Am Dm Gm7 C7 N.C. F F7

Don't feel that way. I'm your love and yours I will stay. This you can be - lieve; I will nev - er

Bb Gm7 C7 F Dm Gm7 C7sus C7 1 F Bb7 F C7 D.C. 2 F Bb7 F

leave you, heav - en knows I won't. Ba - by, Don't say Don't. Don't.

✓ DON'T BE CRUEL (TO A HEART THAT'S TRUE)

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Words and Music by OTIS BLACKWELL and ELVIS PRESLEY

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Medium bright

C C7 F

You know I can be found sit - ting home all a - lone, if you can't come a - round, At
 Baby, if I made you mad for some - thing I might have said, please let's forget the past The

C Dm7 G7 1 C 2 C

least, please tel - e - phone. Don't Be Cruel to a heart that's true.
 future looks bright a - head. Don't Be Cruel to a heart that's true. I don't

F G7 F G7 C C

want no oth - er love, Ba - by, it's just you I'm think - ing of. Don't stop think - ing
 walk up to the

C7 F C

of me, Don't make me feel this way, Come on o - ver here and love me, You know what I want you to
 preach - er, and let us say, "I do." Then you'll know you have me, And I'll know I'll have you

Dm7 G7 C F

say. Don't Be Cruel to a heart that's true. Why should we be a -
 too. Don't Be Cruel to a heart that's true. I don't want no oth - er

G7 F G7 | 1 C | 2 C

part? I real - ly love you, ba - by, cross my heart. Let's of. Don't Be
 love, Ba - by, it's just you I'm think - ing

Dm7 G7 C Dm7 G7 C

Cruel to a heart that's true. Don't Be Cruel to a heart that's true.

C7 F G7 F G7 C

I don't want no oth - er love, Ba - by, it's just you I'm think - ing of.

DON'T CRY OUT LOUD (We Don't Cry Out Loud)

Words and Music by PETER ALLEN
and CAROLE BAYER SAGER

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Slowly

Bb Dm7 Cm7 F11

Ba - by cried the day the cir - cus came to town, 'cause she did - n't like pa - rades just pass - ing
 Ba - by saw that when they pulled the big top down, they left be - hind her dreams a - mong the

Bb Dm7

by her. So she paint - ed on a smile and took up with some clown, and she
 lit - ter. And the dif - ferent kind of love she thought she'd found, there was

Cm7 F11 Bb F/A Gm

danced with - out a net up on the wire. I know a lot a - bout her 'cause you
 noth - ing more than saw dust and some glit - ter. But ba - by can't be bro - ken 'cause you

Dm Gm C7 F7sus F7 Bb F/A

see; ba - by is an aw - ful lot like me. I taught her: } Don't cry out loud,
 see, she had the fin - est teach - er, that was me.

Gm Cm Eb+/B Cm/Bb F11 F Bb F/A

just keep it in - side, learn how to hide your feel - ings. Fly high and proud,

Gm Cm Eb+/B | 1 Cm/Bb F11 Gmaj7 Cm7 Dm7 Cm7/Eb F11

and if you should fall, re - mem - ber you al - most had it all.

2 Cm7/Bb F11 Gm F#7sus B F#/A# G#m

al - most had it all. Don't cry out loud, just keep it in -
 Fly high and proud, and if you should

C#m E+/B# | 1 E/B F#11F# | 2 C#m/B E/F# F# B G#m C#m7 E/F# B

side, learn how to hide your feel - ings.
 fall, re - mem - ber you al - most had it all.

DON'T KNOW WHY

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Words and Music by
 JESSE HARRIS

Moderately slow

B♭maj7 B♭7 E♭maj7 D+ Gm7 C7 F7sus B♭

I wait - ed till I saw the sun. } I don't know why I did - n't come. }
 Some - thing has to make you run. }

B♭maj7 B♭7 E♭maj7 D+ Gm7 C7 F7sus B♭

{ I left you by the house of fun. } I don't know why I did - n't come, I
 { I feel as emp - ty as a drum. }

Gm7 C7 To Coda ⊕ F7sus B♭ F7sus B♭maj7 B♭7 E♭maj7 D+

don't know why I did - n't come. When I saw the break of day,

Gm7 C7 F7sus B♭ B♭maj7 B♭7 E♭maj7 D+

I wished that I could fly a - way 'stead of kneel - ing in the sand

Gm7 C7 F7sus B♭ Gm7 C7

catch - ing tear - drops in my hand. My heart is drenched in wine,

F7 Gm7 C7

(Instrumental) but you'll be on my mind

F7 F7/E♭ B♭/D F/C B♭maj7 B♭7 E♭maj7 D+

for - ev - er. Out a - cross the end - less sea,

Gm7 C7 F7sus B♭ B♭maj7 B♭7 E♭maj7 D+

I would die in ec - sta - sy. But I'll be a bag of bones

Gm7 C7 F7sus B♭ Gm7

driv - ing down the road a - lone. My heart is drenched

C7 F7 Gm7

in wine, (Instrumental) but you'll be on

C7 F7 D.S. al Coda

my mind for - ev - er.

CODA ⊕ F7 B♭ Gm7 C7 F7sus B♭

come. I don't know why I did - n't come.

✓ DON'T LET THE STARS GET IN YOUR EYES

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Words and Music by
SLIM WILLET

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Moderate Country Rock

Don't let the stars get in your eyes; don't let the moon break your heart. _____

Love blooms at night; in day - light it dies. Don't let the stars get in your

eyes. Oh, keep your heart for me, for some - day I'll re - turn, and you know you're the on - ly

one I'll ev - er love. _____ { Too man - y nights, _____ too man - y
Too man - y miles, _____ too man - y

stars, _____ too man - y moons could change your mind. _____ If I'm gone too
days, _____ too man - y nights to be a - lone. _____ Oh, please, keep your

long, don't for - get where you be - long. When the stars come out, re - mem - ber you are
heart while we're a - part. Don't lin - ger in the moon - light while I'm

mine. _____ Don't let the _____ Don't let the _____

gone. _____

To Coda ⊕

CODA ⊕

D.S. al Coda

✓ DOWN AMONG THE SHELTERING PALMS

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Words by JAMES BROCKMAN
Music by ABE OLMAN

Slowly

Down _____ A - mong The Shel - ter - ing Palms _____ oh hon - ey, wait for me _____ oh hon - ey

wait for me. _____ Don't be _____ for - get - tin' we've got a date. _____

out where _____ the sun goes down a - bout eight. _____ How my love _____ is

burn - ing, burn - ing, burn - ing, how my heart _____ is yearn - ing, yearn - ing, yearn - ing to be

Down _____ A - mong The Shel - ter - ing Palms, _____ oh hon - ey, wait for me.

DON'T PULL YOUR LOVE

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and BRIAN POTTER

Moderately, with a beat

Don't Pull Your Love out on me, ba-by; if you do, I think that may-be I'll just lay me down, cry for a hun-dred years. Don't Pull Your Love out on me, hon-ey, take my heart, my soul, my mon-ey; but don't leave me here drown-in' in my tears. You say you're gon-na leave, gon-na take that big white bird; gon-na fly right out of here with-out a sin-gle word. But you know you'll break my heart when I watch you close that door, 'cause I know I won't see you an-y-more. Don't Pull Your Love out on me, ba-by; if you do I think that may-be I'll just lay me down cry for a hun-dred years. Don't Pull Your Love out on me, hon-ey, take my heart, my soul, my mon-ey; but don't leave me here drown-in' in my tears.

DON'T STAND SO CLOSE TO ME

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Administered by EMI MUSIC PUBLISHING LIMITEDMusic and Lyrics by
STING

Steadily

Young teach-er, the sub-ject of school-girl fan-ta-sy. She wants him so bad-ly, knows what she wants to be. In-side her there's long-ing. This girl's an o-pen page. Book mark-ing, she's so close now. This girl is half his age. Don't stand, don't stand so, don't stand so close to me. Don't stand,

D A Bm A D/A Em/A D/A Em/A Eb F/Eb Eb

don't stand so, don't stand so close to me. — Her friends are —
Loose talk in —

Instrumental

F/Eb Eb Gm F/G Gm F/G Eb F/Eb Eb F/Eb Eb

so jeal - ous; you know how bad girls get. — Some - times it's not so eas - y
the class - room, to hurt they try and try. — Strong words in the staff room,

Gm F/G Gm F/G Eb F/Eb Eb F/Eb Eb Gm F/G

to be the teach - er's pet. — Temp - ta - tion, frus - tra - tion so bad it
the ac - cu - sa - tions fly. — It's no use, he sees her. He starts to

Gm F/G Eb F/Eb Eb F/Eb Eb Gm F/G Gm F/G To Coda ⊕

makes him cry. — Wet bus stop, she's wait - ing, his car is warm and dry. —
shake and cough — just like the old man in that book by Nab - a - kov. —

End instrumental

D A D A Bm A D/A Em/A D A

Don't stand, don't stand so, don't stand so close to me. — Don't stand,

D A Bm A D/A Em/A 1 D/A Em/A 2 D/A Em/A

don't stand so, don't stand so close to me. —

D.S. al Coda CODA Repeat and Fade

D/A Em/A D/A Em/A ⊕ D A D A Bm A D/A Em/A

Don't stand, don't stand so, don't stand so close to me. —

✓ DREAM A LITTLE DREAM OF ME 95

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Words by GUS KAHN
Music by WILBUR SCHWANDT and FABIAN ANDREE

Moderately

G Eb7 D7 G E7 3 Bm7b5 E7 Am7

Stars shin - ing bright a - bove you, night breez - es seem to whis - per, "I love you," birds sing - ing in the

Am7b5 3 F9 G A7 D7 G Eb7 D7 G

sync - a - more tree, "Dream A Lit - tle Dream Of Me." Say "Night - ie - night" and kiss me, just hold me tight and

E7 3 Bm7b5 E7 Am7 Am7b5 3 F9 G Eb7 D7 G C6 G Bb7

tell me you'll miss me; While I'm a - lone and blue as can be, Dream A Lit - tle Dream Of Me.

Eb Eb6 3 Bb7 3 Eb Eb6 3 Bb7 Bbdim7 Bb7 Eb Eb6 3 Bb7 3

Stars fad - ing, but I lin - ger on, dear, still crav - ing your kiss; I'm long - ing to lin - ger till dawn, dear,

Eb D7 Am7 D7 G Eb7 D7 G E7 3 Bm7b5 E7

just say - ing this: Sweet dreams till sun - beams find you, sweet dreams that leave all wor - ries be - hind you,

Am7 Am7b5 3 F9 G Eb7 D7 1 G Eb7 D7 2 G

but in your dreams what - ev - er they be, Dream A Lit - tle Dream Of Me. Me.

DOWN YONDER

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Words and Music by
L. WOLFE GILBERT

Moderately fast

Rail - road train, rail - road train, hur - ry some more. Put a lit - tle steam on just like
 Sum - mer night, fields of white, bright cot - ton moon. My, but I feel glad, I'm gon - na
 nev - er be - fore. Hus - tle on, bus - tle on, I've got the blues,
 see you all soon. 'Las - ses cakes, Mam - my bakes, I taste them now.
 yearn - ing for my Swan - ee shore. Broth - er if you on - ly
 I can hear the dark - ies croon. I'll see my sweet - ie once
 knew, you'd want to hur - y up in too.
 more. There's lots of kiss - ing in store. }
 Down yon - der some - one beck - ons to me, Down yon - der some - one
 reck - ons on me. I seem to see a race in mem - o - ry
 be - tween the Natch - ez and the Rob - ert E. Lee, Swan - ee shore, I miss you
 more and more. Ev - 'ry day, my mam - my land, you're sim - ply grand.
 Down yon - der when the folks get the news, don't won - der at the
 hul - la - ba - loos. There's dad - dy and mam - my, there's Eph - raim and Sam - my,
 wait - in' down yon - der for me. me.

DREAM WEAVER

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Words and Music by
GARY WRIGHT

Moderately

Dm C Bb

I've just closed my eyes a gain,
Fly me high through the star ry skies,
Though the dawn may be com ing soon,

Dm C Bb

climbed a board the Dream Weav er train.
or may be to Weav er train.
there still may be an as tral plane.
be some time.

F C Bb

Driv er, take a way my wor ries of to day
Cross the high ways of fan ta sy,
Fly me a way to the bright side of the moon

F C Bb

and leave to mor row be hind.
and help me to for get to day's pain.
and meet me on the oth er side. } Oo,

F F7/A Bb F F7/A Bb F F7/A

Dream Weav er, I be lieve you can get me through the night;

Bb F F7/A Bb F F7/A Bb

Oo, Dream Weav er,

F F7/A Bb To Coda ⊕ F F7/A Bb C Bb D.C. al Coda C

I be lieve we can reach the morn ing light.

CODA ⊕ F F7/A Bb F F7/A Bb F F7/A

Dream

Bb F F7/A Bb F7/A Bb

Weav er,

F F7/A Bb F F7/A Bb C/Bb Bb C/Bb Dm

Dream Weav er.

95 A DREAMER'S HOLIDAY

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Words by KIM GANNON
Music by MABEL WAYNE

Moderately

Climb a - board a but - ter - fly and take off on the breeze Let your wor - ries flut - ter by and do the things you please

In the land where dol - lar bills are fall - ing off the trees On A Dream - er's Hol - i - day

Ev - 'ry day for break - fast there's a dish of scram - bled stars And for lunch - eon you'll be munch - in'

rain - bow can - dy bars You'll be liv - in' a - la - mode on Ju - pi - ter or Mars On A Dream - er's Hol - i - day

— Make it a long - va - ca - tion Time there is plen - ty of

You need no res - er - va - tion Just bring a - long the one you love

Help your - self to hap - pi - ness and sprin - kle it with mirth Close your eyes and con - cen - trate and dream for all you're worth

You will feel ter - ri - fic when you get back down to earth From A Dream - er's Hol - i - day.

DUKE OF EARL

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Words and Music by EARL EDWARDS,
EUGENE DIXON and BERNICE WILLIAMS

Moderately Eb

As I walk through this world. Noth - ing can stop the Duke Of Earl. And you are my

girl, and no one can hurt you. Yes, I'm gon - na

love you let me hold you, 'cause I'm the Duke Of Earl. As

Earl. (Instrumental)

✓ EARLY AUTUMN

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Cromwell Music, Inc., New York, NY and WB Music Corp.

Words by JOHNNY MERCER
Music by RALPH BURNS and WOODY HERMAN

95

Slowly

Ebmaj7 D7 Dbmaj7 C7

When an Ear - ly Au - tumn walks the land and chills the breeze and touch - es with her hand the sum - mer trees, per - vil - ion in the rain all shut - tered down. A wind - ing coun - try lane all rus - set brown, a

Cbmaj7 Bb7

haps you'll un - der - stand what mem - o - ries I own. There's a dance pa - frost - y win - dow - pane shows me a town grown

1 Gm7 C7 Fm7 Bb7

2 Eb Fm7 Eb Cm7 Fm7 Bb7 Ebmaj7 Gbdim7 Fm7 Bb7

lone - ly. That spring of ours that start - ed so A - pril - heart - ed seemed made for just a boy and

Ebmaj9 Ebm7 Ab7 Db Gb7 F Eb9 D7 Db7 B7b9 Bb9

girl. I nev - er dreamed, did you an - y fall could come in view so ear - ly, ear - ly?

Ebmaj7 D7 Dbmaj7 C7

Dar - ling, if you care please let me know, I'll meet you an - y - where I miss you so. Let's

Cb7 Bb7 Eb B7 Emaj7 Eb

nev - er have to share an - oth - er Ear - ly Au - tumn.

✓ EAST OF THE SUN (AND WEST OF THE MOON)

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Words and Music by
BROOKS BOWMAN

Moderately

Gmaj7 Bm7 E7 Am7 Cm6

East Of The Sun and west of the moon, We'll build a dream - house of love, dear.

Am7 D7 F#m7b5 B7 Em7 A7 Am7

Near to the sun in the day, near to the moon at night we'll live in a love - ly way, dear, Liv - ing on love and

D7 Gmaj7 Bm7 E7 Am7 Cm6

pale moon - light. Just you and I, for - ev - er and a day, Love will not die. We'll keep it that way.

Am7 Am7/G F#m7b5 B7b9 Em Em(maj7) Em7 A7 Am7

Up a - mong the stars we'll find a har - mo - ny of life to a love - ly tune, East Of The Sun and

Cm6 D7 Bm7 E7 Bbm7 Eb7 Am7 D7 D7b9 G Cm G

west of the moon, dear, East Of The Sun and west of the moon.

EASTER PARADE

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Words and Music by
IRVING BERLIN

Moderately

Boy: { In your } Easter bon-net, with all the frills up-on it, { you'll } be the grand-est
 Girl: { In my } la-dy in the Easter Pa-rade. { I'll } be all in clo-ver and when they look { you }
 o-ver { you'll } be the proud-est fel-low in the Easter Pa-rade. On the
 Av-e-nue, Fifth Av-e-nue, the pho-to-graph-ers will snap us. And
 you'll find that you're in the ro-to-gra-vure. Oh, { I could } write a son-net a-bout { your } Eas-ter
 bon-net, and of the girl { I'm } tak-ing to the Easter Pa-rade. Pa-rade. rade.

EASY TO LOVE (You'd Be So Easy to Love) from BORN TO DANCE

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Words and Music by
COLE PORTER

Easy Swing

You'd be so Easy To Love, so easy to i-do-lize, all oth-ers a-bove.
 So worth the yearn-ing for, so swell to keep ev-'ry home fire burn-ing for.
 We'd be so grand at the game, so care-free to-geth-er, that it does seem a shame, that you can't
 see your fu-ture with me, 'cause you'd be, oh, so Easy To Love! Love!

Moderately slow

Dmaj7 Am7 D7

Gmaj7 Bbm7 Eb7 Em7 A7 F#m7 Bm Em7 Eb7

Em7 A7 D6 Gm7 C7 Fmaj7

Gm7 C7 Fmaj7 Bm7 E7

Amaj7 Bm7 E7 A G/A Eb7#11

Dmaj7 Am7 D7

Gmaj7 Bbm7 Eb7 Em7 A7 D

✓ **EDELWEISS**
from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slowly, with expression

Bb F7 Bb Eb Bb Gm7 Cm7 F7

E - del - weiss, E - del - weiss, Ev - 'ry morn - ing you greet me.

Bb F7 Bb Eb Bb F7 Bb

Small and white, Clean and bright, You look hap - py to meet me.

F7 Bb Eb C/E F F7

Blos - som of snow, may you bloom and grow, Bloom and grow for - ev - er.

Bb Fm6/Ab Eb/G Ebm/Gb Bb/F F7 Bb

E - del - weiss, E - del - weiss, Bless my home - land for - ev - er.

EIGHT DAYS A WEEK

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 8 Music Square West, Nashville, TN 37203

Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Brightly, with a swing feel (♩ = ♩♩)

D E G D

Ooh, I need your love, babe, - guess you know it's true, - Hope you need my
 Love you ev - 'ry day, girl, - al - ways on my mind. - One thing I can

E G D Bm G6

love, babe, - just like I need you. - } Hold me, - love me, -
 say, girl, - love you all the time. - }

Bm E D E G D

Hold me, - love me. - I ain't got noth-in' but love, babe, - Eight Days A Week. -

A5 Bm E G6

Eight Days A Week, I love - you - Eight Days A Week is not e-nough to

A D E G D

I show care. - { Ooh, I need your love, babe, - guess you know it's true. - Hope you need my
 Love you ev - 'ry day, girl, - al - ways on my mind. - One thing I can

E G D Bm G6 Bm

love, babe, - just like I need you. - } Hold me, - love me, - Hold me, -
 say, girl, - love you all the time. - }

E D E G D G

love me. - I ain't got noth-in' but love, babe, - Eight Days A Week. - Eight Days A Week. -

D G D D(add9) E/D G/D D

Eight Days A Week. - (Instrumental)

EL RELICARIO (Shrine of Love)

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English Words by CAROL RAVEN
 Spanish Words by OLIVEROS y CASTELIVI
 Music by JOSE PADILLA

Quickly

Fm C7

1. Wind swirled a - long the high - way when first we met, I re - mem - ber
 Un dia de San Eu - ge - nio yen - do ha cia-el Pra - do le co - no -

2. (See additional lyrics)

Fm Eb7 Ab

yet, - As you came rid - ing by, pride shone in ev - ery eye. There came a
 ci. - E - ra el To - re - ro de mas - tro - ni - o, Y el mas cas -

thrill - ing cry, "El Tore - a - dor!" _____ You smiled so glad - ly, _____ I loved you
 ti - zo de to Ma - drid. _____ I - ba en ca - le - sa, _____ Pi - dien - do

mad - ly, _____ yet lis - tened sad - ly, _____ my Mat - a -
 gue - rra, _____ Y yo al - mi - rar - le, _____ Me ex - tre - me -

dor. _____ Bright - ly your eyes gleamed in
 ci. _____ Y el al no - tar - lo ba -

smiles a - bove me. It was my dream some day,
 jó del co - che, Y muy gar - bo - so se,

you would love me, and your first greet - ing, gen - tly en -
 Vi - no á mi, ti - ró la ca - pa, con ges - to al -

CHORUS
 treat - ing, set my heart beat - ing, as you said low: _____ My cape I'm
 ti - vo, Y des - cu - bri - én - do se me di - jo a si: _____ Pi - sa mo -

spread - ing, where you are tread - ing. Grace it for me with a foot - step
 re - na, Pi - sa con gar - bo, Q'un Re - li - ca - rio, Q'un Re - li -

free as the winds a - bove. 'Twill be the tok - en of love un -
 ca - rio me voy ha - cer. Con el tro - ci - to, de mi ca -

spo - ken. My cape shall be, ev - er - more to me, mem - 'ry's Shrine Of Love.
 po - te, Q'ha - ya pa - sa - do q'ha ya pi - sa - do tan lin - do pie.

Additional Lyrics

2. Wind blew on the arena when first we met, I remember yet.
 Your fight was brave to see, but fear was over me.
 Wind was your enemy my Toreador!
 Your cape upflying, I saw you lying.
 I saw you dying, my Matador.
 Then in your dark eyes so deep and tender,
 I seemed to recognize love's surrender.
 And your last greeting, gently entreating,
 Set my heart beating, as you said low:
 To Chorus

2. Era un Lunes Abrilero el toreaaba y a verde fui.
 Nunca lo hi cierra que a quella tarde,
 De sentimien to crei morir.
 Al dar un lance, Cayó en la arena,
 Se sintióherido, Miró haciame.
 Y un Relicario sacó del pecha,
 Que yo enseguidu reconocí,
 Cuando el Torero, caia inerte,
 En su delirio decia asi:
 To Chorus

✓ ELMER'S TUNE

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Words and Music by ELMER ALBRECHT, SAMMY GALLOP and DICK JURGENS

112

Moderately

Why are the stars al - ways wink - in' and blink - in' a - bove? What makes a
 la - dy of eight - y go out on the loose? Why does a
 fel - low start think - in' of fall - in' in love? It's not the sea - son, the rea - son is
 gan - der me - an - der in search of a goose? What puts the kick in a chick - en, the
 plain as the moon; _ it's just El - mer's Tune. What makes a
 mag - ic in June? _ It's just El - mer's
 Tune. Lis - ten, _ lis - ten, _ there's a lot you're li - 'ble to be miss - in'. _ Sing it, _
 swing it, _ an - y old way and an - y old time. _ The hur - dy gur - dies, the bird - ies, the
 cop on the beat; the can - dy mak - er, the bak - er, the man on the street; the cit - y
 charm - er, the farm - er the man in the moon _ all sing El - mer's Tune. _

ELVIRA

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 8 Music Square West, Nashville, TN 37203

Words and Music by DALLAS FRAZIER

Moderate Country beat

El - vi - ra, El - vi - ra, my heart's on
 fi - re for El - vi - ra. Eyes that look like heav - en.
 night I'm gon - na meet her at the
 Lips like cher - ry wine. That girl can sho' nuff make my lit - tle light shine. _
 Hun - gry House Ca - fe, and I'm gon - na give her all the love I can. _

C7 F7 C7

I get a fun - ny feel - ing up and down my spine, 'cause I know that
 She's gon - na jump and hol - ler, 'cause I saved up my last two dol - lar, and we're gon - na search and

G7 C7 %C

my El - vi - ra's mine. I'm sing - in' El - vi - ra, El -
 find that preach - er man. }

G7 C

vi - ra, My heart's on fi - re for El - vi - ra.

B C B C

Gid - dy - up, a oom - pa - pa oom - pa - pa mow mow. Gid - dy - up, a oom - pa - pa oom - pa - pa mow mow.

G7 C 1 C 2 C D.S. and Fade

Hi - yo Sil - ver, a - way. To - way El -

ENDLESSLY

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Words and Music by CLYDE OTIS and BROOK BENTON

Brightly

F Bb F Bb

High - er than the high - est moun - tain and deep - er than the deep - est
 Soft - er than the gen - tle breez - es and strong - er than a wild oak

F Bb Bdim7 F Dm F Bb

sea, that's how I will love you, dar - ling, End - less -
 tree, that's how I will hold you, dar - ling, End - less -

F Bb 3 F

ly. Oh, my love, you are my heav - en, you are my

Gm C7 F Bb Am Dm

king - dom, you are my crown. Oh, my love, you're all I prayed for, you were

G7 3 C7 F Bb

made for these arms to sur - round. Faith - ful as a morn - ing

F Bb F Bb

sun - rise and sa - cred as a love can be, that's how

Bdim7 F Dm F Bb F Repeat and Fade

I will love you, dar - ling, End - less - ly. End - less -

ENDLESS LOVE

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Words and Music by
 LIONEL RICHIE

Moderately slow

B \flat Eb F B \flat

My love, there's on - ly you in my life. The on - ly thing that's right.
 Two hearts, two hearts that beat as one. Our lives have just be - gun.

My first love, you're ev - 'ry breath that I take. You're ev - 'ry
 For - ev - er I hold you close in my arms. I can't re -

B \flat F/A Ebmaj7 Eb/F F B \flat F/A

step I make. And I, I want to share all my
 sist your charms. And (D.S.) love I'd be a fool for

Gm Dm/F Ebmaj7 Eb/F F B \flat To Coda B \flat 9

love with you. No one else will do. And your eyes
 you, I'm sure you know I don't mind, 'cause

1 Eb Eb/F F 3 B \flat maj7 F/A Gm Dm7/F Ebmaj7

you, they tell me how much you care. Oh yes, you will

Dm7 Cm7 Eb/F 3 B \flat

al - ways be my End - less Love.

2 B \flat maj7 F/A Gm F6 Ebmaj7 Dm7 Cm7 Eb/F 3

world to me. Oh, I know I found in you my End - less

B \flat D.S. al Coda B \flat 9 Ebmaj7

Love. Oh, and And yes

Eb/F F 3 B \flat F/A Gm Dm/F Ebmaj7 Dm7 Ebmaj7

you'll be the on - ly one. Oh no, I can't de - ny this love I have in - side

Dm7 Ebmaj7 Dm7 Cm7 Eb/F 3 B \flat

And I'll give it all to you my love my End - less Love.

THE ENTERTAINER

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By SCOTT JOPLIN

Moderate Ragtime

The musical score for "The Entertainer" is written in 2/4 time and consists of a single melodic line. The key signature has one sharp (F#). The score is divided into several systems, each with a key signature signature (C, F#, or C) at the beginning. The first system starts with a key signature signature of C and a repeat sign. The second system has a key signature signature of F#. The third system has a key signature signature of C. The fourth system has a key signature signature of C and includes a first ending box with three endings. The fifth system has a key signature signature of C. The sixth system has a key signature signature of C. The seventh system has a key signature signature of C. The eighth system has a key signature signature of C. The ninth system has a key signature signature of C. The tenth system has a key signature signature of C and includes a first ending box with two endings. The score concludes with a double bar line.

Chords: C, C7, F, C/E, C, G7, C, C7, F, C, D7, G7, C, C7, F, C/E, C, G7, C, C7/Bb, F/A, Fm/Ab, C/G, G7, C, C, To next line, C, Fine, C, F, Fm, C, G, D7, G, C, F, Fm, C, C7, F, F#dim7, C, D7, G7, C, C, D.S. al Fine

ENTERTAINMENT TONIGHT

Theme from the Paramount Television Show

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Music by MICHAEL MARK

With energy

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 the instruction 'With energy'. The score includes various chords such as Ab, Eb/G, Fm7, Eb, Abmaj7, Gm7, Fm7, Ebmaj7, N.C., Eb, Eb/G, Ebm/Gb, F7, Abmaj7, Gm7, Fm7, Cm, Cm, Db, Cm, Db, Gb, Db, Gb, Cbmaj7, Cbm, G7, N.C., Ab, Eb/G, Fm7, Eb, Abmaj7, Gm7, Fm7, Ebmaj7, N.C., Ab, Eb/G, Ebm/Gb, F7, Abmaj7, Gm7, Fm7, and Cm. The notation includes eighth and sixteenth notes, rests, and triplets. The piece concludes with a double bar line.

ENTERTAINMENT TONIGHT

Theme from the Paramount Television Show

Copyright © 1984 by Addax Music Company, Inc.

Music by MICHAEL MARK

With energy

The musical score consists of ten staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/style instruction is "With energy". The chords and performance markings are as follows:

- Staff 1: A^b , E^b/G , $Fm7$, E^b
- Staff 2: $A^b\text{maj}7$, $Gm7$, $Fm7$, $E^b\text{maj}7$, N.C.
- Staff 3: A^b , E^b/G , $E^b\text{m}/G^b$, $F7$
- Staff 4: $A^b\text{maj}7$, $Gm7$, $Fm7$, Cm , N.C.
- Staff 5: Cm , D^b , Cm
- Staff 6: D^b , G^b , D^b , G^b , $C^b\text{maj}7$, C^bm
- Staff 7: $G7$
- Staff 8: N.C., A^b , E^b/G , $Fm7$
- Staff 9: E^b , $A^b\text{maj}7$, $Gm7$, $Fm7$, $E^b\text{maj}7$
- Staff 10: N.C., A^b , E^b/G , $E^b\text{m}/G^b$, $F7$
- Staff 11: $A^b\text{maj}7$, $Gm7$, $Fm7$, Cm

ERES TU/TOUCH THE WIND

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Words and Music by
 JUAN C. CALDERON

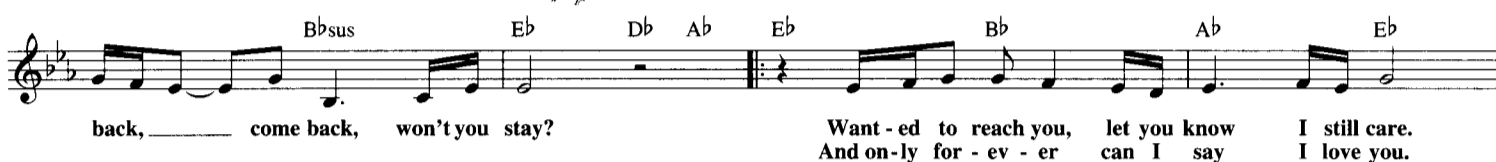
Slowly

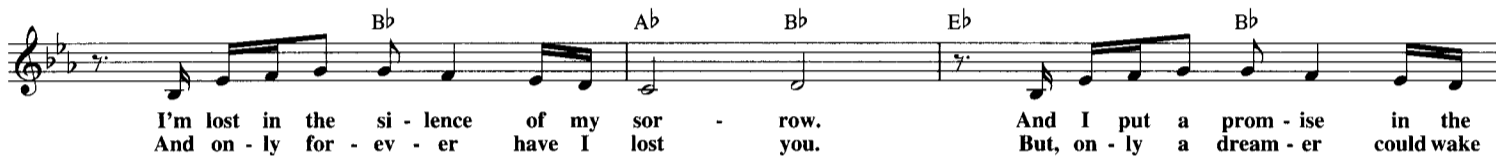
E_b B_b A_b E_b B_b

 I woke up this morn - ing, and my mind fell a - way, look - ing back sad - ly from to -

A_b B_b E_b B_b A_b E_b

 mor - row. As I heard an ech - o from the past soft - ly say, _____ come

B_bsus E_b D_b A_b E_b B_b A_b E_b

 back, _____ come back, won't you stay? Want - ed to reach you, let you know I still care.
 And on - ly for - ev - er can I say I love you.

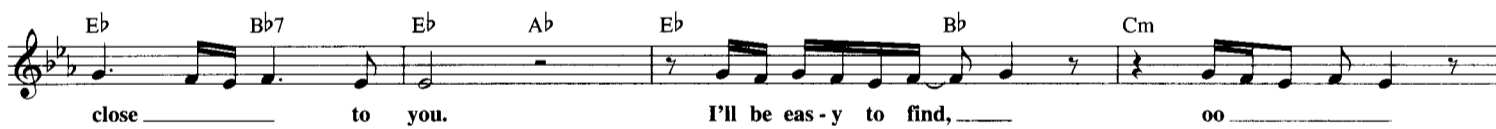
B_b A_b B_b E_b B_b

 I'm lost in the si - lence of my sor - row. And I put a prom - ise in the
 And on - ly for - ev - er have I lost you. But, on - ly a dream - er could wake

A_b E_b A_b E_b B_bsus E_b Fm7/B_b

 wind, on the air, _____ to fly _____ a - way to you there.
 up, as I do, _____ and hope _____ it's still yes - ter - day. }

E_b B_b C_m F_m F E_b B_b B_b7 E_b A_b

 Touch the wind, catch my love as it goes sail - ing. Touch the wind, _____ and I'll be

E_b B_b7 E_b A_b E_b B_b C_m

 close _____ to you. I'll be eas - y to find, _____ oo _____


A_b F E_b B_b B_b7

 on the wings of the morn - ing I'll go sail - ing. I'll be eas - y to find, _____

E_b A_b E_b B_b7

1	E _b	Fm7/B _b	E _b	Fm7/B _b
---	----------------	--------------------	----------------	--------------------

2	E _b
---	----------------


 oo _____ and I'll be, ba - by, I'll be close to you. you.

ETERNALLY

from LIMELIGHT

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Words and Music by CHARLES CHAPLIN
and GEOFFREY PARSONS

Slowly, with feeling

Musical score for "Eternally" in B-flat major, 3/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I'll be lov-ing you E - ter - nal - ly, With a love that's true, E - ter - nal - ly. From the start, with-in my heart, it seems I've al-ways known, The sun would shine, when you were mine and mine a-lone. I'll be lov-ing you E - ter - nal - ly, There'll be no one new, my dear, for me. Tho' the sky should fall, re-mem-ber I shall al-ways be For-ev-er true and lov-ing you E - ter - nal - ly." The score includes a double bar line with first and second endings for the final phrase.

EV'RY STREET'S A BOULEVARD (IN OLD NEW YORK)

from HAZEL FLAG

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Words by BOB HILLIARD
Music by JULE STYNE

Moderately

Musical score for "Ev'ry Street's A Boulevard (in Old New York)" in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I tell you Ev-'ry Street's A Bou-le- vard in old New York. Ev-'ry street's a high-way of your dreams. Why! it's a thrill to shop on Thir-ty-fourth Street, Or down in Un-ion Square. I like the peo-ple you meet on Mul-ber-ry Street. Have you ev-er been there? Ev-'ry Street's A Bou-le- vard in old New York, So keep smil-ing and you nev-er wear a frown. Just re-mem-ber there's the east side and the west side and up-town and down, That's why I'm proud to be the may-or of your town. I tell you town." The score includes a double bar line with first and second endings for the final phrase.

EV'RYBODY'S SOMEBODY'S FOOL

(Everybody's Somebody's Fool)

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CAREERS-BMG MUSIC PUBLISHING

Words and Music by JACK KELLER
and HOWARD GREENFIELD

Moderately

The tears I cried for you could fill an ocean, but
told my self it's best that I for get you, though

you don't know how man - y tears I cry; And though you on - ly
I'm a fool, at least I know the score; But, dar - ling, I'd be

lead me on and hurt me, I could - n't bring my - self to say good -
twice as blue with - out you. It hurts, but I'd come run - ning back for

bye. } 'Cause Ev - 'ry - bod - y's Some - bod - y's Fool, Ev - 'ry - bod - y's
more. }

some - bod - y's play - thing, and there are no ex - cep - tions to the rule. Yes,

Ev - 'ry - bod - y's Some - bod - y's Fool. I Fool. Some - Fool. *To next strain* Fine

day you'll find some - one to real - ly care for, and if her love should

prove to be un - true; You'll know how much this heart of mine is break - ing,

You'll cry for her the way I cried for you. Yes, *D.S. al Fine*

EVEN THE NIGHTS ARE BETTER

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All Rights Reserved Used by PermissionWords and Music by J.L. WALLACE,
TERRY SKINNER and KEN BELL

Moderately

C **Fm/C** **C** **Fm/C** **C**

I, I was the lone - ly one, - won - der - ing what - went wrong, - why love -
You, you know just what - to do, - 'cause you have been lone - ly, too, - And you showed -

G/C **F/C** **E♭** **Dm** **Gm** **C** **Fm/C**

— had gone — and left me lone - ly. — I, I was so — con - fused, —
— me how — to ease the pain. — And — you did more than end a bro - ken heart, —

C **Fm/C** **C** **G/C** **F/C**

— feel - in' like I'd just been used, — Then you came — to me, — and my
— 'cause now you've made a fire — start, — And I, — I can see — that you

E♭ **Dm** **B♭** **E♭maj7** **A♭maj7** **E♭/G**

lone - li - ness left — me. I used to think I was tied to a heart - ache, — That was the heart - break, but
feel — the same — way. I nev - er dreamed there'd be some - one to hold me, — un - til you told me, and

C7 **B♭/D** **C7/E** **Fm7** **B♭7** **E♭maj7** **Cm7**

now that I found - you: } E - ven The Nights - Are Bet - ter, now that we're here - to - geth - er;
now that I found - you: }

Fm7 **B♭7** **C** **Fm7**

E - ven The Nights - Are Bet - ter since I found — you. — Oh, — e - ven the days — are bright -

B♭7 **E♭maj7** **Cm7** **Fm7** **B♭7**

er when some - one you love's - be - side — ya; E - ven The Nights - Are Bet - ter since I found —

1 **G** **2** **C** **Fm7** **B♭7**

— you. — (Instrumental) — you. — (Instrumental)

E♭maj7 **Cm7** **Fm7** **B♭7** **C**

Fmaj7 **B♭maj7** **F/A** **D7** **C/E** **D7/F#**

I nev - er dreamed there'd be some - one to hold me — un - til you told me, and now that I found - you:

Gm7 **C7** **Fmaj7** **Dm7**

E - ven The Nights - Are Bet - ter, now that we're here - to - geth - er;
E - ven the days — are bright - er, when some - one you love's - be - side — ya;

Gm7 **C7** **D** **D7** **C/E** **D7/F#** **Repeat and Fade**

E - ven The Nights - Are Bet - ter since I found — you. — Oh —
E - ven The Nights - Are Bet - ter since I found — you. — Oh —

EVERY BREATH YOU TAKE

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Administered by EMI MUSIC PUBLISHING LIMITEDMusic and Lyrics by
STING

Medium Rock

(Instrumental)

Ev-'ry breath you _ take ev-'ry move you _
make, ev-'ry bond_ you break ev-'ry step_ you take, I'll be watch-ing you.
Ev-'ry sin - gle _ day ev-'ry word you _ say, ev-'ry game_ you play
ev-'ry night_ you stay, I'll be watch-ing you. Oh, can't you _ see
you be - long to me. How my poor heart _ aches _
with ev-'ry step_ you take. Ev-'ry move you _ make ev-'ry vow you _
break, ev-'ry smile_ you take ev-'ry claim_ you stake, I'll be watch-ing you.
Since you've gone _ I been lost _ with - out _ a trace. I dream at night I can on - ly see _ your face.
I look a-round but it's you I can't_ re-place, I feel so cold and I long for your _ em-brace.
I keep cry - ing ba - by ba - by please. _ *(Instrumental)*

(Instrumental)

Oh can't you _

CODA

Ev-'ry move_ you make ev-'ry step_ you take, I'll be watch-ing you. *(Instrumental)*

I'll be watch - ing you. **Repeat and Fade**

EVERY ROSE HAS ITS THORN

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Words and Music by BOBBY DALL, BRETT MICHAELS,
BRUCE JOHANNESSON and RIKKI ROCKETT

Moderately

G C(add9)

We both lie si - lent - ly still in the dead of the night. Al - though we
lis - ten to our fa - vor ite song play - ing on the ra - di - o, hear the

G C(add9)

both lie close to - geth - er we feel miles a - part in - side. Was it
D. J. say love's a game of eas - y come - and eas - y go. But I

G C(add9) G C(add9)

some - thing I said or some - thing I did? Did my words not come out right? Though I
won - der does he know, has he ev - er felt like this? And I

D C G

tried not to hurt you, though I tried. But I guess that's why they say, } ev - 'ry rose has its
know that you'd be here right now if I could - 've let you know some - how. I guess }

C(add9) G C(add9) G D

thorn, just like ev - 'ry night has its dawn. Just like ev - 'ry cow - boy sings his

C G | C G C(add9) | 2 C(add9)

sad, sad song, ev - 'ry rose has its thorn. I thorn.

Em D C G

Though it's been a - while now I can still feel so much pain.

Em D C G

Like the knife that cuts you, the wound heals, but the scar, that scar re - mains.

C(add9) G C(add9) G

I know I could have saved our love that night if I'd

C(add9) G C(add9)

known what to say. In - stead of mak - ing love we both made our sep - 'rate ways. Now I

G C(add9) G C

hear you've found some - bod - y new and that I nev - er meant that much to you. To

D C G

hear that tears me up in - side and to see you cuts me like a knife. I guess ev - 'ry rose has its

C(add9) G C(add9) G D

thorn, just like ev - 'ry night has its dawn. Just like ev - 'ry cow - boy sings his

C(add9) G C(add9) D G

sad, sad song, ev - 'ry rose has its thorn.

EVERYBODY'S GOT A HOME BUT ME

from PIPE DREAM

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly, with expression

C C6 Cmaj7 C6 C Cdim

I rode by a house with the win - dows light - ed up Look - in' bright - er than a Christ - mas
 rode by a house where the moon was on the porch And a girl was on her fel - ler's

G7 C C+ F6 D7 C

tree. _____ } And I said to my - self as I rode by my - self, Ev - 'ry - bod - y's Got A
 knee. _____ }

1 Dm7 G7 C 2 Dm G7 C Ab

Home But Me. _____ I Home But Me. _____ I am free and I'm

Ab6 C Eb Eb6 Dm7 G7

hap - py to be free. _____ To be free in the way I want to be. _____ But

C C6 Cmaj7 C6 C Cdim G7

once in a while when the road is kind - a dark And the end is kind - a hard to see, _____

C C+ F6 D7 C

I look up and I cry to a cloud go - in' by: "Won't there ev - er be a

Dm7 G7 Gm7 C7 Fmaj7 Dm7 G7 C

home for me, some - where? Ev - 'ry - bod - y's Got A Home But Me." _____

EVERYBODY'S TALKIN'

(Echoes)

from MIDNIGHT COWBOY

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Words and Music by
 FRED NEIL

Moderately

F F7 C7

Ev-'ry-bod-y's _ Talk-in' at me. I don't hear a word they're say - in', on - ly the ech - oes _ of my

F To Coda ⊕ C7 F F7 C7

mind. _____ Peo - ple stop-pin' star - in'. I can't see the fac - es, on - ly the

F Gm7 C7 F Cm7 F7

shad - ows _ of their eyes. _____ I'm _ go - in' where the sun _ keeps shin - in' thru the pour - in' _ rain.

Gm7 C7 F F7 Gm7 C7

Go - in' where the weath - er _ suits my clothes. _____ Bank - in' off of the north - east _ wind.

F F7 Bb C7 F D.C. al Coda C7

Sail - in' on a sum - mer _ breeze. Skip - pin' o - ver the o - cean _ like a stone. _____

CODA ⊕ C7 C7 F Repeat and Fade

And I won't _ let you leave my love _ be - hind. _____ And

EVERYDAY

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Words and Music by NORMAN PETTY
and CHARLES HARDIN

Brightly

Ev - 'ry - day it's a - get - tin' clos - er, go - ing fast - er than a roll - er
Ev - 'ry - day it's a - get - tin' clos - er, ev - 'ry - one said, "Go on up and
coast - er. } Love like yours will tru - ly come my way.
ask her." }

Ev - 'ry - day seems a lit - tle long - er.
Ev - 'ry way love's a lit - tle strong - er. Come what may, do you ev - er
long for true love from me? Ev - 'ry day
it's a - get - tin' clos - er, go - ing fast - er than a roll - er coast - er. Love like
yours will tru - ly come my way.

EVERYTHING'S COMING UP ROSES

from GYPSY

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Words by STEPHEN SONDHEIM
Music by JULE STYNE

Fast tempo

Things look swell, Things look great, Gon - na have the whole world on a plate. Start - ing
decks, Clear the tracks, We got noth - ing to do but re - lax. Blow a
here, Start - ing now, Hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!
kiss, Take a bow, Hon - ey, Ev - 'ry - thing's Com - ing Up Ros - es!

Clear the Now's our inn - ing,
Stand the world on its ear! Set it spin - ning, That - 'll be just the be -

F# G7 Ebdim7 Dm7 G7#5 C6 Dm7 G7 C6

gin - ning! Cur - tain up, Light the lights, We got noth - ing to hit but the heights! -

B7#5 B7 Em C7 Fmaj7 Fm6 Em7 Am7 D9 G7

We'll be swell, We'll be great! I can tell, Just you wait! That

C G7 Am7 Fm C D7 C#7b5 D9 C#7b5 D9 C

luck - y star I talk a - bout is due! Hon - ey, Ev - 'ry -

Em Dm7 G7 Dm7 G7 C

thing's Com - ing Up Ros - es for me and for you.

EVIL WAYS

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Words and Music by SONNY HENRY

Moderate Latin

Gm C Gm C Gm C

(1.) You got to change your e - vil ways, ba - by, be - fore I start
 (2., 3.) home, ba - by, my house is dark and my

Gm C Gm C Gm C Gm C

lov - in' you. You got to change, ba - by, and ev - 'ry word that I
 thoughts are cold. You hang a - round, ba - by, with Gene and Joan and a -

Gm C Gm C7 Gm7 C7

say is true. You got me run - nin' and hid - in' all o - ver town. You got me
 who knows who. I'm get - tin' tired of wait - in' and fool - in' a - round. I'll find some -

Gm C7 Gm7 C7 D7 To Coda N.C.

sneak - in' and a - peep - in' and run - nin' me down. } This can't go on. Lord knows, you got to
 bod - y that won't make me feel like a clown. }

1 Gm C Gm C Gm C Gm C

change, ba - by, ba - by. When I come

2 Gm C Gm C Gm C Gm C Play 8 times

change. Instrumental ad lib.

Gm C N.C. Gm C N.C. D.S. al Coda

When I come

CODA Repeat and Fade

N.C. Gm C7 Gm C7 Gm C7 Gm C7 Gm C Gm C

Yeah, yeah, yeah! Hey, hey.

EXACTLY LIKE YOU

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Words by DOROTHY FIELDS
Music by JIMMY McHUGH

Moderately

Musical score for "Exactly Like You" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I know why I've wait - ed know why I've been blue, prayed each night for some - one Ex - act - ly Like You. Why should we spend mon - ey on a show or two. No one does those love scenes Ex - act - ly Like You. You make me feel so grand. I want to hand the world to you. You seem to un - der - stand. Each fool - ish lit - tle scheme I'm schem - ing, dream I'm dream - ing. Now I know why moth - er taught me to be true. She meant me for some - one Ex - act - ly Like You."

THE EXODUS SONG

from EXODUS

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Words by PAT BOONE
Music by ERNEST GOLD

Slowly

Musical score for "The Exodus Song" in C minor, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "This land is mine, God gave this land to me, this brave and an - cient land to me. And when the morn - ing sun re - veals her hills and plains then I see a land where chil - dren can run free. So take my hand and walk this land with me and walk this {love - ly gold - en} land with me. Tho' I am just a man, when you are by my side, with the help of God I know I can be strong. So strong to make this land our home, if I must fight, I'll fight to make this land our own. Un - til I die this land is mine!"

FALLING IN LOVE WITH LOVE

from THE BOYS FROM SYRACUSE

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderate Waltz tempo

Bb Bbmaj7 Bb6 Bb F7sus

Fall - ing In Love With Love is fall - ing for the make be - was
I fell in love with love one night when for the moon was

F7 Cm7 F7 F7sus F7

lieve. Fall - ing In Love With
full. I was un - wise with

F7sus F7 Bbmaj7 Bb6 Bbmaj7 Bb6

Love is play - ing the fool;
Love eyes un - a - ble to see.

Bbmaj7 Bb6 Bbmaj7 Bb6 D7sus

Car - ing too much is with such a ju - ve - nile fan -
I fell in love love, With love ev - er -

D7 F6 D7 Gm7 C7

cy. Learn - ing to trust is just for

Cm7 F7

chil - dren in school.

2 D7sus D7 Gmaj7 G7 Cm Ddim7

last - ing, But love fell

Cm7 F7 Bb

out with me.

FAR AWAY PLACES

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Words and Music by ALEX KRAMER
and JOAN WHITNEY

With an easy flow

Far A-way Plac - es with strange sound-ing names Far a-way o - ver the sea
Go - in' to Chi - na or may - be Si - am I wan - na see for my - self } those

Far A-way Plac - es { with the strange sound-ing names are call - in', call - in' me.
I've been read - in' a -

bout in a book that I took from a shelf. I start get - tin' rest - less When -

ev - er I hear the whis - tle of a train. I pray for the day I can

get un - der - way and look for those cas - tles in Spain. They call me a

dream - er, well, may - be I am, but I know that I'm burn - in' to see those

Far A-way Plac - es with the strange sound - ing names call - in', call - in' me.

FASCINATION

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Words by DICK MANNING
Music by F.D. MARCHETTI

Slow, graceful Waltz

It was fas - ci - na - tion, I know, and it might have end - ed right then at the start.
na - tion, I know, see - ing you a - lone with the moon - light a - bove.

Just a pass - ing glance, just a brief ro - mance, and I might have gone on my way emp - ty - heart - ed.
Then I touched your

It was fas - ci - hand, and next mo - ment I kissed you. Fas - ci - na - tion turned to love.

FEELINGS

(¿Dime?)

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and Loving Guitar Music, Inc.
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English Words and Music by MORRIS ALBERT
and LOUIS GASTE
Spanish Words by THOMAS FUNDORA

Moderately

Em Em(maj7) Em7 A Am7 D7

Feel-ings, - *¿Di - me? -*
noth-ing more than Feel-ings, - *¿so - la - men - te di - me? -*
try-ing to for-get my *¿Co-me ol-vi - dar mis*
Feel-ings of *sen - ti-mien-tos de a-*

G F#m7 B7 Em Em(maj7) Em7 A Am7

love. *mor?*
Tear - drops. *Lá - gri-mas -*
roll-ing down on my face, - *bro-tan de mis o - jos -*
try-ing to for-get my - *tra-to de ol-vi - dar - mis -*

D7 G E7 C Am7 D7 Bm7

Feel-ings of love. *su-fri-mien-tos de a - mor.*
Feel - ings, - *¿Di - me? -*
for all my life I'll feel it. *si siem-pré yo a - sí te a-mé,*

E7 Am7 D7 Bm7 E7 C

I wish I'd nev-er met you girl; *¿Por-que a-ho - ra sé lo ton to que fui?*
you'll nev-er come a - gain. *Ja - más tú vol - ve - rás.*
Feel - ings, *¿Di - me?*

Am7 D7 Bm7 E7 Am7 D7 F#m7 B7

wo wo wo, Feel - ings, *¿Di - me?*
wo wo wo, feel you *¿Di - me?*
a - gain in my arms. *A - qui en mis bra - zos.*

Em Em(maj7) Em7 A Am7

Feel-ings, - *¿Di - me? -*
Feel-ings like I've nev - er lost you, - *Es que pien-so que ya te he per-di - do,*
and Feel-ings like I'll nev - er have you - *y pre-sien-to que sin tí mi vi-da no*

To Coda ⊕

D7 G E+ E7 C Am7 D7 Bm7

a - gain in my heart. *no tie - ne ra - zón.*
Feel - ings, - *¿Di - me? -*
for all my life I'll feel it. *si siem-pre yo a - sí te a-mé*

E7 Am7 D7 F#m7 B7b9

I wish I'd nev-er met you, girl; *¿Por-que a-ho - ra se lo ton - to que fui?*
you'll nev-er come a - gain. *Ja - más tú vol - ve - rás.*

CODA ⊕

C

Feel - ings, *¿Di - me?*

Repeat and Fade

Am7 D7 Bm7 E7 Am7 D7 Bm7 E7

wo wo wo, Feel - ings, *¿Di - me?*
wo wo wo, Feel - ings *¿Di - me?*
a - gain in my arms. *A - qui en mis bra - zos.*

A FELICIDADE

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Words and Music by VINICIUS DE MORAES,
 ANDRE SALVET and ANTONIO CARLOS JOBIM

Moderate Bossa Nova

Musical score for 'A Felicidade' in G minor, 4/4 time. The score consists of ten staves of music with lyrics in Portuguese. Chords are indicated above the notes. The piece is marked 'Moderate Bossa Nova'.

Tris - te _____ za não tem fim. _____ Fe - li - ci - da - de sim. _____ A _____
 te _____ za não tem fim. _____ Fe - li - ci - da - de sim. _____ A _____

— fe - li - ci - da - de é co - mo a go - ta. — De or - val - ha nu - ma pe - ta la de flor. _____
 — fe - li - ci - da - de é co - mo a plu - ma. — Que o ven - tu vae le - van - do pe - lo - ar. _____

Bril - ha tran - qui - la de - pois de le - ve os - cil - la. E cai co - mo u - na la - gri - ma de a - mor. _____
 Vô - a tão le - ve mas tem a vi - da bré - vè. Pre - ci - sa que ha - ja ven - to sem - pa -

A Fe - li - ci - da - de do po - bre pa - re - ce. A gran - de i lu são do car - na -

val. _____ A gen - te tra - bal - ha o a - ho en tei - ro. Por un mo - men - to de -

son - ho. _____ Pra - fa - zer a fan - ta - si - a. De rei _____ ou de pi - ra - ta ou jar - di -

nei - ra. _____ E tu - do se a - ca - bar na quar - ta fei - ra _____ Tris -

CODA
 rar. _____ Pre - ci - sa que ha - ja ven - to sem - pa - rar. _____ Pre - ci - sa que ha - ja ven - to sem - pa -

rar. _____ Tris - te - za não tem fim. _____

FEUDIN' AND FIGHTIN'

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Words by AL DUBIN and BURTON LANE
 Music by BURTON LANE

Brightly

Musical score for 'Feudin' and Fightin'' in G minor, 4/4 time. The score consists of two staves of music with lyrics in English. Chords are indicated above the notes. The piece is marked 'Brightly'.

Feud - in' and fuss - in' and a - fight - in' _____ Some - times it gets to be ex -
 Feud - in' And Fight - in' and a - fuss - in' _____ That's all that's go - in' on with

cit - in' _____ Don't like them or - ner - y neigh - bors down by the creek, We'll be
 us - 'n _____ We are such neigh - bor - ly peo - ple, peace - ful and sweet, All ex -

Eb Fm7 Eb Ab Eb Ebdim Bb7
 plumb out of neighbors next week. Grand - ma, Poor ol'
 cept when we hap - pen to meet. Daugh - ter Ba - by
 Eb Fm7 Gm F#m/Bb Fm Eb G7
 Grand - ma, Why'd they have to shoot poor Grand - ma? She lies
 daugh - ter, Poi - soned all the neigh - bor's chick - ens. Daugh - ter
 C Em7 F F7 F+ F7b5 Fm7 Bb7
 'neath the clo - ver Some - one caught her bend - ing o - ver
 had - n't ought - er Least 'til she could run like the dick - ens. They
 N.C. Eb Fm7 Eb Fm7 Eb
 Pick - in' up a dai - sy! Feud - in' and fuss - in' and a - fight - in' This is a
 hit her with a shov - el! Feud - in' And Fight - in' and a - fuss - in' No use a -
 Fm7 Bb7 Eb Eb7 Ab
 wrong that needs a - right - in', Let's get that fu - ner - al serv - ice o - ver so
 stand - in' here a - cuss - in', Let's give our daugh - ter a pis - tol now that she's
 B7 Eb Fm7 Eb Eb
 then we can start in a - feud - in' a - gain. more.
 four and go Feud - in' And Fight - in' some

A FINE ROMANCE
from SWING TIME

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Words by DOROTHY FIELDS
 Music by JEROME KERN

Moderately

C G7 G7#5 C G7
 A Fine Ro - mance! With no kiss - es! A Fine Ro - mance, my friend, this is! We
 Fine Ro - mance! My good fel - low! You take ro - mance, I'll take jel - lo! You're
 C A13 Ab13 G13 Dm7 G7 C6 Em7 A7 F#13 F13
 should be like a cou - ple of hot to - ma - toes, but you're as cold as yes - ter - day's mashed po -
 calm - er than the seal in the Arc - tic O - cean. At least they flap their fins to ex - press e -
 E7 Fmaj7 F#7#5 G7 C C#dim7 G7 G7#5 C
 ta - toes. A Fine Ro - mance! You won't nes - tle. A Fine
 mo - tion. A Fine Ro - mance! With no quar - rels. With no
 G11 G9 C6 C7 A7 Dm7 A7
 Ro - mance. You won't wres - tle! I might as well play bridge with my old maid aunts!
 in - sults, and all mor - als! I've nev - er mussed the crease in your blue serge pants!
 F D7b9 C G7 C C6
 I have - n't got a chance. This is A Fine Ro - mance. A
 I nev - er get the chance. This is A Fine Ro - mance.

FIELDS OF GOLD

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Music and Lyrics by
STING

Flowing, moderately

Bsus2 G D Bsus2

You'll re - mem - ber me when the west wind moves up - on the fields of bar - ley. You'll for - get the sun in his
stay with me, will you be my love a - mong the fields of bar - ley? We'll for - get the sun in his

G D G/B A Bm7 G D

jeal - ous sky as we walk in Fields Of Gold.
jeal - ous sky as we lie in Fields Of Gold.

Bsus2 G D

So she took her love for to gaze a - while up - on the fields of bar - ley. In his
See the west wind move like a lov - er so up - on the fields of bar - ley. Feel her

Bsus2 G D G/B A ¹D ²D

arms she fell as her hair came down a - mong the Fields Of Gold. Will you
bod - y rise when you kiss her mouth a - mong the Fields Of Gold.

G D G D G

I nev - er made prom - is - es light - ly and there have been some that I've bro - ken, but I swear in the

D G/B A D ³G/B A D

days still left we'll walk in Fields Of Gold. We'll walk in Fields Of Gold. (Instrumental)

Bsus2 G D Bsus2 G D

G/B A D Bsus2 G

Man - y years have passed since those sum - mer days a - mong the fields of bar -
mem - ber me when the west wind moves up - on the fields of bar -

D Bsus2 G D G/B A ¹D

- ley. See the chil - dren run as the sun goes down a - mong the Fields Of Gold. You'll re -
- ley. You can tell the sun in his jeal - ous sky when we walked in Fields Of Gold,

²D ³G/B A D G/B A

when we walked in Fields Of Gold, when we walked in Fields Of Gold.

D G/D D G/D D G/D D ¹G/D D ²

(Instrumental)

ABRAHAM, MARTIN AND JOHN

Copyright © 1968, 1970 (Renewed) by Regent Music Corporation (BMI) and Beardsley Tunes

Words and Music by RICHARD HOLLER

Medium Rock beat

Has an - y - bod - y here seen my old friend

can you tell me where he's gone?

peo - ple, but it seems the good die young. — But I just looked a - round and he's walk - in' up o - ver the hill with A - bra - ham, Mar - tin And

gone. — Has gone. — Did - n't you love — the

things they — stood for? Did - n't they try — to find some

good for you and me? And we'll be free.

Some - day soon it's gon - na be — one day. Has

(A - bra - ham, John, Mar - tin, Bob - by,)

{ 1.-3. He freed a lot - ta 4. I thought I saw him }

1,2 Bb F 3,4 Fsus F Fine Bb Am7

Gm7 Bb F Am7 Bb Am7 Gm7 Bb

Gm7 Bb F Cm7 Eb

Bb Am Gm7 C7sus C7 D.S. al Fine

ACHY BREAKY HEART (Don't Tell My Heart)

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Words and Music by DON VON TRESS

Steady beat

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

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

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

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

A E A E A

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

To Coda ⊕

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

1 A	2 D.S. al Coda (Lyric 1) A
--------	----------------------------------

CODA ⊕

man. Don't tell my heart, my

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

Ach - y Break - y Heart, — he might blow — up and kill this man. Ooh. _____

ACROSS THE ALLEY FROM THE ALAMO

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Words and Music by
JOE GREENE

Easy Swing

F Bb/F F Bb/F F

A - cross The Al - ley From The Al - a - mo, — lived a pin - to po - ny and a Na - va - jo, — { Who
Who

C7 Gm7 C7 F

sang a sort of In - di - an Hi - de - ho — to the peo - ple pass - ing by. — The pin - to spent his time a -
 used to bake fri - jo - les in corn - meal dough — for the peo - ple pass - ing by. — They tho't that they would make some

Bb/F F Bb/F F C7

swish - in' flies — and the Na - va - jo watched the la - zy skies, — and ver - y rare - ly did they ev - er rest their eyes — on the
 eas - y bucks — if they're wash - in' their fri - jo - les in Duz and Lux, — a pair of ver - y con - sci - en - tious clucks — to the

Gm7 C9 F6 F7 Bb F F7 Bb Bbm6

peo - ple pass - ing by. — One day, they went a - walk - in' — a - long the rail - road track, —
 peo - ple pass - ing by. — Then they took this cheap va - ca - tion, — their shoes were pol - ish'd bright,

F A7 Dm G7 C7

— they were swish - in' not look - in' — Toot! Toot! — they nev - er came back. — A -
 — no, they nev - er heard the whis - tle — Toot! Toot! — they're clear out of sight. — A -

F Bb/F F Bb/F F

cross The Al - ley From The Al - a - mo, — when the sum - mer sun de - cides to set - tle low, — a
 cross The Al - ley From The Al - a - mo, — when the star - light beams its ten - der ten - der glow, — The

1 F6	Gm7	C7	2 F6
---------	-----	----	---------

C7 Gm7 C9

fly sings an In - di - an Hi - de - ho — to the peo - ple pass - ing by. — A -
 beans go to sleep and there ain't no dough — for the peo - ple pass - ing by. —

THE ADDAMS FAMILY THEME

Theme from the TV Show and Movie

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Administered by Next Decade Entertainment, Inc.

Music and Lyrics by
VIC MIZZY

Moderately
N.C. *Finger snaps*

(Instrumental)

They're
Bb Bdim7 Cm7 E7 F7 Bb Bdim7 Cm7 Edim7
creep - y and they're kook - y, mys - te - ri - ous and spook - y, they're al - to - geth - er ook - y, the
F7 Bb Bdim7 Cm7 E7 F7 Bb
Ad - dams fam - i - ly. Their house is a mu - se - um, where peo - ple come to see 'em, they
Bdim7 Cm7 Edim7 F7 Bb N.C.
real - ly are a scree - um, the Ad - dams fam - i - ly. *(Spoken:) Neat.*

Sweet. *Petite.* So get a witch - 's shawl on, a
F7 Bb Bdim7 Cm7 Edim7 F7 Bb
broom - stick you can crawl on, we're gon - na pay a call on the Ad - dams fam - i - ly.

AFTER YOU'VE GONE

from ONE MO' TIME

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Words by HENRY CREAMER
Music by TURNER LAYTON

Easy Swing

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

D7 G7 C C7
you'll feel blue, you'll feel sad, you'll miss the dear - est pal you've ev - er had,
you will find, you were blind, to let some - bod - y come and change your mind.

F Fm C A7
There'll come a time, now don't for - get it, there'll come a time, when you'll re - gret it;
Af - ter the years, we've been to - geth - er, through joy and tears, all kinds of weath - er;

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

C G7 C 1 2
Af - ter You've Gone, Af - ter You've Gone a - way.
af - ter I'm gone, af - ter I'm gone a - way.

ADIÓS

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English Words by EDDIE WOODS
Spanish Translation and Music by ENRIC MADRIGUERA

Moderate Latin

Gm7 C7 F Gm7 C7 C+ F6

A - diós, In leav - ing you, it grieves me to say A -
A - diós, Me voy lin - da mo - re - ma le - jos de

Gm7 C7 F Gm7 C7 C+ F6

diós. I'll be so lone - ly, for you on - ly I
ti El - al - ma - cha_u - na pe - na por que al par -

C7 F Db7 C7 Gm7 C7 F

sigh and cry my A - diós, A - diós to you.
lir te - mo que tu ol - vi - des nues - tro a - mor

Gm7 C7 F Gm7 C7 3 F

And in this heart,
Her - mo - sa flor

Gm7 C7 C+ Dm D+ Gm7 C6 C7 F

is mem - 'ry of what used to be, dear, for you and me set a - part.
mi al - ma cau - ti - vas - te con la fra - gan - cia de to can - dor

Bm7b5 E7 Am Dm F Bm7b5 E7 Dm6

Moon watch - ing and wait - ing a - bove,
Tu e - res to - da mi i - lu - sión,

E7 Am A7 D7 G9 Gm7

Soon it will be bless - ing our love.
Tu e - res mi dul - ce can - ción.

C7 Gm7 C7 F Gm7 C7 C+ F6

A - diós for hap - py end - ings I'll re - turn, dear, to
A - diós me voy lin - da mo - re - na me voy de a -

Gm7 D7 Gm C6 C7 1 F Gm7 C7

you With a love true, no more to bid you A - diós.
qui A llo - rar mi tris - te - za le - jos de ti.

Gm7 C7 2 F Gm7 C7 Gm7 C7 F

A - diós A - diós.
A - ti. A - diós.

AFTERNOON DELIGHT

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Words and Music by
BILL DANOFF

Moderately slow Country, in 2

Gon-na find my ba-by, gon-na hold her tight, gon-na grab some Af - ter - noon De - light. My
mot - to's al - ways been "When it's right, it's right," why wait un - til the mid - dle of a cold, dark night
when ev - 'ry - thing's a lit - tle clear - er in the light of day. And we know the
night is al - ways gon - na be here an - y - way? (1.,3.) Think - ing of you's work - ing up my
(2.) out this morn - ing feel - ing
ap - pe - tite, look - ing for - ward to a lit - tle af - ter - noon de - light. Rub - bing
so po - lite, I al - ways thought a fish could not be caught who did - n't bite. But you
sticks and stones to - geth - er make the sparks ig - nite and the thought of rub - bing you is get - ting
got some bait a - wait - ing and I think I might like nib - bl - ing a lit - tle Af - ter -
so ex - cit - ing. } Sky rock - ets in flight, Af - ter - noon. De - light, Af -
noon De - light. }
- ter - noon. De - light, Af - ter - noon. De - light. Start - ed
Be wait - ing for me, ba - by, when I come a - round. We can make a lot of lov - ing 'fore the
sun goes down. CODA
Af - ter - noon. De - light,
Af - ter - noon. De - light.

N.C.
Af - ter - noon. De - light.

AGAINST THE WIND

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Words and Music by
BOB SEGER

Medium Rock beat

G Bm

It seems like yes - ter - day, — but it was long a - go. —
And the years rolled slow - ly past. — And I found my - self a - lone, —
Instrumental

C G D

Ja - ney was love - ly. She was the queen of my nights, there in the dark - ness with the ra -
sur - round - ed by stran - gers I thought were my friends. I found my - self — fur - ther and fur -

C G

- di - o play - in' low, — and the se - crets that we shared, —
- ther from my — home, — and I guess I lost my way. —

Bm C G

the moun - tains that we moved, — caught like a wild - fire out of con - trol — till there was
There were oh so man - y roads. — I was liv - in' to run and run - nin' to live. — Nev - er

C D

noth - in' left — to burn — and noth - in' left to prove. — And I re -
wor - ried a - bout pay - in', or e - ven how much I owed. — Mov - in'
Well, those

End instrumental

Em D G Em C

mem - ber what she — said to me, — how she swore — that it nev - er would end. —
eight miles a min - ute for months at a time, — break - in' all — of the rules — that would bend, —
drift - er's days are — past me now. — I've got so — much more to — think a - bout: —

G Em D C

— I re - mem - ber how she held — me oh so tight, — Wish I did - n't know now what I did - n't know
— I be - gan to find — my - self search - in', search - in' for shel - ter a - gain and a -
— dead - lines — and com - mit - ments, what to leave in, what to leave

D G Bm C G

then. A - gainst the wind, — we were run - nin' a - gainst — the wind. — We were
gain. A - gainst the wind, — lit - tle some - thin' a - gainst — the wind. — I
out. A - gainst the wind, — I'm still run - nin' a - gainst — the wind. — I'm

C Bm Am C G To Coda 1 2 D.C. al Coda

young and strong. — We were run - nin' a - gainst — the wind.
found my - self — seek - in' shel - ter a - gainst — the wind.
old - er now, — but still run - nin' a - gainst — the wind.

CODA

C Bm D

Well, I'm old - er now, — and still run - nin' a - gainst the

C G Repeat and Fade

wind, a - gainst the wind. A - gainst the

AIN'T MISBEHAVIN'

from AIN'T MISBEHAVIN'

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

Medium Swing

Eb Edim7 Fm7 F#dim7 Eb/G G7#5 Ab6 Db9
 No one to talk with, all by my-self, no one to walk with, but I'm hap-py on the shelf,
 Eb/G C7 Fm7 Bb9 G7 C7 F7 Bb7 Eb Edim7
 Ain't Mis-be-hav-in' I'm sav-in' my love for you. I know for cer-tain
 Fm7 F#dim7 Eb/G G7#5 Ab6 Db9 Eb/G C7
 the one I love, I'm thru with flirt-in' it's just you I'm think-in' of. Ain't Mis-be-hav-in'
 Fm7 Bb9 Eb Ab Eb D7b9 G7 Cm Ab7/C
 I'm sav-in' my love for you. Like Jack Horn-er in the cor-ner
 F7/C C7 Bb6 Bdim7 Cm7 F9 Bb6 C7
 don't go no-where, what do I care, Your kiss-es are worth wait-in' for, be-
 F7 Bb7 Eb Edim7 Fm7 F#dim7 Eb/G G7#5
 lieve me. I don't stay out late, don't care to go. I'm home a-bout eight, just
 Ab6 Db9 Eb/G C7 Fm7 Bb9 Eb6
 me and my ra-di-o, Ain't Mis-be-hav-in' I'm sav-in' my love for you.

AIN'T NO WOMAN (LIKE THE ONE I'VE GOT)

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Words and Music by DENNIS LAMBERT
 and BRIAN POTTER

Moderately

Fmaj7 Em7 Dm7 Fmaj7 Em7 Dm7
 Ain't No Wom-an like the one I've got. Ain't No Wom-an like the one I've got.
 Fmaj7 Em7 Dm7 Dm7/G
 Ain't No Wom-an like the one I've got. Ev-ry day the
 Dm7 Am7 Dm7
 sun comes up a-round her. She can make the birds sing har-mo-ny.
 up when it's down I'm go-in', put a lit-tle mu-sic in my day.
 Am7 Dm7 Am7
 Ev-ry drop of rain is glad it found her. Heav-en must have
 Would-n't be sur-prised if my love keeps grow-in' big-ger ev-ry
 Dm7 G Fmaj7 Em7
 made her just for me. When she smiles so warm and ten-
 min-ute that she stays a-way. I would kiss the ground she walks

Dm7 Ab/Bb G/A F/G

- der, it's a sight for sore eyes to see. _____ }
 on 'cause it's my _____ word she'll o - bey. _____ }

Fmaj7 Em7 Dm7

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

Fmaj7 Em7 Dm7

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

Fmaj7 Em7 Dm7

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

Fmaj7 Em7 Dm7 1 Dm7/G 2 Dm7/G D.S. and Fade

Ain't No Wom-an like the one I love. _____ She can build me

AIR MAIL SPECIAL

By BENNY GOODMAN,
 JIMMY MUNDY and CHARLIE CHRISTIAN

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Medium Swing tempo

Bb Eb Edim7 Bb F9 Bb

Eb Edim7 Bb F7 Bb

Eb Edim7 Bb F9 Bb Eb Edim7

Bb F7 Bb Edim7

F#dim7 Bdim7 Gb9

F9 Bb Eb Edim7 Bb F9 Bb

Eb Edim7 Bb F7 Bb

AIN'T THAT A KICK IN THE HEAD

Copyright © 1961 (Renewed) Maraville Music Corp.

Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderately (♩ = ♩)

How luck - y can one guy be? I kissed her and she kissed me! —

Like the fel - la once said, — “Ain't that a kick in the head?” —

The room — was com - plete - ly black; — I hugged her and she hugged back! —

Like the sail - or said, quote, — “Ain't that a hole in the boat?” —

My head keeps spin - ning, — I go to sleep and keep grin - ning! —

If this is just the be - gin - ning, — my life is gon - na be bee -

u - tee - ful! — { I've sun - shine e - nough to spread; — it's just — like the fel - la said. —
She's tell - ing me we'll be wed, — she's picked — out a king - sized bed; —

1 Tell me quick, — ain't love a kick in the head? —

2 How luck - — I could - n't feel an - y bet -

- ter or I'd be sick! — Tell me quick! —

Ain't love a kick in the head? —

ALABAMA JUBILEE

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Words by JACK YELLEN
Music by GEORGE COBB

Lively

A7 D7

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

G7

— fool - in' 'round like a clown, — Miss Vir - gin - ia who is past eight - y - three, —

C (Spoken:) A7

shout - in' "I'm full — o' pep! Watch yo' step, watch — yo' step!" One leg - ged Joe — danced a —

Dm D7 D7b5 C

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

E7 F C D7 G7 C

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

ALABAMY BOUND
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Music by RAY HENDERSON

Moderately

Bb9 G7

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

C7 Dm G7

— Just gave the mean - est tick - et man on earth — All I'm worth — To put my

C7 Cdim C7 Bb9

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

G7 F D7 G7

cov - er ground — And then I'll hol - ler so the world will know, — } "Here I go," —
arms a - round — That's why I'm shout - in' for the world to know, — }

C7 1 F C7 2 F

— I'm Al - a - bam - y Bound. — I'm Al - a - Bound. —

ALEXANDER'S RAGTIME BAND
from ALEXANDER'S RAGTIME BAND

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Words and Music by
IRVING BERLIN

Moderately

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

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

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

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

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

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

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

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

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

ALFIE

Theme from the Paramount Picture ALFIE

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Words by HAL DAVID
Music by BURT BACHARACH

Very slowly, rubato

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

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

are we meant to be kind? ___ And if on - ly fools are kind, Al - fie, ___ then I
 guess it is wise to be cruel. And if life be - longs ___ on - ly to the strong, - Al - fie, ___ what
 will you lend on an old gold - en rule? As sure as I be - lieve there's a heav - en a -
 bove, Al - fie, I know there's some - thing much more, some - thing e - ven non - be - liev - ers
 can be - lieve in. I be - lieve in love, Al - fie. ___ With - out true love we just ex -
 ist, Al - fie. Un - til you find the love you've missed you're noth - ing, Al - fie. When you walk let your heart
 lead the way, and you'll find love an - y day, Al - fie, Al - fie.

ALL ALONE

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Words and Music by
 IRVING BERLIN

Moderately

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

ALL ALONE AM I

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

Slowly, with feeling

Musical score for "All Alone Am I" in 4/4 time, featuring a melody line with lyrics and a piano accompaniment line with chords. The score includes a key signature of one flat (Bb) and a tempo/style marking of "Slowly, with feeling".

Chords: F, Dm, G, C, Dm, E7, F, Dm, G, C, Dm, G7, C, Am, E7, F, Dm, G, C, Dm, E7, F, Dm, G, C, Dm, G7, C, Dm, G7, C.

Lyrics:
All A - lone Am I, ev - er since your good-bye, all a - lone with just the beat of my heart. Peo - ple
all a - round, but I don't hear a sound, just the lone - ly beat - ing of my heart.
{ No use in hold - ing oth - er hands, for I'd be hold - ing on - ly emp - ti - ness.
No oth - er voice can say the words my heart must hear to ev - er sing a - gain.
No use in kiss - ing oth - er lips, for I'd be think - ing just of your ca - ress. } All A -
The words you used to whis - per low, no oth - er love can ev - er bring a - gain. }
lone Am I, ev - er since your good - bye, all a - lone with just the beat of my heart. Peo - ple
all a - round, but I don't hear a sound, just the lone - ly beat - ing of my heart. All A - lone - ly beat - ing of my heart.

ALL AT ONCE YOU LOVE HER

from PIPE DREAM

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slowly

Musical score for "All at Once You Love Her" in 4/4 time, featuring a melody line with lyrics and a piano accompaniment line with chords. The score includes a key signature of one flat (Bb) and a tempo/style marking of "Slowly".

Chords: F, C7, F, C7, A7, Dm, Bb, F, Dm7, Dm/C, G9/B, G7, C7, F, C7, Cm7/F, F7, Bb, Gm, F, Bb7, F, C7, F.

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

ALL BY MYSELF

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Words and Music by
 IRVING BERLIN

Moderately

C C6 D7 G7 Dm7 G7#5

All By My - self in the morn - ing, All By My - self in the night,

Cmaj9 C6 Dm7 G9 C C6 B7 F#m7/C# B7/D# E7

I sit a - lone with a ta - ble and a chair,

Am Cm/Eb D7 G7 Fm6/Ab G7 C

so un - hap - py there, play - ing sol - i - taire All By My - self.

D7 G7 Dm7 Dm7/F E7

I get lone - ly, watch - ing the clock on the shelf.

E7#5 E9 D#dim7 E7/D F F#dim7 C/G G+/B

I'd love to rest my wea - ry head on some - bod - y's shoul - der.

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

I hate to grow old - er All By My - self. self.

ALL BY MYSELF

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Music by SERGEI RACHMANINOFF
 Words and Additional Music by ERIC CARMEN

Slowly

F Bbm/F F Am7b5/Eb Dsus D

When I was young I nev - er need - ed an - y - one, and mak - in' love was just - for fun;
 Liv - in' a - lone, I think of all the friends I've known, but when I dial the tel - e - phone

1	2
F/A Gm7b5 C/E	F/A D7 G7 Gm7b5/Db C7 F

those days are gone. All By My - self, don't wan - na be
 no - bod - y's home.

Am7b5/Eb D7 Gm 3 Gm7b5/Db C7 F Am

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

Am7b5/Eb D7 Gm 3 Gm7b5/Db C7 F Bbm/F F

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

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

Am7b5/Eb Dsus D Gm Bbm6

and love so dis - tant and ob - scure re - mains. the cure.
 and mak - in' love was just - for fun; those days are gone.

ALL I ASK OF YOU

from THE PHANTOM OF THE OPERA

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

Moderately slow

RAOUL: Dbmaj7 Gb6 Cb Ab/C

No more talk of dark-ness, for - get these wide-eyed fears: I'm here, noth-ing can harm you, my words will warm and calm you.

RAOUL: Dbmaj7 Gb6 Cb Ab/C

Let me be your free-dom; let day-light dry your tears: I'm here, with you, be-side you, to guard you and to guide you.

CHRISTINE: Db Bbm7 Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

Say you love me ev-'ry wak-ing mo-ment; turn my head with talk of sum-mer-time. Say you need me with you now and al-ways;

RAOUL: Db/F Gb Db/Ab Ebm/Ab Ab6 Ebm/Ab Db

pro-mise me that all you say is true; that's All I Ask Of You. Let me be your shel-ter; let me be your light. You're

CHRISTINE: Dbmaj7 Gb6 Cb Ab/C Db

safe; no one will find you; your fears are far be-hind you. All I want is free-dom, a world with no more night; and

RAOUL: Dbmaj7 Gb6 Cb Ab/C Db Bbm7 Ebm7 Ab Db/F Bbm7

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one love, one life-time; let me lead you from your

Ebm7 Ab Ab6 Ab7 Db Bbm7 Ebm7 Ab Db/F Gb Db/Ab

so-li-tude... Say you need me with you, here be - side you. An-y-where you go, let me go too.

CHRISTINE: Ebm7/Ab Ab6 Ebm7/Ab Db Bbm7 Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab

Chris-tine, that's All I Ask Of You. Say you'll share with me one love, one life-time; say the word and I will fol-low you...

BOTH: Db Bbm7 Ebm7 Ab Db/F Gb Db/Ab Ebm7/Ab Ab6 Ebm7/Ab

CHRISTINE: Ebm7/Ab **RAOUL:** Ab6 Ebm7/Ab

Share each day with me, each night, each morn ing. Say you love me! Love me, that's All I Ask Of

You know I do.

BOTH: Db Bbm7 Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab Db Bbm7

You. *(Instrumental)*

CHRISTINE & RAOUL: Ebm7 Ab Db/F Gb Db/Ab Ebm7/Ab Ab6 Ebm7/Ab Db

CHRISTINE: Ebm7/Ab **RAOUL & CHRISTINE:** Ab6 Ebm7/Ab Db

An-y-where you go, let me go too. Love me, that's All I Ask Of You.

ALL I HAVE TO DO IS DREAM

Words and Music by BOUDLEAUX BRYANT

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118 R=

Moderately

When I want you in my arms, when I want you and all your charms, When -
ev - er I want you - All I Have To Do Is Dream dream, dream, dream. When I feel blue
in the night and I need you to hold me tight, When - ev - er I want you - All I Have To Do Is
Dream. I can make you mine, taste your lips of wine an - y - time, night or
day; On - ly trou - ble is, gee whiz, I'm dream - ing my life a - way. I
need you so that I could die. I love you so and that is why when - ev - er I want you -
All I Have To Do Is Dream. All I Have To Do Is Dream.

ALL OF ME

Words and Music by SEYMOUR SIMONS and GERALD MARKS

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Moderately

All Of Me why not take All Of Me, Can't you see I'm no good with -
out you? Take my lips I want to lose them, Take my arms -
I'll nev - er use them, Your good - bye left me with eyes that cry,
How can I go on, dear, with - out you. You took the part that once was my
heart, So why not take All Of Me. Me.

ALL NIGHT LONG (ALL NIGHT)

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Words and Music by
LIONEL RICHIE

Moderate Caribbean feel

Ab Gb Bbm Ab

Well, my friends, — the time has come
Peo-ple danc-ing all in the street,

raise the roof and have some fun.
see the rhy-thm all in their feet.

Ab Gb Bbm Ab

Throw a - way the work to be done. —
Life is good, wild and sweet. —

Let the mu - sic play on (play on, play on.)
Let the mu - sic play on (play on, play on.)

Ab Gb Bbm Ab

Ev - 'ry - bod - y sing, — ev - 'ry - bod - y dance,
Feel it in your heart and feel it in yoursoul,

lose your-self in wild ro-mance. We're going to
let the mu - sic take con-trol. We're going to

Ab Gb Bbm Ab

par - ti' ka - ra - mu, fi - es - ta, for - ev - er. *Play 1st time only*
par - ti' lim-ing, fi - es - ta, for - ev - er. Come on — and sing a - long: — We're going to
Come on — and

Ab Gb Bbm Ab

par - ty, ka - ra - mu, fi - es - ta, for - ev - er. Come on — and sing — a — long: —
sing — my — song: — }

Ab Gb

All Night — Long, — (All night) all night, — All Night Long, — (All night) all night, —

Ab

— All Night — Long, — all night, — All Night — Long, — Oh. —

Ab N.C.

— (All night) — Long, — (All night) Yeah! Once you — get start - ed — you can't sit — down. —

Ab N.C. Gb

— Come join — the fun, it's — a mer - ry - go - round.

N.C. Gb

— Ev - 'ry - one's danc - ing — their trou - bles — a - way.

N.C. Gbmaj7 Fm7 Gbmaj7 Fm7 N.C.

Come join — our par - ty, — see — how we play! *(Instrumental)*

Ab N.C.

— Tom bo li — de say — de moi ya

Ab

Yeah, Jam - bo Jum - bo Way to par - ti' o — we goin' — Oh, jam - ba - li. —

Gbmaj7 Fm7 Gbmaj7 Fm7 Gb/Ab
 Tom bo li de say de moi ya Yeah, Jam - bo Jum - bo. Oh
 Gbmaj7 Fm7 Ab
 yes. We're gon-na have a par - ty All Night
 Gb Ab
 Long, (All night) all night, All Night Long, (All night) all night,
 Gb
 All Night Long, all night, All Night
 Ab Gb
 Long, (All night) (All night) Ev - 'ry - one you meet, they're
 Ab Gb
 jam-ming in the street, All Night Long. (All night) (All night) (Instrumental)
 Ab Repeat and Fade
 (All night) (All night)

✓ **ALL OF YOU**
from SILK STOCKINGS 143

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Words and Music by
 COLE PORTER

Moderately Ab/Eb Eb Abm Ab/Eb Eb
 I love the looks of you, the lure of you. The sweet of you, the
 Abm Eb/G Gbdim7 Bb9 Eb Bbm7 C7 C7b9 C7#5
 pure of you. The eyes, the arms, the mouth of you. The East, West, North and the
 Fm Bb7 Ab/Eb Eb Abm Ab/Eb Eb
 South of you. I'd love to gain com - plete con - trol of you. And han - dle
 C7 Ab Adim7 G7#5 G7
 e - ven the heart and soul of you. So love, at least, a small per - cent of me do.
 Bbm6 C7 Fm C7/G Fm/Ab Bb7 1 Eb Bb7 2 Eb
 For I love All Of You. I love the You.

ALL SHOOK UP

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Words and Music by OTIS BLACKWELL
 and ELVIS PRESLEY

Medium Shuffle

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A2

Bb

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

Eb7 **F7**

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

1 **Bb** **Eb7** **Bb** 2 **Bb** **Eb7** **Bb** **Eb7**

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

Bb **Eb7** **F7**

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

Bb

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

Eb7 **F7**

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

1 **Bb** **Eb7** **Bb** 2 **Bb** **Eb7** **F7**

yeah! My yeah! I'm All Shook Up! Mm mm oh, oh, yeah,

Bb **Eb7** **F7** **Bb**

yeah! I'm All Shook Up! Mm mm oh, oh, yeah, yeah! I'm All Shook Up!

ALL THE THINGS YOU ARE

from VERY WARM FOR MAY

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Lyrics by OSCAR HAMMERSTEIN II
 Music by JEROME KERN

Moderately

Fm7 **Bbm7** **Eb7** **Abmaj7** **Dbmaj7** **G7** **Cmaj7**

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

Cm7 **Fm7** **Bb7** **Ebmaj7** **Abmaj7** **Am7b5** **D7**

You are the breath - less hush of eve - ning That trem - bles on the brink of a love - ly

Gmaj7 **Am7** **D7** **Gmaj7** **Cmaj7** **F#m7b5**

song. You are the an - gel glow that lights a star. The dear - est things I know

B7 E C+ Fm7 Bbm7 Eb7 Abmaj7 Dbmaj7

are what you are. Some day my hap - py arms will hold you, And some

Dbm7 Abmaj7 Bdim7 Bbm7 Eb7 Abmaj7

day I'll know that mo - ment di - vine. When All The Things You Are, are mine.

ALL YOU NEED IS LOVE

Words and Music by JOHN LENNON and PAUL McCARTNEY

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8 Music Square West, Nashville, TN 37203

Moderately

G D G Am D7 G D/F# Em

(Instrumental) Love love love

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

love love love Love love love (Instrumental)

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

There's noth - ing you can do that can't be done. Noth - ing you can sing that can't be sung.
There's noth - ing you can make that can't be made. No one you can save that can't be saved.
There's noth - ing you can know that is - n't known. Noth - ing you can see that is - n't shown.

D7/A G D7/C D7 D7/C

Noth - ing you can say but you can learn how to play the game. It's eas - y. (Instrumental)
Noth - ing you can say but you can learn how to be you in time.
No - where you can be that is - n't where you're meant to be.

G A7sus D7 G A7sus D7

All You Need Is Love. All You Need Is Love.

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

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

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

love Love love love Love love love (Instrumental)

D7 G A7sus D7 G A7sus D7

All You Need Is Love. All You Need Is Love.

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

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

A7sus D7 G A7sus D7 G B7

All You Need Is Love. (Spoken:) All to - geth - er now.. All You Need Is Love. (Ev - 'ry - bod - y) All You Need Is Love.

Em G C D7 D11 G D Dsus

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

ALLEGHENY MOON

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Words and Music by DICK MANNING
and AL HOFFMAN

Slowly

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

Chords: F, F#dim7, Gm7, Bdim, C7, C7#5, F, C+, F, F+, Bb, D7, Gm, Bbm6, F, D7, Gm, C7, F

ALLEY CAT SONG

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Words by JACK HARLEN
Music by FRANK BJORN

Moderately slow

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

Chords: C, G7, C, F, C, D7, G7, C, G7, C

ALMOST PARADISE

Love Theme from the Paramount Motion Picture FOOTLOOSE

Copyright © 1984 by Ensign Music LLC

Words by DEAN PITCHFORD
Music by ERIC CARMEN

Moderately slow

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

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

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

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

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

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

Em G/D C C/D D Gsus(add2) G D/G G D/E Em7 D/E Em7

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

Gsus(add2) G D/G G D/E Em Em/D

Par-a-dise. — How could we ask for more? I

C Am C/D D7 C/G G To Coda ⊕

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

1 Em9 Em D/C C/D 2 Gsus(add2) G Eb

Male: And in your arms, sal-va-tion's

C Eb C/D D D.S. al Coda C/D D

not so far a-way. — It's get-ting clos-er Both: Clo-ser ev-'ry day. — Al-most

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

Par-a-dise. — Par-a-dise. —

ALRIGHT, OKAY, YOU WIN

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Words and Music by SID WYCHE
 and MAYME WATTS

Moderate Boogie Woogie

Well, al - right, ___ o - kay, ___ you win, ___ I'm in

love with you. ___ Well, al - right, ___ o - kay, ___ you win. _

___ Ba - by, what can I do? ___ I'll ___ do an - y - thing ___ you say, _

___ { it's just got - ta be that way. ___ Well, al - right, _
 as long as it's me and you. ___

All that ___ I am ask - in', ___ all I want ___ from you, ___

just love ___ me like I love ___ you an' it won't be hard to do! ___

___ Well, al - right, ___ o - kay, ___ you win, ___ I'm in

CODA

___ sweet ba - by, take me by the hand. ___ Well, al - right, _

___ o - kay, ___ you win. ___

THE FIRST CUT IS THE DEEPEST

Words and Music by
CAT STEVENS

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Moderately

C G F G C G7

I would have giv - en you all of my heart, — but there's some - one who's torn it a - part. —
want you by my side — just to help me dry the tears that I've cried. —

F6 G C G F G

And she's tak - en just all that I had, — but if you want, I'll —
And I'm sure gon - na give you a try, — and if you want, I'll —

C Gsus G5 F G6 C F G

try — to love a - gain. Ba - by, I'll try — to love a - gain but I know: — }
try — to love a - gain. Ba - by, I'll try — to love a - gain but I know: — }

C G F G C G F G

The first cut is the deep - est; ba - by, I know — the first cut is the deep - est. When it

C G F G C F G F/G

comes to be - in' luck - y she's cursed; — when it comes to lov - in' me she's worse. —

G C G7 F6 G C F G **Repeat and Fade**

I still comes to lov - in' me she's worse. —

FLAT FOOT FLOOGIE

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Words and Music by SLIM GAILLARD,
SLAM STEWART and BUD GREEN

Moderately

F C7 Fm Bb7 C9 F C7 Fm Abm C9 F C7 Fm

The Flat Foot Floo-gie with the floy floy. — The Flat Foot Floo-gie with the floy floy. — The Flat Foot Floo-gie with the

Bb Bdim7 F Bdim7 Bb Bdim7 F C7 Fm Bb C9 F C7 Fm

floy floy, — floy doy, — floy doy, — floy doy, — floy doy. — The Flat Foot Floo-gie with the flou flou. — The Flat Foot Floo-gie with the

Abm C9 F C7 Fm Bb Bdim7 F Bdim7 Bb Bdim7 F F7

flou flou. — The Flat Foot Floo-gie with the flou flou, — flou dow, — flou dow, — flou dow, — flou dow. — If you're feel - in'

Bb G7 C7

low down, don't know what to do, — and you want a show-down, here's the on - ly

Db7 C7 F C7 Fm Bb C9 F C7 Fm Abm C9

dance for you. — The Flat Foot Floo - gie with the floy floy. — The Flat Foot Floo - gie with the floy floy. — The

F C7 Fm Bb Bdim7 F Bdim7 1 Bb Bdim7 F 2 Bb Bdim7 F

Flat Foot Floo-gie with the floy floy, — floy doy, — floy doy, — floy doy, — floy doy. — The — floy doy. —

FLY ME TO THE MOON

(In Other Words)

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Words and Music by
BART HOWARD

Moderately, with a beat

Am7 Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9

Fly Me To The Moon, and let me play a-mong the stars; let me see what spring is like on Ju-pi-ter and

Am7 A7b9 Dm7 G9 G7b9 Cmaj9 Am7 Dm7 G7 Fdim7/C Cmaj7 Bm7 E7

Mars. In oth-er words, ___ hold my hand! ___ In oth-er words, ___ dar-ling, kiss me! ___

Am7 Dm7 G7 Cmaj7 Fmaj7 Bm7b5 E7b9

Fill my heart with song, and let me sing for-ev-er-more; you are all I long for, all I wor-ship and a-

Am7 A7b9 Dm7 G9 G7/F Em7b5 A7b9 Dm7 Dm7/G G7b9 C6 Bm7 E7

dore. In oth-er words, ___ please be true! ___ In oth-er words, ___ I love you!

2 Em7b5 Bb9 A7b9 Dm7 G7 G7b9 C6 Bb6 B6 C6/9

true! ___ In oth-er words, ___ I love you! ___

FLYING HOME

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Jewel Music Publishing Co., Inc.Music by BENNY GOODMAN and LIONEL HAMPTON
Lyric by SID ROBIN

Moderate Bounce

Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb

Fly-ing Home. to a place that's al-ways sun-ny. Fly-ing Home. with my pock-ets full of mon-ey. Fly-ing Home.

Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab Ab7/Gb

to my lit-tle home-town hon-ey wait-in' for me. there. C'mon let's go. Don't you mind this sud-den flur-ry. Don't you know.

Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9 Ab

that I'm-in an aw-ful hur-ry? Ain't it so. that my ba-by's gon-na wor-ry if I don't get. there?.

Ab7 Db

My. heart is burn-in' ev-er since I've been learn-in' how I missed {her, ___} since I kissed {her, ___} Now.

Bb7 Eb7 Ab Ab7/Gb

I can stand. it. Won't you please un-der-stand. that I've been lone-some. I've been liv-ing on my own-some. Fly-ing Home..

Fm E9 Eb9 Ab Ab/Gb Fm E9 Eb9 Ab Ab7/Gb Fm E9 Eb9

From now on there's no more griev-in'. I won't roam.. Once I'm there I'm nev-er leav-in'. Fly-ing Home_ to that love I'll be re-ceiv-in'.

Ab Eb7 Ab | 1 E9 Eb9 | 2 Eb9 Ab6 Eb+ Ab

We'll be so hap - py, that's why I'm Fly - ing Home.

THE FOLKS WHO LIVE ON THE HILL
from HIGH, WIDE AND HANDSOME

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly
C C7 F G7 C/E Ebdim7 G7 C

Some - day we'll build a home on a hill - top high, you and I,
Some - day we may be add - ing a thing or two, a wing or two,

G Am7 F G Fmaj7 F6 C C7 F G7

Shin - y and new a cot - tage that two can fill. And we'll be pleased to be called
we will make chang - es as an - y fam - 'ly will, but we will al - ways be called

Em A7 Dm G7 C C7 F G

"The Folks Who Live On The Hill."
"The Folks Who Live On The Hill."

Em B7 Em Em(maj7) Em7 A9b5 D7

Our ve-ran - da will com-mand a view of mead - ows green, the sort of view that seems to want to be

G G7 Em Dm7 G7 C C7 F G7

seen. And when the kids grow up and leave us, we'll sit and look at that

C/E Ebdim7 G7 C G Am7 F G Fmaj7 F6

same old view, just we two, Dar - by and Joan who used to be Jack and

C C7 F G7 Em A7 Dm G7

Jill. The folks who like to be called what they have al - ways been called

E A7 D7 G7 C C7 F9 C

"The Folks Who Live On The Hill."

(NOW AND THEN THERE'S) A FOOL SUCH AS ICopyright © 1952 UNIVERSAL MUSIC CORP.
Copyright RenewedWords and Music by
BILL TRADER

Moderately slow, with expression

C E7 F C C7 F Ab7b5 C

Par - don me, if I'm sen - ti - men - tal, when we say good - bye. Don't be an - gry with

Gm6 A7 Dm G7 N.C. C E7 F C C7 F Ab7b5

me, should I cry. When you're gone, yet I'll dream a lit - tle dream, as years go by. Now and

C Bdim Am Dm Fm6 G7 C C7 Gm7 C7 F F#dim7 C F Fm6

then, there's A Fool Such As I. Now and then, there's A Fool Such As I am o - ver

C Gdim7 G D7 D#dim7 Em Edim7 Dm A7 Fm6 G7 N.C. C

you. You taught me how to love, and now you say that we are through. I'm a fool, but I'll

E7 F C C7 F Ab7b5 C G#dim7 Am Dm G7

love you, dear, un - til the day I die. Now and then, there's A Fool Such As I. Par-don I.

1 C Dm G7 2 C F C

FOR ALL WE KNOWTRO - © Copyright 1934 (Renewed) and 1956 (Renewed) Cromwell Music, Inc.,
New York, NY and Toy Town Tunes, Inc., Boca Raton, FLWords by SAM M. LEWIS
Music by J. FRED COOTS

Slowly Eb6 Cm7 F9 Bb7 Fm7 Bb7 Eb6

For All We Know we may nev - er meet a - gain. Be - fore you

Gm7b5 C7b9 Fm Fm7b5 Bb7 F#dim7 Ebmaj7/G Gbdim7 Fm7

go make this mo - ment sweet a - gain. We won't say good - night un - til the last

Bb7 Eb6 Gbdim7 Fm7 Bb7 Eb6 Cm7 F9

min - ute, I'll hold out my hand and my heart will be in it. For All We Know this may

Bb7 Fm7 Bb7 Eb6 Gm7b5 C7b9 Fm

on - ly be a dream. We come and go like a rip - ple on a stream.

Fm7b5 Bb7 F#dim7 Ebmaj7/G D7 G7 Gm7b5 C7b9

So love me to - night; to - mor - row was made for some. To -

Fm7 Bb7 Fm7/Bb Bb7b9 Eb6 Cm7 Fm7 Bb7b9 Eb6 Abm7 Eb6

mor - row may nev - er come, For All We Know. For Know.

FOOTLOOSE

Theme from the Paramount Motion Picture FOOTLOOSE

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Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS**Fast Rock and Roll**

A D/A A E A D/A

I been work - in' — so hard; I'm punch - in' my — card.
You're play - in' — so cool, o - bey - ing ev - 'ry rule.

A D/A A D

Eight hours, for what? Oh, tell me what I got. I've got this
Dig way down in your heart. You're burn - in', yearn - in' for some, Some - bod - y to

A

feel - in', — that time's just hold - in' me down. —
tell you — that life ain't pass - in' you by. —

D D#dim B7 E

I'll hit the ceil - in', — or else I'll tear up this town. —
I'm try - in' to tell you — it will if you don't e - ven fly.

F#m7 Gdim E/G# A D/A A

You can fly — To - night I got - ta cut loose, foot - loose;
if you'd on - ly cut loose, foot - loose;

D A D/A A D

kick off your Sun - day shoes. Please, Lou - ise, pull me off — of my
kick off your Sun - day shoes. Ooh - ee, Ma - rie, shake it, shake — it for

A D/A A D A

knees. Jack, get back; come on, be - fore we crack. }
me. Whoa, Mi - lo, come on, come on let's go. }

D/A A G D 1 A 2 A

Lose your blues, ev - 'ry - bod - y cut Foot - loose. loose.

FOR ME AND MY GAL

from FOR ME AND MY GAL

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Words by EDGAR LESLIE and E. RAY GOETZ
Music by GEORGE W. MEYER

Moderately, with movement

The bells are ring - ing For Me And My Gal. The birds are
sing - ing For Me And My Gal. Ev-'ry-bod-y's been know - ing to a wed-ding they're
go - ing and for weeks they've been sew - ing, ev-'ry Su-sie and Sal. They're con - gre -
gat - ing For Me And My Gal. The Par - son's wait - ing For Me And My
Gal. And some - time I'm goin' to build a lit - tle home for two, for three or four or
more, in love - land, For Me And My Gal. The bells are Gal.

FOR THE FIRST TIME

from ONE FINE DAY

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Words and Music by JAMES NEWTON HOWARD,
JUD FRIEDMAN and ALLAN RICH

Are those your eyes? Is that your smile? I've been look - ing at you for - ev - er, yet I
real? Can this be true? Am I the per - son I was this morn - ing, and are
nev - er saw you be - fore. Are these your hands hold - ing mine? Now I
you the same you? It's all so strange. How can it be? All a -
won - der how I could have been so blind. } And for the first time, I am
long this love was right in front of me. }
look - ing in your eyes. For the first time, I'm see - ing who you are. I can't be - lieve
how much I see when you're look - ing back at me. Now I un - der - stand what love is, love
is for the first time. Can this be time. Such a

Bbm7 Fm7 Bbm7 Ebsus Eb Ab Eb/G

long time a - go, I had giv - en up on find - ing this e - mo - tion ev - er a -

Fm7 Eb/G Dm7b5 G7#5

gain. But you're here with me now. Yes, I found you some - how,

Cm7 Fsus F Bb Cm7/Bb Bb Ab

and I've nev - er been so sure. And for the

Bb Ebmaj7 Gm F/A Bb Eb

first time, I am look - ing in your eyes. For the first time, I'm see - ing who you are.

Fsus F Eb/G Ebm/G Bb/F Eb

I can't be - lieve how much I see when you're look - ing back at me.

Ebm Bb/F Gm Cm7 Fsus Bb Gm F Ebmaj7 Ebmaj7/F Bb

Now I un - der - stand what love is, love is for the first time.

FOR THE GOOD TIMES

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Words and Music by
KRIS KRISTOFFERSON

Slowly Gm7 C7 F F6 Fmaj7 F6

Don't look so sad; I know it's o - ver; But life goes
long; you'll find an - oth - er; And I'll be

Gm7 C7 F F6 Fmaj7 F F7 Bb

on and this old world will keep on turn - ing. Let's just be glad we had some
here if you should find you ev - er need me. Don't say a word a - bout to -

C7 F F6 Fmaj7 F F7 Bb Gm7

time to spend to - geth - er. There's no need to watch the brid - es that we're
mor - row or for - ev - er. There'll be time e - nough for sad - ness when you

C7 F C7

burn - ing. } Lay your head up - on my pil - low,
leave me. }

F Gm7 C7

Hold your warm and ten - der bod - y close to mine. Hear the

F Fmaj7 F7 Bb Bbm C7 Gm

whis - per of the rain - drops blow - ing soft a - gainst the win - dow and make be - lieve you love me one more

C7 F F6 Fmaj7 F6 2 F Bb6 F

time For The Good Times. I'll get a - Good Times.

FOR ONCE IN MY LIFE

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Words by RONALD MILLER
Music by ORLANDO MURDEN

Slowly

B \flat Bdim7 Cm7 A/C# B \flat /D B \flat Adim7 D7

Good - bye, old friend, this is the end of the { man } I used to be, 'cause there's

Gm Gm(maj7) Gm7 C7 Cm7 F7

been a strange and wel - come change in me. For

Slowly, with feeling

B \flat B \flat + B \flat 6 Bdim7 Cm A \flat /C F7 G7

Once In My Life I have some - one who needs me, some - one I've need - ed so long. For

Cm A \flat /C F7 F7#5 B \flat F7/C B \flat /D

once, un - a - fraid I can go where life leads me and some - how I know I'll be strong. For

B \flat B \flat 6 D+ E \flat Cm Fm7 F7

once I can touch what my heart used to dream of long be - fore I knew

B \flat maj7 Dm Gm Gm7 C7 Cm7 F7

some - one warm like you would make my dream come true. For

B \flat B \flat + B \flat 6 Bdim7 Cm A \flat /C F7 G7

Once In My Life I won't let sor - row hurt me, not like it's hurt me be - fore. For

Cm A \flat /C F7 F7#5 B \flat F7/C B \flat /D

once I have some - thing I know won't de - sert me, I'm not a - lone an - y - more. For

B \flat B \flat 6 D+ E \flat C9/E

once I can say this is mine, you can't take it, long as I know I have love, I can make it. For

1 B \flat /F B \flat + E \flat /B \flat Cm7/F F7 B \flat C9 F7

Once In My Life I have some - one who needs me. For

2 B \flat /F B \flat + Cm7 F7 F#dim7 Gm C9

once I can feel that some - bod - y's heard my plea. For

B \flat B \flat + E \flat /B \flat Cm7/F F7 B \flat G \flat /B \flat B \flat 6/9

Once In My Life I have some - one who needs me.

FOREVER YOUNG

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Words and Music by ROD STEWART,
 JIM CREGAN, KEVIN SAVIGAR and BOB DYLAN

Driving beat

(Instrumental) May the
 good Lord be with you down ev - er - y road you roam. — *(Instrumental)* And may
 sun - shine and hap - pi - ness sur - round you when you're far from home. — *(Instrumental)* And may you
 grow to be proud, dig - ni - fied and true. — *(Instrumental)* And
 for - tune be with you, may your guid - ing light be strong, — build a
 fi - n'ly fly a - way, I'll be hoping that I served you well. — For all the
 do un - to oth - ers as you'd have done to you. — *(Instrumental)* Be cou -
 stair - way to heav - en with a prince or a vag - a - bond. — And may you
 wis - dom of a life - time, no one can ev - er tell. — But what -
 ra - geous and be brave. — And in my heart you'll al - ways stay — }
 nev - er love in vain. — And in my heart you will re - main — } for - ev - er
 ev - er road you choose, — I'm right be - hind you win or lose, — }

young, (for - ev - er young,) for - ev - er young, (for - ev - er young.) — May good young.) —
 For - ev - er young. — *(Instrumental)*
 For - ev - er young. — *(Instrumental)* To Coda ⊕
 And when you For For - ev - er
 young. — *(Instrumental)* For - ev - er young. —

FOR YOU, FOR ME, FOR EVERMORE

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Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Slowly

For You, For Me, For Ev - er - more, — It's bound to be for ev - er - more. —

— It's plain to see, we found by find - ing each oth - er, The love we wait - ed

for. — I'm yours, you're mine, and in our hearts — The hap - py

end - ing starts. — What a love - ly world this world will be, With a world of love in

store For You, For Me, For Ev - er - more! — For more! —

1 Eb Bb7 2 Eb

FOR YOUR PRECIOUS LOVE

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Words and Music by ARTHUR BROOKS,
RICHARD BROOKS and JERRY BUTLER

Slowly

Your pre - cious love ³ means more to me — Than an - y love could ev - er

be. — For when I want - ed you, ³ I was so lone - ly — and so — blue,

for that's — what love will do. — And dar - ling, I'm so sur - prised, oh, when I first — re - al - ized — that

you — were fool - ing me. — And dar - ling, — they say that our love won't grow — but I just want to

tell them — that they don't know. — For as long — as you're in love with me, — our love will grow ³

F G11 C Dm7₃ G7 C Cmaj7 Am Am7

wid - er, deep - er — than an - y sea. And of all the things — that I want, — in this whole wide world, is —

F G11 C Dm7 C Cmaj7 Am Am7

just for you to say — that you'll be my girl. — Want - ing you, I'm lone - ly and blue,

F G11 C Cmaj7 Am Am7 F G11 C

that's — what love will do. —

FRIENDSHIP
from DUBARRY WAS A LADY

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Words and Music by
COLE PORTER

Moderately C D7 G7 C C7 F

If you're ev - er — in a jam, Here I am — If you're ev - er — in a
ev - er — up a tree, Phone to me. — If you're ev - er — down a

G7 C G D/F# Dm/F E7 Dm7

mess, S. O. S. — If you ev - er — feel so hap - py you land in jail, — I'm your bail. —
well, Ring my bell. — If you ev - er — lose your teeth and you're out to dine, — Bor - row mine. —

C G7 C G7 C G7 C7

— It's Friend - ship, — Friend - ship, — Just a per - fect blend - ship, — When oth - er friend - ships have
— It's Friend - ship, — Friend - ship, — Just a per - fect blend - ship, — When oth - er friend - ships have

F Fm C Fm6 C Ab7 G7 C D Db 1 C 2 C

been for - got — Ours will still be hot. — Lah - dle - ah - dle - ah - dle, dig, dig, dig. — If you're — If they
been for - gate — Ours will still be great. — Lah - dle - ah - dle - ah - dle, chuck, chuck, chuck. —

C D7 G7 C C7 F G7

ev - er — black your eyes, Put me wise. — If they ev - er — cook your goose, Turn me loose. —

C G D/F# Dm/F E7 Dm7 C G7

— If they ev - er — put a bul - let through your br - ain, — I'll com - plain. — It's

C G7 C G7 C7 F Fm

Friend - ship — Friend - ship, — Just a per - fect blend - ship. — When oth - er friend - ships have been for - git —

C Fm6 C Ab7 G7 C D Db 1 C 2 C

Ours will still be it, — Lah - dle - ah - dle - ah - dle, hep, hep, hep. — If they —

FORTUNATE SON

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Words and Music by
JOHN FOGERTY

Moderate Rock

G5 F5 C5 G5

Some folks are born _ made _ to wave the flag. Ooh, they're red, white and blue. _
Some folks are born _ sil - ver spoon in hand. Lord, don't they help them - selves now.

F5 C5

And when _ the band _ plays "Hail _ to the Chief," ooh, they point the can - non at you, _
And when _ the tax _ man comes _ to the door, Lord, the house looks like _ a rum - mage

G5 D5 C5 G5

Lord, _ } It ain't me. _ It ain't me. _ }
sale, _ } yeah, _ } { I ain't no sen - a - tor's _ son, _ son, _ son. }
{ I ain't no mil - lion - aire's _ son, _ son, _ son. }
{ I ain't no mil - i - tar - y son, _ son, _ son. }

D5 C5 G5 To Coda

It ain't me. _ It ain't me. _ I ain't no for - tu - nate _ one, _ no. _

N.C.

(Instrumental)

G5 F5

Yeah, some folks in - her - it star - span - gled eyes.

C5 G5 F5

Ooh they send you down to war. _ And when you ask _ 'em, "How _ much should we give?"

C5 G5 D.S. al Coda CODA

Ooh, _ they on - ly an - swer, "More, _ more, _ more, more." It ain't me. _ It ain't me. _

C5 G5 D5

I ain't no for - tu - nate _ one, _ one, _ one. It ain't me. _ It ain't me. _

C5 G5 D5

I ain't no for - tu - nate _ son, _ son, _ son.

C5 G5 D5

I ain't no for - tu - nate _ son. _

C5 G5

I ain't no for - tu - nate _ son, _ son. _ It ain't me. _

D5 C5

It ain't me. _

1 G5 2 G5

1 G5 2 G5

FRENESÍ

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Words and Music by
ALBERTO DOMINGUEZ

Moderate Latin

It was Fi - es - ta down in Mex - i - co, And so I stopped a - while to
Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

see the show, I knew that Fre - ne - sí meant "please love me"
de yo voy, pa - ra que mi al - ma sea no - más de ti,

And I could say Fre - ne - sí. A love - ly se - ño - ri - ta
bé - sa - me con fre - ne - sí. Da - me la luz que tie - ne

caught my eye, I stood en - chant - ed as she wan - der'd by,
tu mi - rar y la an - sie - dad que en - tre tus la - bios vi,

And nev - er know - ing that it came from me I gen - tly sighed Fre - ne - sí.
e - sa lo - cu - ra de vi - vir ya - mar, que es más que a - mor, fre - ne - sí.

She stopped and raised her eyes to mine, Her lips just plead - ed to be
Hay en el be - so que te dí, al - ma, pie - dad, co - ra -

kissed, Her eyes were soft as can - dle - shine, So how was I to re -
zón; di - me que sa - bes tu sen - tir, lo mis - mo que sien - to

sist? And now with - out a heart to call my own, A great - er hap - pi - ness I've
yo. Quie - ro que vi - vas só - lo pa - ra mí y que tú va - yas por don -

nev - er known Be - cause her kiss - es are for me a - lone,
de yo voy, pa - ra que mi al - ma sea no - más de ti,

Who would - n't say Fre - ne - sí. It was Fi - es - ta down in
bé - sa - me con fre - ne - sí. Quie - ro que vi - vas só - lo

sí, who would - n't say Fre - ne - sí!
sí, bé - sa - me con fre - ne - sí.

FRIENDS IN LOW PLACES

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Words and Music by DeWAYNE BLACKWELL
 and EARL BUD LEE

Moderately, with a beat

Blame it all on my roots. — I showed up in boots — and ru - ined your black - tie af - fair. —
 guess I was wrong. — I just don't be - long, — but then — I've been there — be - fore —

— The last one to know; — the last one to show; I was the last — one you thought you'd see
 — Ev - 'ry - thing's — al - right. — I'll just say good - night — and I'll show — my - self — to the door. —

there. — And I saw the sur - prise — and the fear in his eyes — when I took his glass — of cham - pagne —
 — Hey, I did - n't mean — to cause a big scene — just give me an ho - ur and

— then, — and I toast - ed you, — said, "Hon - ey, we may be through — but you'll nev - er hear — me com - plain." —
 — well, I'll be as high — as that i - vo - ry tow - er — that you're liv - in' in. —

— } 'Cause I've got Friends — In Low Plac - es where the whis - key — drowns — and the
 — beer — chas - es my blues — a - way — and I'll be o - kay. — Yeah, I'm not big — on
 — so - cial grac - es. Think I'll slip on — down — to the o - a - sis. Oh, — I've got Friends —

In Low — Plac - es. — (Instrumental)

I've got Friends — In Low Plac - es where the whis - key — drowns — and the
 beer — chas - es my blues — a - way — and I'll be o - kay. —

Yeah, I'm not big — on so - cial grac - es. Think I'll slip on — down — to the
 o - a - sis. Oh, — I've got Friends — In Low — Plac - es. —

Repeat and Fade

FROM HERE TO ETERNITY

Copyright © 1953 (Renewed) Barton Music Corp.

Words by ROBERT WELLS
Music by FRED KARGER

Moderately

Bdim Cm7 F7 Cm6/F Cm7 F7 F+

You vowed your love, from here to e - ter - ni - ty, a

Bb Bb6 Bbmaj7 Dm7 C#dim C#m7

love so true, it nev - er would die. You

Cm7 F7 Bb Dm7b5 G7

gave your lips, gave them so will - ing - ly. How

C9 Gm7 C9 Cm7 F9 Bdim

could I know your kiss meant good - bye? Now

Cm7 F7 Cm6/F Cm7 F9 F+

I'm a - lone, with on - ly a mem - o - ry. My

Bbmaj7 Bb6 Bbmaj7 Fm7 Bb9 Bb7#5

emp - ty arms will nev - er know why. Though

Ebmaj7 Ebm Bb Bbmaj7/A Fm6/Ab Gsus G7

you are gone, this love that you left with me, will

Cm7 F11 F7b9 Bb Eb9 Bb

live from here to e - ter - ni - ty.

FROM THIS MOMENT ON

from OUT OF THIS WORLD

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Words and Music by
 COLE PORTER

Fast tempo

Fm Gm7 C7 Bbm6 Fm Ebm7

From this mo - ment on, you for me
 From this hap - py day, no more blue

Ab7 Db Dbm Ab Bdim7 C7

dear, on ly two for tea, dear, From This Mo - ment On.
 songs, on ly whoop - dee - doo songs, From This

2,4 Eb7 Ab7 Db

Mo - ment On. For you've got the love I

Dbm Ab Ebm7 F7 Eb

need so much, Got the skin I love to touch, Got the arms

Bb7 Eb

to hold me tight, Got the sweet lips to kiss me good - night,

Fm Gm7 C7 Bbm6 Fm Ebm7

From This Mo - ment On, you and I,

Ab7 Db Dbm6 Ab Abdim7 Ab

babe, we'll be rid - in' high, babe, Ev - 'ry care is gone

Ab7 F7 Bb7 Bbm7/Eb Eb7 1 Ab C7 2 Ab

From This Mo - ment On. On.

GENTLE ON MY MIND

Copyright © 1967, 1968 (Renewed 1995, 1996) by Ensign Music LLC

Words and Music by JOHN HARTFORD

Moderately bright

Chords: C, Cmaj7, C6, Cmaj7, Dm, Dm7, G7, C, Cmaj7, C6, Cmaj7, C, Dm7, Dm, G7, C

It's know-ing that your door is al-ways o-pen and your path is free to walk,
 that makes me tend to leave my sleep-ing bag rolled up and stashed be-hind your couch.
 And it's know-ing I'm not shack-led by for - got-ten words and bonds, _ and the
 ink stains that have dried up - on some line; that keeps you in the
 back-roads by the riv-ers of my mem-'ry that keeps you ev-er Gen-tle On My Mind.

GEORGIA ON MY MIND

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Words by STUART GORRELL
Music by HOAGY CARMICHAEL

Slowly

Chords: F, A7, Dm, Dm/C, G/B, Bbm6, Am7, D7, Gm7, C7, Am7, D7b9, Gm7, C7#5, F, A7, Dm, Dm/C, G/B, Bbm6, Am7, D7, Gm7, G9, C13, F, Eb9, F, A7, Dm, Gm6, Dm, Bb7, Dm, Gm6, Dm7, G7, Dm, C#dim7, F6/C, Bm7b5, E7, Am7, F#dim7, Gm7, C7, F, A7, Dm, Dm/C, G/B, Bbm6, Am7, D7, Gm7, G9, C13, F, Dm7, Gm7, C7, C7#5, F, C7#5, F6

Geor - gia, _ Geor - gia, _ the whole day through, Just an
 old sweet song keeps Geor - gia _ On My Mind, (Geor - gia On My Mind.)
 Geor - gia, _ Geor - gia, _ a song of you Comes as sweet and clear as
 moon - light through the pines. _ Oth - er arms _ reach out to me; _
 Oth - er eyes _ smile ten - der - ly; _ Still in peace - ful dreams I see _ the road leads back to
 you. _ Geor - gia, _ Geor - gia, _ no peace I find, Just an
 old sweet song keeps Geor - gia On My Mind. _ Mind. _

THE GAMBLER

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Words and Music by
 DON SCHLITZ

Moderately Country, in 2

On a warm sum-mer's eve - nin' on a train bound for no - where, I
 met up with The Gam - bler; We were both too tired to sleep. So we took turns - a star -
 - in' out the win-dow, at the dark - ness 'til bore-dom o - ver - took us,
 and he be-gan to speak. He said, "Son, I've made a life out of read-in' peo-ple's fac -
 - es, and know-in' what their cards were by the way they held their eyes. And if
 you don't mind my say - in', I can see you're out of a - ces. For a
 taste of your whis - key I'll give you some ad - vice." So I
 hand-ed him my bot - tle and he drank down my last swal - low. Then he bummed a cig -
 - a - rette and asked me for a light. And the night got death - ly qui - et, and his
 face lost all ex - pres - sion. Said, If you're gon - na play the game, boy, ya got - ta
 learn to play it right. You got to know when to hold 'em, know when to fold -

Chorus: Eb Eb Eb
 'em, know when to walk a way and know when to run.

Verse: Bb Eb Em/A Eb Ab Eb
 You nev - er count your mon - ey when you're sit - tin' at the ta - ble, there'll be

time e - nough for count - in' when the deal - in's done.

Chorus: E A E
 Ev - 'ry gam - bler knows that the se - cret to sur - viv - in' is know - in' what to

throw a - way and know - in' what to keep. 'Cause ev - 'ry hand's a win - ner and

ev - 'ry hand's a los - er, and the best that you can hope for is to die in your

sleep." And when he'd fin - ished speak - in', he turned back towards the win - dow,

crushed out his cig - a - rette and fad - ed off to sleep. And some - where in the dark -

ness The Gam - bler, he broke e - ven. But in his fi - nal words I found an

ace that I could keep. You got to know when to hold 'em, know when to fold

'em, know when to walk a way and know when to run.

Verse: B E F#m/B E A E
 You nev - er count your mon - ey when you're sit - tin' at the ta - ble, there'll be

time e - nough for count - in' when the deal - in's done. You got to done.

GEORGY GIRL

from GEORGY GIRL

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Words by JIM DALE
 Music by TOM SPRINGFIELD

Moderately

30

Hey there! — Geor - gy Girl. — Swing - ing down the street so fan - cy free.
 No - bod - y you meet could ev - er see the lone - li - ness there in - side you.
 Hey there! — Geor - gy Girl. — { Why do all the boys some - just one pass you you could by? Dream - ing of the some - one you could be.
 Could it be you just don't try, or is it the clothes you wear? — You're al - ways
 Life is a re - al - i - ty, you can't al - ways run a - way. — Don't be so
 win - dow shop - ping but nev - er stop - ping to buy. So shed those
 scared of chang - ing and re - ar - rang - ing your - self. It's time for
 dow - dy feath - ers and fly } a lit - tle bit. Hey there! —
 jump - ing down from the shelf }
 Geor - gy Girl, — there's an - oth - er Geor - gy deep in - side. Bring out all the love you
 hide and oh, what a change there'd be. — The world would see
 a new — Geor - gy Girl. — Girl. — A new — Geor - gy

GET BACK

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Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Moderately

Jo Jo was a man who thought he was a lon - er, but he knew it could - n't last. — Jo —
Instrumental
 Sweet Lor - et - ta Mar - tin thought she was a wom - an, but she was an - oth - er man. — All —
Instrumental
 — Jo left his home in Tuc - son, Ar - i - zo - na, for some Cal - i - for - nia grass. —
 — the girls a - round her say she's got it com - ing, but she gets it while she can. — } Get back! —
End instrumental
End instrumental

A7 D7/A A7 A7sus D D7 A G/A D7/A A7 D7/A

Get back! Get back to where you once be - longed. Get back! Get back!

A7 A7sus D D7 A A6 A A6 1-3 4

Get back to where you once be - longed. (Get back, Jo Jo) (Instrumental)

Repeat and Fade

A A6 A A6 A A6 A A6 D7 D6 D D6 A A6 G/A D/A

Spoken: Get back, Loretta, your momma's waitin' for you
Wearin' her high heel shoes and a low-neck sweater.
Get back home, Loretta.

GET ME TO THE CHURCH ON TIME from MY FAIR LADY

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately fast

G

I'm get - ting mar - ried in the morn - ing Ding! dong! the bells are gon - na
I got - ta be there in the morn - ing Spruced up and look - ing in my

D7 Ddim D7 Ddim D7

chime. Pull out the stop-per; Let's have a whop-per; But Get Me To The
prime. Girls, come and kiss me; Show how you'll miss me, But Get Me To The

Bbm6 D7 1 G 2 G C

Church On Time! Time! If I am danc - ing, Roll up the
Church On

G A7sus A7 D7 G

floor! If I am whis - tling, whewt me out the door! For I'm get - ting

G7 E7

mar - ried in the morn - ing Ding! dong! the bells are gon - na chime.

C6 G Bm C G

Kick up a rum - pus, But don't lose the com - pass; And get me to the church, Get me to the

Em7 A9 G Bm G7 A7 Am7 D7 G

church. For Pete's sake, Get Me To The Church On Time!

GETTING TO KNOW YOU

from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Get-ting To Know You, get-ting to know all a - bout you Get-ting to like you,
get-ting to hope you like me. Get-ting To Know You, Put-ting it my way, but nice - ly
You are pre - cise - ly My cup of tea! Get-ting To Know You,
get-ting to feel free and eas - y When I am with you, get-ting to know what to say.
Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y Be - cause of all the
beau - ti - ful and new things I'm learn - ing a - bout you day by day.

GIMME A LITTLE KISS (WILL YA HUH?)

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and Bourne Co.

Words and Music by ROY TURK,
MACEO PINKARD and JACK SMITH

Brightly

Gim-me A Lit - tle Kiss. Will ya huh? _ What are you gon - na miss? Will ya, huh? _
Gim-me A Lit - tle Kiss. Will ya huh? _ Must I go on like this? Will ya, huh? _
Gosh, oh gee! Why do you re - fuse? I can't see what you've got to lose. Aw,
Once a - gain, a plea I'm gon - na make. Tell me when do I get a break. Aw,
gim-me a lit - tle squeeze. Will ya, huh? _ Why do you wan - na make me blue? I
say that you're giv - in' in. Will ya, huh? _ An - y - thing that you ask I'll do. I'll
would - n't say a word if I were ask - ing for the world. But what's a lit - le kiss be - tween a fel - ler and his girl? Aw,
take you for a lit - tle ride where we can be a - lone. And once you kiss me you will nev - er think of walk - ing home. Aw,
Gim-me A Lit - tle Kiss. Will ya, huh? _ And I'll give it right back _ to you.
Gim-me A Lit - tle Kiss. Will ya, huh? _ Or I'll steal a - bout ten _ from you.

GIGI

from GIGI

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Slowly

Gi - gi, am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize? Oh, Gi - gi, why you've been growing up be-fore my eyes! _____ Gi - gi, you're not at all that fun-ny, awk-ward lit - tle girl I knew. Oh no! O - ver - night there's been a breath - less change in you oh, Gi - gi, While you were trem-bling on the brink, was I out yon-der some-where blink-ing at a star? Oh, Gi - gi, have I been stand-ing up too close or back too far? _____ When did your spar - kle turn to fire _____ and your warmth be - come de - si - re? Oh, what mi - ra - cle has made you the way you are? _____

THE GIRL FROM IPANEMA

(Garôta de Ipanema)

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Music by ANTONIO CARLOS JOBIM
English Words by NORMAN GIMBEL
Original Words by VINICIUS DE MORAES

Moderate Bossa Nova

Tall and tan and young and love - ly, The Girl From I - pa - ne - ma goes walk - ing, and when -
When she walks she's like a sam - ba that swings so cool and sways so gen - tle, that when -
she pass - es, each one she pass - es goes "a - a - h" _____
she pass - es, each one she pass - es goes "a - a - h" _____
Oh, but I watch her so sad - ly. _____ How can I tell her I
love her? _____ Yes, I would give my heart glad - ly, _____ but each
day when she walks to the sea, she looks straight a - head not at me. Tall and tan and young -
and love - ly, The Girl From I - pa - ne - ma goes walk - ing, and when she pass - es I smile, -
but she does - n't see. She just does - n't see. No, she does - n't see. _____

GIRL TALK

from the Paramount Picture HARLOW

Copyright © 1965 (Renewed 1993) by Famous Music LLC
and Bobby Troup MusicWords by BOBBY TROUP
Music by NEAL HEFTI

Slowly and Bluesy

Fmaj7 B9 Bbmaj7 Gm7 C7b9 Am7 D7b9

{They} like to chat a-bout the dress - es {they} will wear to-night, {They} chew the fat a-bout {their} our

Gm7 Am7 Bb C9 Fm7 Bbm7 G7b5(b9) Gm7/C C7b9

tress - es and the neigh - bors' fight; In - con - se - quen - tial things that men don't real - ly care to know

Am7 D7b9 Am7 Bbm Cm6 D7 Dm7/G G9

be - come es - sen - tial things that wom - en find so "ap - pro - po." But that's a dame, {they're} all the same; {we're}

Gm7/C Bbm7 Am7 Dm7 Gm7 C9

it's just a game. {They} call it Girl Talk, Girl Talk.

Fmaj7 B9 Bbmaj9 Gm7 C7b9 Am7 D7b9

{They} all me - ow a-bout the ups and downs of all {their} friends The "who," the "how," the "why," {they} {we}

Gm7 Am7 Bb C9 Fm7 Bbm7 G7b5(b9) Gm7/C C7b9

dish the dirt, it nev - er ends. The weak - er sex, the speak - er sex {we} mor - tal males be - hold, {you}

Am7 D7b9 Am7 Bbm Cm6 D7 Dm7/G G9

But tho' we joke we would - n't trade you for a ton of gold. {So} ba - by stay and gab a - way, {It's} all been planned, so take my hand,

Gm7/C Bbm7 Am7 Dm7 Gm7 C7b9

but hear me say that af - ter Girl Talk, talk talk to
please un - der - stand the sweet - est Girl Talk, Talk talks of

1 F D7#9 Gm7 C9 2 F Fmaj9

me. _____ you. _____

THE GIRL THAT I MARRY

from the Stage Production ANNIE GET YOUR GUN

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

Moderate Waltz

The Girl That I Mar - ry will have to be as soft and as
pink as a nurs - er - y. The girl I call my
own will wear sat - ins and lac - es and smell of col -
ogne. Her nails will be pol - ished and in her hair, she'll
wear a gar - den - ia. And I'll be there, 'stead of flit - tin'
I'll be sit - tin' next to her and she'll purr like a
kit - ten. A doll I can car - ry, The Girl That I Mar - ry must
be. The be.

Chords: Bb, Cm7, F7, Bb, F7, Bb, C7/E, F7/Eb, Bb/D, Cm/Eb, Bb/F, F7, Bb, Cm7, F7, Bb, Bb9, Eb, Edim7, Bb/F, Fdim, F7, F9, Bb, Bdim, F7/C, F7, Bb/D, Cm7/Eb, F7, Bb, Bb.


GIRLS JUST WANT TO HAVE FUN

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Words and Music by
 ROBERT HAZARD

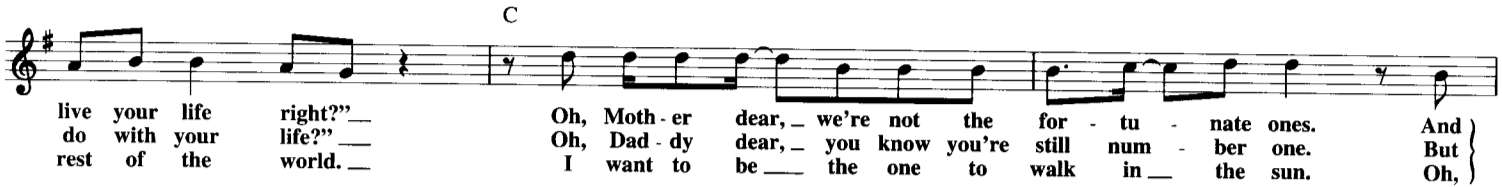
Bright Rock beat

G Em



I come home in the morn - ing light. My moth - er says, "When you gon - na
 The phone rings in the mid - dle of the night. My fa - ther yells, "What you gon - na
 Some boys take a beau - ti - ful girl and hide her a - way from the

C



live your life right?"
 do with your life?"
 rest of the world. Oh, Moth - er dear, we're not the for - tu - nate ones. And
 Oh, Dad - dy dear, you know you're still num - ber one. But
 I want to be the one to walk in the sun. Oh,

Em D C 1 Em D G



girls, they want to have fu - un. Oh, Girls Just Want To Have Fun.

Em7 C D 2,3 Em D



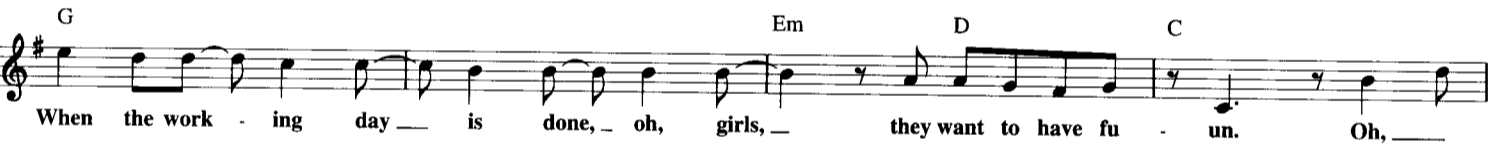
(Instrumental) girls just want to have...

G Em



That's all they real - ly want: some fun.

G Em D C



When the work - ing day is done, oh, girls, they want to have fu - un. Oh,

Em D G Em7 To Coda ⊕ D.C. al Coda C D



Girls Just Want To Have Fun. (Instrumental)

CODA

⊕ C D G Em C D G



They just wan - na, they just wan - na. They just wan - na, they

Em C D G Em C D G Repeat and Fade Em C D



just wan - na. Girls, Girls Just Want To Have Fu - un.

GIVE A LITTLE WHISTLE

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Words by NED WASHINGTON
Music by LEIGH HARLINE

Moderately fast, with a bounce

C Cdim G7 C Cdim C C#dim G7

When you get in trou - ble and you don't know right from wrong; } Give A Lit - tle Whis - tle! (Whistle) —
When you meet temp - ta - tion, and the urge is ver - y strong; }

C 1 2 Em

Give A Lit - tle Whis - tle! (Whistle) — Not just a lit - tle squeak;

F#m7b5 B B7 Em D#dim7 G7

Puck - er up and blow. And if your whis - tle's weak; yell "Jim - i - ny Crick - et."

C Cdim G7 C Cdim C C#dim G7 D#dim

Take the straight and nar - row path and if you start to slide; Give A Lit - tle Whis - tle! (Whistle) — Give A Lit - tle

A7 Dm7 G7 C G7 C

Whis - tle! (Whistle) — And al - ways let your con - science be your guide.

GIVE MY REGARDS TO BROADWAY

from LITTLE JOHNNY JONES
from YANKEE DOODLE DANDY

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Words and Music by
GEORGE M. COHAN

Brightly

Bb Bb/D Dbdim7 Cm7 F7 Cm7 F7 F+

Give My Re - gards To Broad - way, re - mem - ber me to Her - ald

Bb6 Bdim7 F7 Bb Bb/D Dbdim7 F C#dim7 F C#dim7 Dm Gm7

Square; Tell all the gang at For - ty Sec - ond Street that I will

C7 F7 Bb Bb/D Dbdim Cm7 F7

soon be there. Whis - per of how I'm yearn - ing to

Cm7 F7 F+ Bb G7 Cm G7

min - gle with the old time throng; Give my re - gards to old Broad -

Cm7 Gb7 Bb/F Gm C7 F7 1 Bb Bbdim Cm7 F7#5 2 Bb

way and say that I'll be there, 'ere long. long.

GLAD TO BE UNHAPPY

from ON YOUR TOES

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Words by LORENZ HART
Music by RICHARD RODGERS

Reflectively

Fools rush in, so here I am ver - y Glad To Be Un - hap - py; I can't win, but here I am, more than Glad To Be Un - hap - py. Un - re - quit - ed love's a bore, and I've got it pret - ty bad. But for some-one you a - dore, it's a pleas - ure to be sad. Like a stray - ing ba - by lamb, with no mam - my and no pap - py, I'm so un - hap - py, but oh, so glad!

GLORY OF LOVE

Theme from KARATE KID PART II

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Words and Music by DAVID FOSTER,
PETER CETERA and DIANE NINI

Slowly

To-night it's ver - y clear, as we're both stand - ing here, there's so man - y things I want to say. I will al - ways love you, I will nev - er leave you a - lone. Some - times I just for - get, say things I might re - gret, it breaks my heart to see you cry - ing. You kee - me stand - ing tall, you hel - p me through it all, I'm al - ways strong when you're be - side me. I don't want to lose you, I have al - ways need - ed you, I could nev - er make it a - lone.

C F C/E G7sus G C F/A Dm9 G7

I am a man who would fight for your hon - or, I'll be the he - ro you're dream - ing of. —

Am7 Dm7 C/E E/G# Am7 Dm9 G7sus G7

We'll live for - ev - er, know - ing to - geth - er that we did it all for the glo - ry of love. —

1 C F/A Bb 2 C F/C C Fm Ab

Just like a knight in shin - ing ar - mor,

Bb/D Bb Eb Fm Ab Cm7 Eb Fm7 Bb Eb

from a long time a - go, just in time I will save the day, — take you to my cas - tle far a - way. —

Bb/D F7sus F7 Bb Eb/G C Ab Db Gb Db/F Ab7sus Ab

I am the man who will fight for your hon - or,

Db Bbm Ebm9 Ab7sus Bbm7 Ebm7

I'll be the he - ro that you're dream - ing of. — We're gon - na live for - ev - er,

Db/F F/A Bbm7 Ebm7 Ab7sus Ab7 Db Gb

know - ing to - geth - er that we did it all — for the glo - ry of love. —

Db/F Absus Ab Db Bbm7 Ebm7 Ab7sus Ab7 Bbm7 Ebm7 Db/F F/A

We'll live for - ev - er, know - ing to - geth - er that we

Bbm7 Ebm7 Ab7sus Ab7 Bbm7 Gb Ab

did it all — for the glo - ry of love. — We did — it all — for love. —

Bbm7 Gb Ab Bbm7 Gb Ab Repeat and Fade

We did — it all — for love. — We did — it all — for love. —

✓
THE GLORY OF LOVE
from **GUESS WHO'S COMING TO DINNER**

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Words and Music by
BILLY HILL

Medium beat

122

The musical score for "The Glory of Love" is written in G major and 4/4 time. It consists of seven staves of music with lyrics underneath. The lyrics are: "You've got to give a lit-tle, take a lit-tle and let your poor heart break a lit-tle that's the sto-ry of, that's The Glo-ry Of Love. You've got to laugh a lit-tle cry a lit-tle be-fore the clouds roll by a lit-tle that's the sto-ry of, that's The Glo-ry Of Love. As long as there's the two of us we've got the world and all its charms. And when the world is through with us we've got each oth-er's arms. You've got to win a lit-tle, lose a lit-tle and al-ways have the blues a lit-tle. That's the sto-ry of, that's The Glo-ry Of Love. You've got to Love." The score includes various chords such as G, D7, G7, C, Em7, Am7, D9, Cm, A7, Gdim7, and Cm6. There are first and second endings indicated by '1' and '2' above the staff.

GONE WITH THE WIND

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Words and Music by **HERB MAGIDSON**
and **ALLIE WRUBEL**

Easy Swing

The musical score for "Gone With the Wind" is written in F major and 4/4 time. It consists of three staves of music with lyrics underneath. The lyrics are: "Gone With The Wind, just like a leaf that has blown a-way Gone With The Wind. My ro-mance has flown a-way. Yes-ter-day's kiss-es are still on my lips, I had a life-time of Heav-en at my fin-ger-tips, but now all is gone." The score includes various chords such as Fm7, Bb7, Ebmaj7, Eb6, Gm7, Bb7, Ebmaj7, Eb6, Am7, D7, G, Am7, D7, Gmaj9, G6, Gm7, Cdim7, Fm7, Bb7, Eb, Db9, C7b9, Fm7, Fm7/Bb, Bb9, Fm7, Bb7, Ebmaj7, and Eb6. There are triplets indicated by a '3' above the staff.

Fm7 Bb7 3 Ebmaj9 Eb6 Am7 D7 G Am7 D7 3

Gone is the rap - ture that thrilled my heart, Gone With The Wind. The glad - ness that

Gmaj9 G6 Fm7 Cm7 Fm6 Bb7 C7 Fm7

filled my heart, just like a flame, love burned bright-ly then be-came an emp - ty smoke dream that has

gone, Gone With The Wind. Wind.

1 Ebmaj9 C9 B9 Bb9 2 Ebmaj9

THE GLOW WORM

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Modern Version by JOHNNY MERCER
Original Lyric by LILLA CAYLEY ROBINSON
Music by PAUL LINCKE

Medium Jump

C G7 C

Glow, lit - tle glow - worm, fly of fire, — Glow — like an in - can - des - cent wire, —
Glow, lit - tle glow - worm, glow and glim-mer, Swim — thru the sea of night, little swim-mer;
Glow, lit - tle glow - worm, turn the key on, You — are e-quipped with tail light ne - on;
Shine, lit - tle glow - worm, glim - mer, (glim-mer) Shine, — lit - tle glow - worm, glim - mer! (glim-mer!)

G7 Dm7 G7 C

Glow for the fe - male of the spe - cie, Turn on the A C and the D — C;
Thou aer - o - nau - ti - cal Boll — Wee - vil, Il - lu - mi - nate yon woods pri - me - val;
You got a cute vest pock - et Maz - da Which you can make both slow or "faz - da;"
Lead — us, lest too far we wan - der, Love's — sweet voice is call - ing yon - der!

G7 C

This night could use a lit - tle bright-nin', Light — up, you li'l ol' bug of light-nin',
See how the shad - ows deep and dark - en, You — and your chick should get to spark-in',
I don't know who you took a shine to, Or — who you're out to make a sign to,
Shine, lit - tle glow - worm, glim - mer, (glim-mer,) Shine, — lit - tle glow - worm, glim - mer! (glim-mer!)

D7 1,2 G7 C

When you got - ta glow, you got - ta glow, — Glow, lit - tle glow - worm, glow.
I got — a gal that I love so, — Glow, lit - tle glow - worm, glow.
I got — a gal that I love so, —
Light — the — path, be - low, a - bove, — And

3 C Db9 C

Glow, lit - tle glow - worm, — Put on a show — worm, — Glow lit - tle

Dm7 Db7 C 4 G7 C

glow - worm, glow. — lead us on to Love!

GO THE DISTANCE

from Walt Disney Pictures' HERCULES

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Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Slowly

G A D G A D G A Bm7

I have of - ten dreamed of a far - off place where a he - ro's wel - come would be
un - known road to em - brace my fate, though that road may wan - der, it will

Gmaj7 Asus A G A D G A Bm

wait - ing for me, where the crowds will cheer - when they see my face, and a
lead me to you. And a thou - sand years - would be worth the wait. It might

G F# Bm D/A G Asus A D(add9)/F# Em/G

voice keeps say - ing this is where I'm meant to be. I'll be there some - day.
take a life - time, but some - how I'll see it through. And I won't look back.

D/A A A/G D(add9)/F# Em/G D/A A A/G

I can Go The Dis - tance. I will find my way - if I can be strong. I know
I can Go The Dis - tance. And I'll stay on track. No, I won't ac - cept de - feat. It's an

D(add9)/F# G 1 Bm7 Em7 G A D A/C# Bm D/A

ev - 'ry mile - will be worth my while. When I Go The Dis - tance, I'll be
up - hill slope, - but I

Gmaj7 G/A D A/D G/D D A/D G/D 2 Bm7 Em7

right where I be - long. Down an won't lose hope - till I

G A D A/C# Bm D/A G Asus A D A/D G/D D A/D G/D

Go The Dis - tance and my jour - ney is com - plete. Oh, - yeah. - But to

F Bb/D C/E A/C# D G

look be - yond the glo - ry is the hard - est part, - for a he - ro's strength is meas - ured by his

F#/A# E/G# F#/A# B E/G# F#/A# B G/B A/C# D Bm Em7b5/Bb

heart. (Instrumental)

D/A G/A A7 D(add9)/F# Em/G

Like a shoot - ing star, -

D/A A G D(add9)/F# Em/G D/A A G

I will Go The Dis - tance. I will search the world. - I will face its harms. I

D(add9)/F# E/G# F#/A# Bm G A D A/C# Bm D/A

- don't care how far. - I can Go The Dis - tance till I find my he - ro's wel - come

G Asus A D5 Asus

wait - ing in your arms. (Instrumental)

D(add9)/F# Gmaj7 Bm7 Em11

I will search the world. I will face its harms till I

G A D A/C# Bm D/A G A7sus G/B A/C# D

find my he - ro's wel - come wait - ing in your arms.

GOIN' OUT OF MY HEAD

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Words and Music by TEDDY RANDAZZO
and BOBBY WEINSTEIN

Moderately slow Rock

Cm7 Cmaj7 Cm7

Well, I think I'm Go - in' Out Of My Head, yes I Think I'm Go - in' Out Of My
think I'm Go - in' Out Of My Head, 'cause I can't ex - plain the tears that I

Cmaj7 C7b5 Fmaj7 F6 Fm7 Bb9

Head o - ver you, o - ver you. I
shed o - ver you, o - ver you. I

Eb Gm Eb Gm Ab Bb9

want you to want me, I need you so bad - ly, I can't think of an - y - thing but
see you each morn - ing but you just walk past me, you don't e - ven know that I ex -

1 Cmaj7 2 Cmaj7 G7 Cmaj7

you. And I ist. Go - in' Out Of My Head o - ver

F Cmaj7 Dm7 Cmaj7 F Cmaj7

you, out of my head o - ver you. Out of my head day and night

F Cmaj7 F Cmaj7 F Cmaj7 C D

night and day and night wrong or right. I must think of a way

Fm6 C Ebdim G7 F#dim

in - to your heart, there's no rea - son why my be - ing shy should keep us a -

G11 G7 Cm7 Cmaj7 Repeat and Fade

part. And I think I'm Go - in' Out Of My Head. Yes, I

GONNA BUILD A MOUNTAIN

from the Musical Production STOP THE WORLD—I WANT TO GET OFF

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Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately bright

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Chord symbols are placed above the piano line. The score includes various musical notations such as slurs, ties, and repeat signs.

Gon-na Build A Moun-tain day-dream heav-en
From a lit-tle hill. From a lit-tle hope. From a lit-tle hell.
Gon-na Build A Moun-tain day-dream
Gon-na build a heav-en

least I hope I will. up the moun-tain slope. and I know darn well.
Gon-na Build A Moun-tain day-dream. If I build my moun-tain
Gon-na build it high. Gon-na see it through. with a lot of care

I don't know how I'm gon-na do it on-ly know I'm gon-na try. Gonna Build A Moun-tain and a day-dream and take my day-dream up the moun-tain, gon-na make 'em both come true. heav-en will be wait-ing
Gon-na build a there.
Gon-na build a

When I've built that heav-en as I will some day And the Lord sends Ga-briel
to take me a-way, Wan-na fine young son to take my place

I'll leave a son in my heav-en on earth, With the Lord's good grace. With a fine young son
to take my place I'll leave a son in my heav-en on earth with the good Lord's grace.

GONNA GET ALONG WITHOUT YA NOW

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Words and Music by
MILTON KELLEEM

Moderately, with a beat

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of two systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. Chord symbols are placed above the piano line. The score includes various musical notations such as slurs and ties.

Got a-long with-out ya be-fore I met ya Gon-na Get A-long With-out Ya Now. Gon-na find some-bod-y
twice as cute 'cause ya did-n't love me an-y-how. { You ran a-round with ev-'ry girl in town, and ya I lost my mon-ey and I lost my pride. Did-n't

Gm7 C9 Fmaj7 Dm7

nev - er cared _ if it got me down. _ You had me wor - ried al - ways on my guard. _ But ya
 have much mon - ey, but I real - ly tried. _ It made you hap - py when you made me cry. _ And ya

Gm9 C9 F Am Gm7 C7

laughed at me _ 'cause I tried so hard. }
 broke my heart _ so I said good - bye. }

Boom, boom. Boom, boom. Gon-na Get A-long With-out Ya Now. _

Fmaj7 F Am Gm7 C7

Boom, boom. Boom, boom. Gon-na Get A-long With-out Ya Now. _ Got a - Boom,

1 Fmaj7 2 D.S. and Fade Fmaj7

GOOD DAY SUNSHINE

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 8 Music Square West, Nashville, TN 37203

Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Moderately (♩ = $\frac{3}{4}$)

B F# B F# E7

Good Day _ Sun - shine, _ Good Day _ Sun - shine, _ Good Day _ Sun -

A F#7 B7 E7 A

- shine. { I need to laugh and when the sun is out I've got some-thing I can laugh a - bout. _ I feel
 Then we'd lie be - neath a shad - y tree, I love her and she's lov - ing me. _ She feels

F#7 B7 E7 A B F#

good in a spe - cial way, I'm in love and it's a sun - ny day. _ } Good Day _ Sun -
 good she knows she's look - ing fine, I'm so proud to know that she is mine. _ }

B F# To Coda ⊕ E7

- shine, _ Good Day _ Sun - shine, _ Good Day _ Sun - shine. We take a

A F#7 B7 E7 A D B7

walk the sun is shin - ing down, burns my feet as they touch the ground. _ (Instrumental)

E7 A7 D D.C. al Coda CODA ⊕ E7 B F#7

Good Day _ Sun - shine, Good Day _ Sun -

B F#7 E7 F7 Repeat and Fade

- shine. _ Good Day _ Sun - shine, _ Good Day _ Sun - shine, Good Day _ Sun - shine. _

GOOD GOLLY MISS MOLLY

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Words and Music by ROBERT BLACKWELL
and JOHN MARASCALCO

Moderate Rock tempo

F7
 Good gol - ly Miss Mol - ly, yeah, you sure_ like a ball._ Well, good gol - ly Miss

Bb7 F7 C7
 Mol - ly, yeah, you sure_ like a ball. When you're shak - in' and a - shout - in',

Bb7 F7 C7#5 F Bb7
 can't you hear_ your mom-ma call? Well, from the ear - ly, ear - ly morn-in' to the
mom ma, pop - pa told me, "Son, you'd

F Bb7 F N.C. F N.C. F
 ear - ly, ear - ly night, when I caught Miss Mol - ly rock - in' at the House of Blue Lights._ Ooh! Good gol - ly Miss
bet - ter watch your step." What I knew a - bout Miss Mol - ly, got - ta watch my dad - dy my - self. Good gol - ly Miss

Bb7 F7 C7
 Mol - ly, yeah, you sure_ like a ball. When you're rock - in' and a - roll - in',
Mol - ly, yeah, you sure_ like a ball. When you're shak - in' and a - shout - in',

Bb7 1 F7 C7#5 2 F7 Eb F
 can't you hear_ your mom-ma call? Well, now call?
can't you hear_ your mom-ma call?

146 ✓ **GOOD LUCK CHARM**

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Words and Music by AARON SCHROEDER
and WALLY GOLD

Moderately

Bb Eb Bb F7 Bb Bb7
 Don't want a four - leaf clo - ver; don't want an old horse - shoe. Want your kiss_ 'cause I
Don't want a sil - ver dol - lar, rab - bit's foot_ on a string. The hap - pi - ness_ in your
I found a luck - y pen - ny, I'd toss it a - cross the bay. Your love is worth_ all the

Eb F7 Bb N.C. F7
 just can't miss_ with a Good Luck Charm like you. }
warm ca - ress_ no_ rab - bit's foot can bring. } Come on and be my lit - tle
gold on earth;_ no_ won - der that I say: }

Good Luck Charm. Uh-huh - huh, you sweet de - light. I want a Good Luck Charm a - hang - in' on my arm to have, to have, to hold, to hold to - night. Uh-huh - huh, uh-huh - huh, uh-huh - huh; oh, yeah. Uh-huh - huh, uh-huh - huh, uh, to - night. (3.) If

Chords: Bb, F7, C7, F7, Bb, N.C., C7, F7, Bb, C7, F7, Bb, Gb7, F7, Bb, Eb7, Bb

A GOOD MAN IS HARD TO FIND

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Words and Music by EDDIE GREEN

Moderately

A Good Man Is Hard To Find; You al - ways get the oth - er kind. Just when you think that he is your pal you look for him and find him fool - ing 'round some oth - er gal. Then you rave; you e - ven crave to see him lay - ing in his grave. So, if your man is nice, take my ad - vice and hug him in the morn - ing. Kiss him ev - 'ry night, Give him plen - ty lov - in', treat him right, for a good man now - a - days is hard to find.

Chords: A7, D7, G7, C, N.C., C, G7, C, A7, D7, G7, C, Cdim7, C, Dm7, G7, C, D7, Dm7, G7, C

GOODNIGHT, IRENE

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Ludlow Music, Inc., New York, NY

Words and Music by HUDDIE LEDBETTER
and JOHN A. LOMAX

Moderate Waltz tempo

G **D7**
 Last Sat - ur - day night I got mar - ried. _____ Me and my wife set - tled
 Some - times I live in the coun - try. _____ Some - times I live in the
G **G7** **C** **D7**
 down. _____ Now me and my wife are part - ed. _____ I'm gon - na take an - oth - er
 town. _____ Some - times I have a great no - tion _____ to jump in - to the
G **Bbdim** **D7**
 stroll down and - town. _____ } I - rene, good - night, _____
 river and down. _____ }
G **G7** **C**
 I - rene, good - night. _____ Good - night, I - rene, Good - night, I -
D7 **G** **D7** **G**
 rene. I'll see you in my dreams. _____ dreams. _____

GOODNIGHT, SWEETHEART, GOODNIGHT

(Goodnight, It's Time to Go)

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Words and Music by JAMES HUDSON
and CALVIN CARTER

With a slow beat

G **Em** **Am7** **D7** **G** **Em** **Am7** **D7**
 Good - night, sweet - heart, well, it's time to go. — Good - night, sweet - heart, well, it's time to go. —
G **G7/B** **C** **Cm** **G/D** **Am7** **D7** **G** **Am7** **D7**
 I hate to leave you, but I real - ly must say, — good - night, sweet - heart, good - night.
G **Em** **Am7** **D7** **G** **Em** **Am7** **D7**
 Good - night, sweet - heart, well, it's time to go. — Good - night, sweet - heart, well, it's time to go. —
G **G7/B** **C** **Cm** **G/D** **Am7** **D7** **G** **G7**
 I hate to leave you, but I real - ly must say, — good - night, sweet - heart, good - night. { Well, it's
 { Now, my

C Cm G G7 C G/D Am7/D G G7

three - o' - clock _ in the morn - ing, ba - by, I just can't treat you right. Well, I
 moth - er _ and my fa - ther, might hear if I stay here too _ long. One _

C Cm G F9 E7 A7(add2) D7

hate to leave you, ba - by, _ don't mean may - be, be - cause I love _ you so. }
 kiss _ and we'll part, _ and you'll be go - ing; you know I hate to see _ you go. }

G Em Am7 D7 G Em Am7 D7

Good - night, sweet - heart, well, it's time to go. _ Good - night, sweet - heart, well, it's time to go. _

G G7/B C Cm | 1 G/D Am7 D7 G6 E9 Eb9 D9(add13) | 2 G6 Ab9(add13) G6/9

I hate to leave you, but I real - ly must say, _ good - night, sweet - heart, good - night. night.

GOT A DATE WITH AN ANGEL

from FOR THE LOVE OF MIKE

Words by CLIFFORD GREY and SONNY MILLER
 Music by JACK WALLER and JOSEPH TURNBRIDGE

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Moderately

F D7 Gm Bbm F G7

Got A Date With An An - gel, Got to meet her at sev - en, Got A Date With An An - gel, And

C7 C+ F C7 F D7 Gm Bbm F

I'm on my way to Heav - en. She's so love - ly be - side me, And what - ev - er be - tide me, Got an an - gel to

G7 C7 C+ F F+ Bb A D7

guide me, So I'm on my way to Heav - en. Soon I'll hear the bells ring out, And the cho - ir will

G C7 F A7 D7 G7 Gm C7 F D7

sing out, when the pearl - y gates swing out She'll beck - on to me. I've been wait - ing a life - time,

Gm Bbm F G7 C7 C+ | 1 F C+ | 2 F

For this eve - ning at sev - en, Got A Date With An An - gel And I'm on my way to Heav - en. Heav - en.

GOT TO GET YOU INTO MY LIFE

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Very steady (♩ = 120)

G F/G N.C. G

(Instrumental)

I was a - lone, I took a ride,
You did-n't run, you did-n't lie,
What can I do, what can I be,
I did-n't know what I would find there,
you knew I want - ed just to hold you,
when I'm with you I want to stay there,
An - oth - er road, where may - be I
And had you gone you knew in time
If I'm true I'll nev - er leave

could see an - oth - er kind of mind there,
we'd meet a - gain for I'd have told you,
and if I do I know the way there,
Ooh, then I sud -
Ooh, you were meant
Ooh, then I sud -

D/A G#m7b5 Bm Bm/A# D/A G#m7b5 C C/B

- den - ly see you. Ooh, did I tell you I need you ev - 'ry sin - gle
- to be near me. Ooh, and I want you to hear me say we'll be to -
- den - ly see you. Ooh, did I tell you I need you ev - 'ry sin - gle

Am7 D G To Coda 1 2 G

day of my life?
gether ev - 'ry day.
day of my life?
Got to get you in - to my life!_

C C/D G D.S. al Coda

(Instrumental)

CODA G C C/D G

Got to get you in - to my life!_ (Instrumental)

F C G

Got to get you in - to my life!_

C C/D G G F/G

Repeat and Fade

(Instrumental)

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GREAT BALLS OF FIRE

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Words and Music by OTIS BLACKWELL
and JACK HAMMER

Bright Rock

G C7

You shake my nerves and you rat - tle my brain... Too much love drives a man in - sane...

D7 C7 G

You broke my will, but what a thrill. Good - ness gra - cious, Great - Balls Of Fi - re!

C7
I laughed at love 'cause I thought it was fun - ny. You came a - long and moved _ me, hon - ey.

D7 C7 G
I changed my mind; this love is fine. Good - ness gra - cious, Great _ Balls Of Fi - re!

C7 G C7
Kiss me, ba - by, Oh, yo! It feels good. Hold me, ba - by.

D7
I want to love you like a lov - er should _ you're fine, _ so kind. _ I'm

G C7
gon-na tell the world that you're mine, mine, mine, mine. I chew my nails and I twid-dle my thumbs. _ I'm real nerv-ous but it

D7 C7 G
sure is fun! _ Oh, ba-by, you're driv-in' me cra - zy. Good-ness gra-cious, Great _ Balls Of Fi-re!

GUITAR BOOGIE SHUFFLE

By ARTHUR SMITH

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Moderately bright Shuffle

Eb6 Ab7

Eb6 Bb7 To Coda ⊕ Eb6

Ab7 Eb6 Bb7

Eb6

Ab7 Eb6

Bb7 D.C. al Coda Eb6 CODA ⊕ Eb6

Detailed description: This block contains the guitar solo for 'Guitar Boogie Shuffle'. It is written in E-flat major (three flats) and 4/4 time. The tempo/style is 'Moderately bright Shuffle'. The piece features a variety of rhythmic patterns, including eighth-note runs, triplet eighth notes, and sixteenth-note patterns. Chord changes are indicated above the staff at various points: Eb6, Ab7, Bb7, and Eb6. The piece concludes with a double bar line, followed by a 'D.C. al Coda' instruction and a 'CODA' section consisting of a few final notes.

GRANADA

Spanish Words and Music by AGUSTIN LARA
English Words by DOROTHY DODD

Moderately

Am
 Gra - na - da tie - rra so - ña - da por mi mi can - tar - se vuel - ve gi - ta - no cuan - do es pa - ra
 Gra - na - da I'm fall - ing un - der your spell. And if you could speak, what a fas - ci - nat - ing tale you would

Broadly
 E F E
 ti mi can - tar he - cho de fan - ta - si³ - a mi can - tar flor de me -
 tell, of an age the world has long for - got - ten, of an age that weaves a

A tempo
 F E E/G# E/B E/D E/B E/D Am/C Am G/B G F/A F
 lan - co - lí - a que yo te ven - go a dar.
 si - lent mag - ic in Gra - na - da to - day.

E7 E7/G# E7/B E7/D E7/B E7/D Am/C Am G/B G F/A F E

Tempo di Habanera

N.C. G7 C

D7 G C

C/E Ebdim7 G7³
 Gra - na - da tie - rra en - san - gren -
 The dawn in the sky greets the
 ta - da en tar - des de to - ros. Mu -
 day with a sigh for Gra - na - da, for

Dm7 G7 C6
 jer que con - ser - va el em - bru - jo de los o - jos mo - ros.
 she can re - mem - ber the splen - dor that once was Gra - na - da.

De sue - ño re - bel - de y gi - ta - na cu - bier - ta de
 It still can be found in the hills all a - round as I

Em B7/D#
 flo - res y be - so tu bo - ca de
 wan - der a - long, en - tranc'd by the beau - ty be -

Em B7/D# Em G7
 gra³ - na ju - go - sa man - za - na que me ha - bla de a - mo res.
 fore me, en tranc'd by a land full of sun - shine and flow - ers and song.

C C/E Ebdim7 G7
 Gra - na - da ma - no - la can - ta - da en co - plas pre - cio - sas.
 And when day is done and the sun starts to set in Gra - na - da,

No ten - go o - tra co - sa que dar - te que un
 I en - vy the blush of the snow - clad Si -

ra - mo de ro - sas. De ro - sas de
 er - ra Ne - va - da. For soon it will

sua - ve fra - gan - cia que le die - ran mar - co a la Vir - gen mo - re - na
 wel - come the stars while a thou - sand gui - tars play a soft ha - ba - ne - ra;

Broadly **A tempo**

Gra - na - da tu tie - rra es - tá lle - na de lin - das mu - je - res, de
 the moon - lit Gra - na - da will live a - gain the glo - ry of yes - ter - day, ro -

san - gre y de sol.
 man - tic and gay.

THE GREAT PRETENDER

Words and Music by
 BUCK RAM

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Moderately slow

Oh, yes, I'm the great pre - tend - er, pre - tend - in' I'm do - in' well. My
 need is such, I pre - tend too much; I'm lone - ly but no one can tell. Oh,
 yes, I'm the great pre - tend - er, a - drift in a world of my own. I
 play the game, but to my real shame, you've left me to dream all a - lone. Too
 real is this feel - ing of make - be - lieve, too real when I feel what my
 heart can't con - ceal. Oh, yes, I'm the great pre - tend - er, just laugh - in' and gay like a
 clown. I seem to be what I'm not, you see; I'm wear - in' my heart like a
 crown, pre - tend - in' that you're still a - roun'. Oh, roun'.

GYPSY IN MY SOUL

TRO - © Copyright 1937 (Renewed) Essex Music, Inc. and Words and Music, Inc., New York, NY

Words by MOE JAFFE and CLAY BOLAND
Music by CLAY BOLAND

Moderately (♩ = ♩♩)

E♭6 Fm7 B♭7 E♭6 Fm7 B♭7 E♭6

If I am fan - cy free, — and love to wan - der, — it's just the

Fm7 B♭7 E♭6 B♭7 B♭7#5 E♭6 Fm7 B♭7

gyp - sy in — my soul. There's some - thing call - ing me, —

E♭6 Fm7 B♭7 E♭6 Fm7 B♭7 E♭6

from 'way out yon - 'dér. — It's just the gyp - sy in — my soul.

A♯m7♭5 D7 Gm7 Gm6 Gm7 Gm6 Gm7 Gm6 Gm7 C7

I've got — to give vent to — my e - mo - tions. —

Fm7 Fm6 Fm7 Fm6 Fm7 Fm6 Fm7/C B♭7

I'm on - ly con - tent hav - ing my way. —

E♭6 Fm7 B♭7 E♭6 Fm7 B♭7

There is no oth - er life — of which I'm fond - er. —

E♭6 Fm7 B♭7 E♭6 E♭dim7/B♭

It's just the gyp - sy in — my soul. — No — cares! —

B♭9 B♭dim7 B♭9 E♭dim7/B♭ E♭6/B♭ B♭7 E♭6/B♭ E♭dim7/B♭

No — strings! — My — heart —

B♭9 B♭dim7 B♭9 E♭dim7/B♭ E♭6/B♭ B♭dim7 A♯maj9/B♭ B♭7

has — wings. —

E♭6 Fm7 B♭7 E♭6 Fm7 B♭7 E♭6

If I am fan - cy free, — and love to wan - der, — it's just the

Fm7 B♭7

gyp - sy in — my soul. —

1 E♭6 E♭m6/B♭ C♯m7♭5/G B♭9

2 E♭6 B♭7♭9 E♭6

soul. —

A GUY IS A GUY

TRO - © Copyright 1952 (Renewed) Ludlow Music, Inc., New York, NY

Words and Music by OSCAR BRAND

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Moderately

F C7 F Bb F

I walked down the street like a good girl should. He fol-lowed me down the street like I knew he would, be-cause A Guy Is A Guy wher-walked to my house like a good girl should. He fol-lowed me to my house like I knew he would, be-cause A Guy Is A Guy wher-

C7 | F C7 F | F C7 F Bb

ev - er he may be. So lis - ten and I'll tell you what this fel - ler did to me. I fel - ler did to me. I nev - er saw the

F Bb C7 F F7 Bb F Dm7 G7

boy be - fore, so noth - ing could be sil - li - er. At clos - er range his face was strange, but his man - ner was fa -

C7 F C7 F Bb F

mil - i - ar. So I walked up the stairs like a good girl should. He fol-lowed me up the stairs like I knew he would, be-cause A

C7 F C7 F Bb F

Guy Is A Guy wher - ev - er he may be. So lis - ten and I'll tell you what this fel - ler did to me.

shows again...

HAIL, HAIL, THE GANG'S ALL HERE

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Words by D.A. ESROM
Music by THEODORE F. MORSE and ARTHUR SULLIVAN

Lively

G D7

Hail, hail, the gang's all here; what the heck do we care, what the heck do we care.

G D7 G

Hail, hail, the gang's all here; what the heck do we care now!

HAIL TO THE CHIEF

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By JAMES SANDERSON

Slowly

C G7 C D7 G7

C G7 C F C G7 C

G7 C Am G7

C F C F C G7 C

HALLELUJA

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Words and Music by SHIMRIT ORR
and KOBI OSHRAT

Slowly

Hal - le - lu - ja, sing the song. Hal - le - lu - ja,
lu - ja, day by day. Hal - le - lu - ja,

we'll fol - low a - long with a sim - ple word, a sin - gle word, we bless the sky, the
don't throw it a - way. Fly and spread your wings high to try, be free a - gain like a

tree, the bird, and we fill our hearts with joy, Hal - le - lu - ja.
but - ter - fly, come a - long and sing with us, Hal - le - lu - ja. Hal - le - lu - ja,

sounds of love, Hal - le - lu - ja, the sun - shine a - bove,

Hal - le - lu - ja, the bells will go ring - ing and ding - ing from dawn to night,

Hal - le - lu - ja. Hal - le - ja. Hal - le - lu - ja,

hand in hand, Hal - le - lu - ja, all o - ver the land. Hal - le -

lu - ja, let's try from the start and sing it with all our hearts Hal - le - lu -

ja. Hal - le - lu - ja, sounds of love, Hal - le - lu - ja,

the sun - shine a - bove, Hal - le - lu - ja, the bells will go ring - ing

and ding - ing from dawn to night, Hal - le - lu - ja!

Chord progressions: Ab, Cm, Fm, Ebm7, Ab9, Db, Gb9, Ab, Cm, Fm, Bbm7, Eb7, Eb7#5, Ab, Cm, Fm, Bbm7, Eb7, Db, Ddim7, Ab, C7, Fm, Bbm7, Eb7, Eb7, E7, A, C#m, F#m, Bm7, E7, D, D#dim7, A, C#7, F#m, Bm7, E7, A, F7, Bb, Dm, Gm, Cm7, F7, Eb, Edim7, Bb, D7, Gm, Cm7, F7, Bb.

THE HALLS OF IVY

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Words and Music by HENRY RUSSELL
and VICK KNIGHT

Slowly

F C7 F Bb D7 Gm C7 F Bb

Oh, we love The Halls Of I - vy that sur - round us here to - day. And we will not for - get tho' we be

F C7 F C7 F Bb D7 Gm

far, far a - way. To the hal - low'd Halls Of I - vy Ev - 'ry voice will bid fare - well, And

C7 F Bb F C7 F Am

shim - mer off in twi - light like the old ves - per bell. One day a hush will fall, The

D7 E7 Am E E7 Am D7 E7

foot-steps of us all will ech - o down the hál and dis - ap - pear, But as we sad - ly start our jour - neys far a - part, A

Am C#7 Gm7 C7 F C7 F Bb D7

part of ev - 'ry heart will lin - ger here in the sa - cred Halls Of I - vy Where we've lived and learned to

Gm C7 F Bb F C7

know that thru' the years we'll see you in the sweet af - ter - glow. Oh, we glow.

HANG ON SLOOPY

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Words and Music by WES FARRELL
and BERT RUSSELL

Moderately

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

Hang On Sloo - py, Sloo - py hang on. Sloo - py lives in a ver - y bad part of Sloo - py I don't care what your dad - dy

F Bb C7 Bb F Bb C7 Bb F Bb

town. do. All the girls I know they try to put my Sloo - py down. Don't you know lit - tle girl I'm in love with you.

1 C Bb 2 C Bb F Bb C7 Bb F Bb C7 Bb

Come on Sloo - py. Come on girl. Say

F7

yeah, yeah, yeah, good, good, good, good, good, good, good, good. Oh, I wan - na say

F F7 F

Ah. Now I want you to tell me some - thing ba - by.

D.C. and Fade F7

Well, don't it make you feel cra - zy. I wan - na say Ah.

HALLELUJAH I LOVE HIM (HER) SO

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Words and Music by
RAY CHARLES

Moderately

F Bb Bdim7 F Bb Bdim7 C7 F

Let me tell you 'bout a boy I know. He is my ba - by and he lives next door. Ev - 'ry morn - ing 'fore the

(girl) (She) (she)

F7 F7#5 Bb Bdim7 F A7/E Dm Bb7

sun comes up. He brings my cof - fee in my fav - 'rite cup. That's why I know, yes, I know, Hal - le -

(She)

G7 C7sus F Bb Bdim7 F

lu - jah, I just love him so. Now if I call him on the tel - e - phone, And tell him that I'm

(her) (her) (her)

F7 F7#5 Bb9 Ab9 G7 C7

all a - lone, By the time I count from one to four, I hear him on my door.

(her)

F Bb Bdim7 F Bb Bdim7 C7

In the eve - ning when the sun goes down, When there is no - bod - y else a - round,

F F7 F7#5 Bb Bdim7

He kiss - es me and he holds me tight. He tells me, "Ba - by, ev - 'ry - thing's all right." That's why I

(She) (she) (She)

F A7/E Dm Bb7 G7 C7sus F Bb7 F

know, yes, I know, Hal - le - lu - jah, I just love him so.

(her)

HAPPY BIRTHDAY SWEET SIXTEEN

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CAREERS-BMG MUSIC PUBLISHING

Words and Music by HOWARD GREENFIELD
and NEIL SEDAKA

Moderately

F A7 Dm

To - night's the night I've wait - ed for, Be - cause you're

What hap - pened to that fun - ny face? My lit - tle

if I should smile with sweet sur - prise, It's just that

F7 Bb Bdim7

not a ba - by an - y - more. You've turned in - to the pret - ti - est

tom - boy now wears sat - ins and lace. I can't be - lieve my eyes; you're

you've grown up be - fore my ver - y eyes, you've turned in - to the pret - ti - est

F/C D7 G7 C7

girl I've ev - er seen. } Hap - py Birth - day Sweet Six - teen.

just a teen - age dream. }

girl I've ev - er seen. }

2.3
C7 F Fine C7 F

Birth - day Sweet Six - teen. _____ When you were on - ly six, _____ I was your big

broth - er; _____ Then when you were ten, _____ we did - n't like each oth - er.

D7 Gm7

When you were thir - teen, _____ you were my fun - ny val - en - tine. _____ But

G7 C7 Gm7 C7 D.C. al Fine

since you've grown up your fu - ture is sewn up, from now on, you're gon - na be mine. So,

HAPPY DAYS

Theme from the Paramount Television Series HAPPY DAYS

Copyright © 1974 (Renewed 1992) by Bruin Music Company

Words by NORMAN GIMBEL
Music by CHARLES FOX

Brightly
F Dm Gm C A

Sun - day, Mon - day, hap - py days! _____ Tues - day, Wednes - day, hap - py days! _____ Thurs - day, Fri - day,

Dm Bb C Bb C Bb B C

hap - py days! _____ Sat - ur - day, _____ what a day. _____ Rock - ing all week with you. _____

F Dm Bb C F Dm

This day is ours. _____ Won't you be mine? _____ This day is ours. _____

Bb C F Bb

_____ Oh, please be mine. _____ Hel - lo, sun - shine, good - bye rain. _____ She's wear - ing my school - ring

G C

on a chain. _____ She's my stead - y, I'm her man. _____ I'm gon - na love her all _____

F Dm Bb C

_____ I can. _____ This day is ours. _____ Won't you be mine? _____

F Dm Bb C F

This day is ours. _____ Oh, please be mine. _____ These hap - py days _____

Dm Bb C Bb Bb/C F

_____ are yours and mine. _____ These hap - py days _____ are yours and mine, _____ hap - py days!

HAPPY, HAPPY BIRTHDAY BABY

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Words and Music by MARGO SYLVIA and GILBERT LOPEZ

Slow beat

Hap - py, Hap - py Birth-day Ba - by. — Al-though you're with some - bod-y new. — Thought I'd drop a line to
 say that I wish this hap-py day would find me be-side you. — Hap - py, Hap - py Birth-day Ba - by. —
 No, I can't call you my ba - by. — Seems like years a-go we met on a day I can't for-get. 'Cause that's when we fell in
 love. — Do you re - mem - ber — the names we had — for each oth - er? —
 — I was your pret - ty; — you were my ba - by. — How could we say — good - bye? Hope I did - n't spoil your
 birth - day. — I'm not act - ing like a la - dy. — So I'll close this note to you with good luck and - wish-es
 too. Hap - py, Hap - py Birth-day Ba - by. — Hap - py, Hap - py Birth-day Ba - by. —

HAPPY HOLIDAY

from the Motion Picture Irving Berlin's HOLIDAY INN

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Words and Music by IRVING BERLIN

Slowly

Hap - py Hol - i - day, — Hap - py Hol - i - day. — While the
 mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py Hol - i - day, —
 — Hap - py Hol - i - day. — May the cal - en - dar keep bring - ing hap - py

Fm7 Bb7 Eb F7 Bb Cm7
 hol - i - days to you. Hap - py Hol - i - day, Hap - py Hol - i - day.

F7 Bb6 Gm7 Cm7 F7 Bb6
 While the mer - ry bells keep ring - ing, may your ev - 'ry wish come true. Hap - py

Cm7 F7
 Hol - i - day, Hap - py Hol - i - day. May the

Bb Gm7 Cm7 F7 Bb
 cal - en - dar keep bring - ing hap - py hol - i - days to you.

✓ **HAPPY TALK**
 from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Brightly

F F+ Bb G7 C7sus Gm7 C7 F
 Hap - py Talk, keep talk - in' Hap - py Talk, Talk a - bout things you'd like to do.

Fmaj7 F7#5 Bb Eb9 F D7b9 D7 Dm7 G9
 You got - ta have a dream - If you don't have a dream - How you gon - na

Gm9 C7 1 Fmaj9 To Trio 2 Fmaj9 Fine Trio F
 have a dream - come true? true? Talk a - bout a moon

Gm F
 Float - in' in de sky Look - in' like a lil - y on a lake; Talk a - bout a

Gm C Bb D#dim C7 D.C. al Fine
 bird Learn - in' how to fly. Mak - in' all de mu - sic he can make.

HAPPY TRAILS

from the Television Series THE ROY ROGERS SHOW

Copyright © 1951, 1952 (Renewed 1979, 1980) by
Paramount-Roy Rogers Music Company, Inc.

Words and Music by
DALE EVANS

Slowly

Some trails are hap - py ones, — oth - ers are
blue. It's the way you ride the trail that counts; — here's a
hap - py one for you. Hap - py trails to
you — un - til we meet a - gain. Hap - py
trails to you, keep smil - in' un - til
then. — Who cares a - bout the clouds when we're to - geth - er? Just
sing a song and bring the sun - ny weath - er. Hap - py trails to
you till we meet a - gain. Hap - py gain.

Chords: Eb6, C7, Fm, Bb7, Eb, Edim7, Bb7, Bb7sus, Bb7, Bb7#5, Eb, Eb7, Abmaj9, Ab6, C7, F9, Bb7, Eb, Bbm6, C7, Fm, Bb7, Eb, Bb7, Eb, Ab, Eb6.

THE HAPPY WANDERER

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Words by ANTONIA RIDGE
 Music by FRIEDRICH W. MOLLER

Brightly **Bb**

1. I love to go a wan - der - ing, A - long the
 2. love to go wan - der by the stream that danc - es
 3.-5. (See additional lyrics)

F7 **Bb**

moun - tain track, _____ And as I go, I love to sing, My
 in the sun, _____ So joy - ous - ly it calls to me, "Come!

Eb Cm Bb F7 Bb **CHORUS** **F7** **Bb**

knap - sack on my back. _____ Val - de - ri _____ Val - de - ra _____
 join my hap - py song!" _____

F7 **Bb** **F7**

Val - de - ra _____ Val - de ha ha ha ha ha ha Val - de - ri _____ Val - de -

Bb **Eb Cm Bb F7** **1-4** **Last time only**
Bb **Bb**

ra, _____ { My knap - sack on my back. _____ I sky! _____
 "Come! join my hap - py song!" _____ I

Additional Lyrics

3. I wave my hat to all I meet,
 And they wave back to me,
 And blackbirds call so loud and sweet
 From every greenwood tree.
Chorus

4. High overhead, the skylarks wing,
 They never rest at home,
 But just like me, they love to sing,
 As o'er the world we roam.
Chorus

5. Oh, may I go a-wandering
 Until the day I die!
 Oh, may I always laugh and sing,
 Beneath God's clear blue sky!
Chorus

HAVE YOU MET MISS JONES? from I'D RATHER BE RIGHT

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 and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
 Music by RICHARD RODGERS

Medium Swing

"Have You Met Miss Jones?" Some-one said as we shook hands. She was just Miss Jones to me. _____

Then I said, "Miss Jones, You're a girl who un - der - stands, I'm a man who must be

free." _____ And all at once I lost my breath, and all at once was scared to death, and all at

once I owned the earth and sky! _____ Now I've met Miss Jones, and we'll keep on

meet - ing till we die, _____ Miss Jones and I. _____ I. _____

1 **2**
F Dm7 Gm7 C7 **F**

HARBOR LIGHTS

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Words and Music by JIMMY KENNEDY
and HUGH WILLIAMS

Slowly, with expression

Musical score for "HARBOR LIGHTS" in B-flat major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I saw the Har - bor Lights They on - ly told me we were part - ing, The same old Har - bor Lights That once brought you to me. I watch'd the Har - bor Lights How could I help of tears were start - ing? Good - bye to ten - der nights Be - side the sil - v'ry sea. I longed to hold you near and kiss you just once more, But you were on the ship and I was on the shore. Now I know lone - ly nights For all the while my heart is whis - p'ring, Some oth - er Har - bor Lights Will steal your love from me. I saw the me."

HAVAH NAGILAH

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Traditional Hebrew

Lively

Musical score for "HAVAH NAGILAH" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Ha - vah Na - gi - lah Ha - vah Na - gi - lah Ha - vah Na - gi - lah v' - nis m' - cha, Ha - vah Na - gi - lah Ha - vah Na - gi - lah Ha - vah Na - gi - lah v' - nis m' - cha. Ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, v' - nis m' - cha. Ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, ha - vah n' - ra - n' - na, v' - nis m' - cha. U - ru u - ru a - chim, u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach, u - ru a - chim b' - lev sa - me - ach, u - ru a - chim, u - ru a - chim, b'lev sa - me - ach."

✓ HAVE I TOLD YOU LATELY

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Words and Music by
 VAN MORRISON

Slowly, with expression

B \flat Dm7 E \flat E \flat /F B \flat Dm7
 Have I Told You Late - ly that I love you? Have I told you there's no one else a - bove -
 E \flat E \flat /F E \flat maj7 Dm7
 you? Fill my heart with glad - ness, take a - way all my sad - ness,
 Cm7 B \flat E \flat /F B \flat Dm7
 ease my trou - bles that's what you do. { For the morn - in' sun in all its glo -
 Instrumental
 E \flat E \flat /F B \flat Dm7 E \flat E \flat /F E \flat maj7
 - ry greets the day with hope and com - fort, too. You fill my life with laugh - ter
 Dm7 Cm7 E \flat /F B \flat Cm7 B \flat /D
 and some - how you make it bet - ter, ease my trou - bles that's what you do. }
 Solo ends
 E \flat maj7 Dm7 Cm7 Dm7
 There's a love that's di - vine and it's yours and it's mine like the sun.
 E \flat maj7 Dm7 E \flat /F
 And at the end of the day we should give thanks and pray to the one, to the one. Have I
 1 E \flat /F
 to the one. And Have I Told You Late - ly that I love you? Have I
 2 E \flat /F B \flat Dm7 E \flat E \flat /F
 told you there's no one else a - bove you? You fill my heart with glad - ness,
 B \flat Dm7 E \flat E \flat /F E \flat maj7
 take a - way my sad - ness, ease my trou - bles that's what you do.
 Dm7 Cm7 E \flat /F B \flat Cm7 B \flat /D
 ease my trou - bles that's what you do. ease my trou - bles that's what you do.
 E \flat maj7 Dm7 Cm7
 Take a - way all my sad - ness, fill my life with glad - ness, ease my trou - bles that's what you
 B \flat Cm7 B \flat /D E \flat maj7 Dm7
 do. Take a - way all my sad - ness, fill my heart with glad - ness,
 Cm7 E \flat /F B \flat
 ease my trou - bles that's what you do. 6

V HARLEM NOCTURNE

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Words by DICK ROGERS
Music by EARLE HAGEN

Slowly

Gm(maj9) Cm6

Deep mu - sic fills the night _____ deep in the heart of Har - lem _____ and tho' the stars are bright -
a noc - turne born in Har - lem _____ that mel - an - cho - ly strain _____

Cm(maj7) Eb7 3 D7 1 Gm6

_____ the dark-ness is taunt - ing me. _____ Oh! what a sad re - frain _____
for - ev - er is haunt - ing me. _____

2 Gm6 Bb13 Fm7 Bb13 Fm7

_____ The mel - o - dy clings _____ a - round my heart strings _____ it
in - di - go tune _____ it sings to the moon, _____ the

Bb13 Fm7 Bb13 Eb9 Bbm7 Eb9 Bbm7

won't let me go _____ When I'm lone - ly _____ I hear it in dreams. _____ And some - how it seems _____ it
lone - some re - frain _____ of a lov - er. _____ The mel - o - dy sighs _____ it laughs and it cries _____ a

N.C. 1 F7 2 Gm D7#5

makes _____ me _____ weep _____ and _____ I _____ can't _____ sleep. An _____ wails _____ the _____ long _____ night _____ thru. _____
moan _____ in _____ blue _____ that _____

Gm6 N.C. Gm(maj9) Cm6

_____ Tho' with the dawn it's gone. _____ The mel - o - dy lives e - ver _____

Cm(maj9) Eb7 3 D7b9 Gm6 Cm6 Gm6

_____ for lone - ly hearts to learn _____ of love in a Har - lem Noc - turne. _____

HAVE YOU EVER BEEN LONELY? (HAVE YOU EVER BEEN BLUE?)

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Words by GEORGE BROWN
Music by PETER DeROSE

Moderately

F/C C G7

Have You Ev - er Been Lone - ly? _____ Have you ev - er been blue? _____ Have you ev - er loved

C F C C7 F F#dim7

some - one _____ just as I love you? _____ Can't you see I'm sor - ry _____ for each mis - take I've

C G7 C Eb7 G G#dim7 D7 Dm7 G7

made? _____ Can't you see I've changed, dear _____ can't you see I've paid? _____ Be a lit - tle for -

F/C C G7

giv - ing _____ take me back in your heart. _____ How can I go on liv - ing _____ now that we're a -

E7 A7 Dm7 Dm7b5 Fm7 C F Fm C N.C.

part? _____ If you knew what I've been thru you would know why I ask you Have You Ev - er Been

G7

Lone - ly? _____ Have you ev - er been blue? _____ Have You Ev - er Been blue? _____

1 C Ebdim7 G7 2 C F C

HEAT WAVE

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Words and Music by
IRVING BERLIN

Moderately

G D7

We're hav - ing a Heat Wave, _____ a trop - i - cal Heat Wave. _____ The

G G7 C Cm G A7 D7 G

temp' - ra - ture's ris - ing, it is - n't sur - pris - ing. She cer - tain - ly can _____ can - can. She

D7 G G7

start - ed the Heat Wave _____ by let - ting her seat wave. _____ And in such a way _____ that the

C Cm G A7 D7 G G7 C G7

cus - tom - ers say _____ that she cer - tain - ly can _____ can - can. Gee _____ her _____ a - na - to -

C G7 C Bm D7 G

my _____ made _____ the mer - cur - y _____ jump _____ to nine - ty three.

C D+ G G D7

Yes sir! _____ We're hav - ing a Heat Wave, _____ a trop - i - cal Heat Wave. _____ The

G G7 C Cm G A7

way that she moves _____ that ther - mo - me - ter proves _____ that she cer - tain - ly can _____ can - can. We're can - can.

1 D7 G 2 D7 G

HAVEN'T GOT TIME FOR THE PAIN

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Words and Music by CARLY SIMON
 and JACOB BRACKMAN

Moderate Rock

Bm7 D/A Gmaj9 C(add2) Gmaj7

All those cra - zy nights when I cried my - self to sleep; now mel - o - dra - ma

Cmaj7 G(add2) G7 F/G G7 Am7 D

nev - er makes me weep an - y - more. 'Cause I Have - n't Got Time For The Pain, I

Am7 D F Am7 D

have - n't got room for the pain, I have - n't the need for the pain,

G(add2) G F/G G7 C D Em Bm7

not since I've known you. You showed me how, how to leave my - self be - hind,

Am7 3 D G(add2) G7 F/G G7

how to turn down the noise in my mind. Now I

Am7 D Am7 D F Am7

Have - n't Got Time For The Pain, I have - n't got room for the pain, I have - n't the need for the

1 D G(add2) G F/G G7 F/G G7 2 D

pain, not since I've known you. I pain.

Bm7 D/A Gmaj9 C(add2) Gmaj7 3

Suf - fer - ing was the on - ly thing made me feel I was a - live, thought that's just how much it

C(add2) G(add2) G7 C D Em

cost to sur - vive in this world. 'Til you showed me how, how to fill my heart with love,

Em/B Bm7 Am7 D7 G G7 F/G G7

how to o - pen up and drink in all that white light pour - ing down from the heav - en. I

Am7 D Am7 D F Am7

Have - n't Got Time For The Pain, I have - n't got room for the pain, I have - n't the need for the

D G(add2) G F/G F/G G7 F/G G7 Am7 D Repeat and Fade

pain, not since I've known you. I have - n't $\left. \begin{array}{l} \text{got time} \\ \text{got room} \\ \text{the need} \end{array} \right\}$ for the pain. I

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Words and Music by LIONEL RICHIE

Slow Ballad

Am G6 Fmaj7 G6 Fmaj7 Am G6

I've been a - lone with you in - side my mind and in my dreams I've kissed your lips
 long to see the sun - light in your hair and tell you time and time a - gain

Instrumental solo

Fmaj7 G6 Fmaj7 Am G6 Fmaj7 G6 Fmaj7

a thou - sand times. I some - times see you pass out - side my door. Hel -
 how much I care. Some - times I feel my heart will o - ver - flow. Hel -
Solo ends

Am G6 Fmaj7 A Dm G

lo, is it me you're look - ing for? I can see it in your eyes, I can
 lo, I've just got to let you know. } 'Cause I won - der where you are and I
 lo, is it me you're look - ing for? }

C F Bb E

see it in your smile. You're all I've ev - er want - ed and my
 won - der what you do. Are you some - where feel - ing lone - ly or is

Am E7/B Am/C E7/B Dm G

arms are o - pen wide. 'Cause you know just what to say and you
 some - one lov - ing you? Tell me how to win your heart for I

C F Bb Am/E E

know just what to do and I want to tell you so much, I love
 have - n't got a clue. But, let me start by say - ing, I love

1, 2 Am G6 Fmaj7 G6 Fmaj7 Am G6

you. } *(Instrumental)*
 you. }

Fmaj7 G6 Fmaj7 3 Am G6 Fmaj7 G F A

I you. *(Instrumental)*

HEART AND SOUL

from the Paramount Short Subject A SONG IS BORN

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Words by FRANK LOESSER
Music by HOAGY CARMICHAEL

Moderately, lightly rhythmical

F Dm7 Gm7 C7 F Dm7 Gm7 C7 F Dm

Heart And Soul _____ I fell in love with you. Heart And Soul _____ the way a fool would do, mad - ly _____

Gm C7 F Dm7 Gm7 C7 F Dm7 Gm7 C7

_____ be - cause you held me tight and stole a kiss in the night. Heart And Soul _____ I begged to be a-dored.

F Dm7 Gm7 C7 F Dm Gm C7 F

Lost con - trol _____ and tum-bled o - ver-board, glad - ly _____ that mag - ic night we kissed there in the

F7 Bb A7 D7 G7 C7 F7 E7 A7 Bb A7

moon - mist. Oh! but your lips were thrill - ing, much too thrill - ing. Nev - er be-fore were

D7 G7 C7 F7 E7 C7 F Dm7 Gm7 C7 F Dm7

mine so strange - ly will - ing. But now I see _____ what one em-brace can do. Look at me, _____

Gm7 C7 F Dm Gm7 C7 A7 D7

_____ it's got me lov - ing you mad - ly, _____ that lit - tle kiss you stole

Gm G9 C7

held all my Heart And Soul. _____

1 F Dm7 Gm7 C7 2 F Dm7 Gm7 C7b9 F

Soul. _____

HEIGH-HO

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Words by LARRY MOREY
Music by FRANK CHURCHILL

March

G C A7 D C G

"Heigh - Ho," "Heigh - Ho," to make your trou - bles go, Just keep on sing - ing
Ho," "Heigh - Ho," it's home from work we go, (whistle) _____

C G A7 D7 G C A7

all day long "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," for if you're feel - ing
"Heigh - Ho," "Heigh - Ho," "Heigh - Ho," "Heigh - Ho," all sev - en in a

D C G C G D7

low, you pos - i - tive - ly can't go wrong with a "Heigh" "Heigh - Ho," "Heigh - Ho," "Heigh -
row (whistle) _____ with a "Heigh" "Heigh -

1 G D9 2 G

Ho."

HELLO, GOODBYE

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

F C G7 Am G7
 You say yes — I say no — You say stop — and I say go — go go —

Am G7 F/G C C/B
 Oh — no — You say good-bye — and I say hel-lo, — hel-lo, — hel-lo, —

C/A C/G F Ab C C/B C/A C/G
 I don't know why you say good-bye, — I say hel-lo, — hel-lo, — hel-lo, — I don't know

F Bb C F C G7
 why you say good-bye, — I say hel-lo. — } I say high — You say low — You say why — and
 You say yes — I say no — You say stop — and

Am G7 Am G G7
 I say I — don't know — } Oh — Oh — no — You say good-bye — and
 I say go — go go — }

F/G C C/B C/A C/G F Ab
 I say hel-lo — hel-lo — hel-lo — I don't know why you say good-bye, — I say hel-lo, —

C C/B C/A C/G F Bb To Coda ⊕ C
 hel-lo, — hel-lo, — I don't know why you say good-bye, — I say hel-lo, —

F C G7 Am
 (Instrumental) Why why why why why why — do you say — good-bye — good-bye —

G D.S. al Coda CODA ⊕ C C/B C/A C/G F Ab
 hel-lo, — hel-lo, — I don't know why you say good-bye, — I say hel-lo, —

Ab/G Ab/F# Ab/F C Repeat and Fade
 hel-lo. — Hey-la — he-ba-hel-lo-a

HELLO, YOUNG LOVERS

from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Hel - lo, Young Lov - ers, who - ev - er you are, I hope your trou - bles are few
brave, young lov - ers and fol - low your star, Be brave and faith - ful and true.

All my good wish - es go with you to - night, I've been in love like
Cling ver - y close to each oth - er to - night, I've been in love like

you. Be you. I know how it feels to have wings on your heels, And to
fly down a street in a trance. You fly down a street on a chance that you'll
meet And you meet not real - ly by chance. Don't cry, young lov - ers, what -
ev - er you do, Don't cry be - cause I'm a - lone. All of my mem - 'ries are
hap - py to - night, I've had a love of my own, I've had a
love of my own like yours, I've had a love of my own.

HELP!

from HELP!

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately, with a driving beat

Help! I need some - bod - y, Help! Not just an - y - bod - y, Help! You know I
need some - one, Help! (1.,3.) When I was young - er, so much
(2.) And now my life has changed in,
young - er than to - day, I nev - er need - ed an - y - bod - y's
oh, so man - y ways, my in - de - pend - ence seems to

D G A C#m

Help in an - y way. — But now these days are gone, — I'm not so self - as - sured, —
 van - ish in the haze. — But ev - 'ry now and then — I feel so in - se - cure, —

F#m D G A Bm

now I find I've changed my mind, I've o - pened up the doors. — } Help me if you
 I know that I just need you like I've nev - er done be - fore. — }

Bm/A G

can, — I'm feel - ing down, — and I do — ap - pre - ci - ate — you be - ing 'round, —

G/F# E7 A N.C.

— Help me get — my feet — back on the ground. — Won't you please

1,2 3 F#m A A6

please, — Help — me? — — Help me, Help me! — — Oo.

HERE, THERE AND EVERYWHERE

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 8 Music Square West, Nashville, TN 37203

Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

Ad lib. Moderately slow

G Bm Bb Am7 D7 G Am7

To lead a bet - ter life — I need my love to be here. — Here,

Bm C G Am7 Bm C F#m7 B7

mak - ing each day — of the year, — chang - ing my life — with a wave — of her hand. —

F#m7 B7 Em A7 Am7 D7 G Am7 Bm C

No - bod - y can — de - ny — that there's some - thing there. — There, run - ning my hands through her hair, —

G Am7 Bm C F#m7 B7 F#m7 B7

— both of us think - ing how good — it can be. — Some - one is speak - ing, but

Em A7 Am7 D F7 Bb Gm Cm D7 Gm

she does - n't know — he's there. — I want her ev - 'ry - where and if she's be - side me I know I need nev - er care.

Cm D7 G Am7 Bm C G Am7 Bm C

But to love her is to need her ev - 'ry - where, — know - ing that love — is to share; — each one be - liev - ing that love —

F#m7 B7 F#m7 B7 Em A7 1 Am7 D F7

— nev - er dies, — watch - ing her eyes — and hop - ing I'm al - ways there. — I want her

2 Am7 D7sus G Am Bm C G Am7 Bm C G

— I will be there and ev - 'ry - where, — here, there and ev - 'ry - where. —

HERE'S THAT RAINY DAY

from CARNIVAL IN FLANDERS

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Slowly

Gmaj9 Gmaj9/F# Bb7/F E7b5 Ebmaj7 Eb6 Am7 D7 D7b5(b9) Gmaj7

May - be I should have saved those left - o - ver dreams; fun - ny, but Here's That Rain - y Day.

Dm7 G7 Cm7 F9 Bbmaj7 E9 Ebmaj7 Am7

Here's That Rain - y Day they told me a - bout, and I laughed at the thought that it

D9 Gmaj7 Am7 D7 Gmaj9 Gmaj9/F# Bb7/F E7b5 Ebmaj7 Eb6 Am7

might turn out this way. Where is that worn out wish that I threw a - side, Af - ter it

D7 Gmaj9 Dm7 G7 Cmaj7 Am7 D7 D7/C Bm7 Em7 A7

brought my lov - er near? Fun - ny how love be - comes a cold rain - y day.

Am7 D7

1	G	Em7	Am7	D9
2	G			

Fun - ny that rain - y day is here. here.

147
R2

HEY, GOOD LOOKIN'

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8 Music Square West Nashville, TN 37203

Words and Music by
HANK WILLIAMS

Moderately

C D7 G7

Hey, Hey, Good Look - in' what - cha got cook - in', how's a - bout cook - in' some - thin' up with
free and read - y so we can go stead - y, how's a - bout sav - in' all your time for

C G7 C D7

me. me. Hey, sweet ba - by, don't you think may - be, we could find us a
No more look - in', I know I've been took - en, how's a - bout keep - in'

G7 C C7 F C

brand - new rec - i - pe. _____ I got a hot rod Ford and a two dol - lar bill and
stead - y com - pa - ny. _____ I'm gon - na throw my Ford date book o - ver the fence and

F C F C

I know a spot right o - ver the hill. _____ There's so - da pop and the danc - in's free, so if you
find me _____ one for five or ten cents. _____ I'll keep it 'til it's _____ cov - ered with age _____ 'cause I'm

D7 G7 C

wan-na have fun come a - long with me. _____ Hey, Good Look - in' what - cha got cook - in',
writ - in' your name down on ev - 'ry page. _____ Hey, Good Look - in' what - cha got cook - in',

D7 G7

how's a - bout cook - in' some - thin' up _____ with me. _____ I'm
how's a - bout cook - in' some - thin' up _____ with me. _____

HI-DIDDLE-DEE-DEE (AN ACTOR'S LIFE FOR ME)

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Words by NED WASHINGTON
Music by LEIGH HARLINE

Brightly

E♭ B♭7 E♭ B♭7 E♭ B♭7

Hi - Did - dle - Dee - Dee _____ An act - or's life for me, _____ A high silk hat and a sil - ver cane, A watch of gold with a

E♭ B♭7 E♭ B♭7 E♭

dia - mond chain. Hi - Did - dle - Dee - Doo _____ You sleep till af - ter two, _____ You prom - e - nade with a big cig - ar, You

B♭7 E♭ B♭7 E♭ B♭7

tour the world in a pri - vate car, You dine on chick - en and cav - i - ar, An act - or's life for me. _____ me. _____

HIGH HOPES

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderately, with a beat (♩ = ♪)

130

F6 F#dim7 Gm7 C9 F Dm Gm7 C13

Next time you're found with your chin on the ground, there's a lot to be learned, so look a - round.
When trou - bles call and your back's to the wall, there's a lot to be learned; that wall could fall.

Instrumental solo

F Bb C7 F F#dim7

Just what makes that lit - tle ol' ant think he'll move that rub - ber tree plant. An - y - one knows an
Once there was a sil - ly ol' ram, thought he'd punch a hole in a dam. No one could make that

Gm7 G#dim7 Gm7 C7 F6 F7 Bb Bdim7

ant can't move a rub - ber tree plant. But he's got high hopes, he's got
ram scam; he kept butt - in' that dam, 'cause he had high hopes, he had
Solo ends So keep your high hopes, keep your

F/C F Dm7 G7 Dm7 G7 Dm7/G G7 C7

high hopes, he's got high ap - ple pie in the sky hopes. So an - y -
high hopes, he had high ap - ple pie in the sky hopes. So an - y -
high hopes, keep those high ap - ple pie in the sky hopes. A prob - lem's

F F7 Bb Bdim7 F6 F#dim7

time you're get - tin' low, 'stead of let - tin' go, just re - mem - ber that ant. Oops! There goes an -
time you're feel - in' bad, 'stead of feel - in' sad, just re - mem - ber that ram. Oops! There goes a
just a toy - bal - loon, they'll be burst - ing soon, they're just bound to go, "Pop!" Oops! There goes an -

F6 F#dim7 Gm7 C7 F6 F#dim7

(Oops! There goes an - oth - er rub - ber tree plant.)
(Oops! There goes a bil - lion kil - o - watt dam.)
(Oops! There goes an - oth - er prob - lem, ker - plop!)

oth - er rub - ber tree plant. Oops! There goes an -
bil - lion kil - o - watt dam. Oops! There goes a
oth - er prob - lem, ker - plop! Oops! There goes an -

Gm7 C

1,2	F	F#dim7	Gm7	C
3	F	C7	F	F6/9

oth - er rub - ber tree plant.
bil - lion kil - o - watt dam.
oth - er prob - lem, ker - plop! Ker - plop!

HINDUSTAN

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Words and Music by OLIVER WALLACE
and HAROLD WEEKS

Fast C G7#5 C C#dim7 G7

Hin - du - stan, where we stopped to rest our tired car - a - van,

C G7

Hin - du - stan, where the paint - ed pea - cock proud - ly spread his fan,

C G7#5 C Gm7 C7 F

Hin - du - stan, where the pur - ple sun - bird flashed a - cross the sand,

D7 Fm C/E Dm7 G7 C

Hin - du - stan, where I met her and the world be - gan.

HIS LATEST FLAME

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Words and Music by DOC POMUS
 and MORT SHUMAN

Moderately bright

A ver - y old friend came by to - day, 'Cause he was tell - in' ev - 'ry -
 talked, and I heard him say That she had the long - est
 one in town - 'bout the love that he just found. - And Ma - rie's the name of His Lat - est
 black - est hair, - the pret - tiest green eyes an - y - where. - And Ma - rie's the name of His Lat - est
 Flame. He talked and Though I smiled, the tears in - side - were a - burn - in'.
 Flame. I wished him luck and then he said - good - bye. He was gone but
 still his words - kept re - turn - in'. What else was there for me to do - but cry.
 Would you be - lieve that yes - ter - day This girl was in my arms and swore to me -
 She'd be mine e - ter - nal - ly. - And Ma - rie's the name of His Lat - est Flame.

THE HOKEY POKEY

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Words and Music by CHARLES P. MACAK,
 TAFFT BAKER and LARRY LaPRISE

130

Moderate Swing (♩ = ♩♩)

1. You put your *right foot in, you put your *right foot out. You put your *right foot in, and you
 2. - 10. (See additional lyrics)
 shake it all a - bout. You do the Hok - ey Pok - ey, and you turn your - self a - round. That's what it's all a -
 bout. You do the Hok - ey Pok - ey. You do the Hok - ey Pok - ey. You do the
 Hok - ey Pok - ey. That's what it's all a - bout. You put your bout.
 *(slap the floor) *(on your knees)

Additional Lyrics

- *2nd time: left foot
- *3rd time: right arm
- *4th time: left arm
- *5th time: right elbow
- *6th time: left elbow
- *7th time: head
- *8th time: right hip
- *9th time: left hip
- *10th time: whole self
- ** (last time only)

HIT THE ROAD TO DREAMLAND

from the Paramount Picture STAR SPANGLED RHYTHM

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Words by JOHNNY MERCER
Music by HAROLD ARLEN

Moderately

Bb Cm7 F7 Cm7 F9 F+ Bb

Bye, bye, ba - by, time to Hit The Road To Dream-land. You're my ba - by, dig you in the land of Nod.

Cm7 F7 Cm7 F9 F+ Bb

Hold tight, ba - by, we'll be swing-ing up in dream - land all night ba - by where the lit - tle Cher-ubs trod.

D7 D+ C/E Fm D9/F# D9b5 Am7 D9 Dm7 G7 Dm7 G7 Cm7

Look at that knocked out moon, _ been a-blow - in' his top _ in the blue. _ Nev - er saw the likes of you; _

F7 Bb Cm7 F7 Cm7 F7#5

_ What an an-gel. Bye, bye, ba - by, time to Hit The Road To Dream-land. Don't cry, ba - by, it was di-vine but the

Dm7 Gm/E F#dim7 Gm7 Ab9b5 G9 Cm7 Cm7/F

roost-er has fi - n'ly crowed, time to hit the road. _____ road. _____

1 Bb Gm C7 F7 2 Bb Gm C7 F7 Bb

HOLIDAY FOR STRINGS

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Words by SAMMY GALLOP
Music by DAVID ROSE

Brightly

C6 Am7 Dm7 G9 C6 C Em7 Ebdim7 Dm7 To Coda ⊕

Fm6 G7#5 Cmaj7 Am7 Dm7 Fm7 Bb7 Eb6 Cm7 Fm7 Bb9

Eb6 Eb Gm7 Gbdim7 Fm7 Abm6 Bb7b9 Eb6 D7b9

G Cdim7/G G6 Cm(maj7) Cm7 Cm(maj7) Cm7b5 G Gm9 C7b9 F

1 Ebm7 Ab9 2 Ebm7 G7 D.C. al Coda

CODA ⊕ Fm6 Dm7b5 G7 C6

HONEYSUCKLE ROSE

from AIN'T MISBEHAVIN'
from TIN PAN ALLEY

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Words by ANDY RAZAF
Music by THOMAS "FATS" WALLER

Medium, with a lift

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7 F Dm7

Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me. I don't blame them, good - ness knows, _

Gm7 C7 F Am7b5 D7b9 Gm7 C7 Gm7 C7 Gm7 C7

_____ Hon-ey-suck-le Rose. _____ When you're pass-in' by, flow-ers droop and sigh, and I know the rea - son

Gm9 C7 F Abdim7 Gm7 C7 G Db7 Gm7 F F7 Cm7 Fdim7 F7

why: You're much sweet-er, good-ness knows, — Hon-ey-suck-le Rose. — Don't buy sug - ar,

Bb F9 Gb9 F9 Bb G7 Dm7 Gdim7 G7 C7 Gm7 Ab9 G9 C7

you just have to touch my cup. — You're my sug - ar, it's sweet when you stir it up. —

Gm7 C7 Gm7 C7 Gm7 C7 Gm9 C7 F Abdim7

When I'm tak-in' sips from your tas - ty lips, seems the hon-ey fair - ly drips. You're con-fec-tion, good - ness knows, —

Gm7 C7 | 1 F Am7b5 D7b9 | 2 F Db7 Gm7 Gb7 F6

Hon - ey - suck - le Rose. — Rose. —

HOPELESSLY DEVOTED TO YOU

from GREASE

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Words and Music by
JOHN FARRAR

Moderately slow, in 2

A C#m D Bm7 E7

Guess mine is not the first heart bro - ken. — My eyes are not the first to

know I'm just a fool who's will - in' — to sit a-round and wait for

head is say-in', "Fool, for - get him." — My heart is say - in', "Don't let

Amaj7 A6 A F#7 C#m7b5 F#7

cry. I'm not the first to know there's just no get - tin' o - ver

you. But, ba - by, can't you see there's noth - in' else for me to

go. Hold on to the end." And that's what I in - tend to

1 Bm7 C#m7 Cm7 Bm7 E7 | 2,3 Bm7 C#m7 Cm7

you. — I do? — I'm Hope - less - ly De -

Bm7 E7 Dm A do. — } vot - ed To You. But now there's no - where to hide since you

pushed my love a - side. — I'm out of my head, Hope - less - ly De - vot - ed To

Gm7 C7b9 Dm Dm(maj7)

You, — Hope - less - ly De - vot - ed To You. —

To Coda ⊕ Dm7 Dm6 Gm7 C7b9 Dm A D.S. al Coda (take 2nd ending)

Hope - less - ly De - vot - ed To You. — My

CODA ⊕ Gm7 C7b9 Bbm F

Hope - less - ly De - vot - ed To You. —

HOT ROD LINCOLN

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Words and Music by W.S. STEVENSON
 and CHARLEY RYAN

Bright Rock

My pappy said, "Son, you're gonna drive me to drinkin', If you don't stop drivin' that hot rod Lincoln."

E A

(Bass)

B7 E

To Next Strain

(Spoken:) *Have you*

2 Fine E A

1. heard the sto - ry of the hot rod race, when the Fords and Lin - colns was
 2.-13. (See additional lyrics)

B7

set - tin' the pace. That sto - ry is true, I'm here to say, — 'Cause I was a - driv - in' that

1 - 12 13 D.C. al Fine

mod - el "A". — It's got a

Additional Lyrics

2. *It's got a Lincoln motor and it's really souped up,
 That model "A" body makes it look like a pup.
 It's got 8 cylinders and uses 'em all,
 Got overdrive, just won't stall.*
3. *With a 4-barrel carb and dual exhaust,
 With 4-11 gears you can really get lost.
 It's got safety tubes but I ain't scared.
 The brakes are good, the tires, fair.*
4. *Pulled out of San Pedro late one night,
 The moon and the stars were shining bright.
 We was drivin' up Grapevine Hill,
 Passin' cars like they was standin' still.*
5. *All of a sudden, in the wink of an eye,
 A Cadillac sedan passed us by.
 I said, "Boys, that's a mark for me."
 By then the tail-light was all you could see.*
6. *Now the fellas ribbed me for bein' behind,
 So I thought I'd make the Lincoln unwind.
 Took my foot off the gas and man-a-live,
 I shoved it on down into overdrive.*
7. *I wound it up to a hundred and ten,
 My speedometer said that I hit top then.
 My foot was glued like lead to the floor.
 That's all there is and there ain't no more.*
8. *Now the boys all thought I lost my sense.
 Them telephone poles looked like a picket fence.
 They said, "Slow down, I see spots.
 The lines on the road, just look like dots."*
9. *Took a corner, sideswiped a truck,
 I crossed my fingers just for luck.
 My fenders was clickin' the guard-rail posts,
 The guy beside me was white as a ghost.*
10. *Smoke was comin' from out of the back,
 When I started to gain on that Cadillac.
 I knew I could catch him, I thought I could pass.
 Don't you know by then we'd be low on gas.*
11. *They had flames comin' from out of the side.
 You can feel the tension, man, what a ride!
 I said, "Look out, boys, I got a license to fly."
 And that Caddy pulled over and let us by.*
12. *Now all of a sudden she started to knockin',
 Down in a dip she started to rockin'.
 I looked in the mirror, a red light was blinkin',
 The cops was after my hot rod Lincoln.*
13. *They arrested me and they put me in jail,
 I called my pappy to throw my bail.
 He said, "Son, you're gonna drive me to drinkin',
 If you don't stop drivin' that hot rod Lincoln."*

HOT HOT HOT

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Words and Music by
ALPHONSUS CASSELL

Moderate Latin Dance

N.C.



O - lé, o - lé, o - lé, o - lé. O - lé, o - lé, o - lé, o - lé. (Instrumental)





Me mind on fi - re, me soul on fi - re, feel - ing
See peo - ple rock - ing, hear peo - ple chant ing, feel - ing




hot, hot, _ hot! All the peo - ple, all a - round me, feel - ing hot, hot, _ hot!
hot, hot, _ hot! Keep up the spir - it, come on let's hear it, feel - ing hot, hot, _ hot!




A - what to do _____ on a night like this? Is it sweet? I can't re - sist! We
It's in the air, _____ cel - e - bra - tion time. Is it sweet? Cap - ti - vate your mind. We



need _____ a par - ty sound, a fun - da - men - tal charm. } So we can rhum - bum - bum - bum.
need _____ this par - ty sound, this fun - da - men - tal charm. }



Yeah, rhum - bum - bum - bum. Feel - ing hot, hot, _ hot! Feel - ing



hot, hot, _ hot! Feel - ing hot, hot, _ hot! Feel - ing



hot, hot, _ hot! (Instrumental)



O - lé, o - lé, o - lé, o - lé. O -



lé, o - lé. (Instrumental) Feel - ing hot, hot, _ hot! (Instrumental)

HOUND DOG

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Words and Music by JERRY LEIBER
and MIKE STOLLER

145 R2

Medium bright Rock

N.C. Bb

You ain't noth-in' but a Hound Dog, cry-in' all the time. You ain't noth-in' but a

Eb7 Bb F7

Hound Dog, cry-in' all the time. Well, you ain't nev-er caught a rab-bit and you

Eb7 Bb N.C. Bb

ain't no friend of mine. When they said you was high-classed, well, that was just a lie.

Eb7 Bb

When they said you was high-classed, well, that was just a lie. Well, you ain't

F7 Eb7

nev-er caught a rab-bit and you ain't no friend of mine. You ain't noth-in' but a mine.

1 Bb N.C. 2 Bb Eb7 Bb

HOUSTON

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Words and Music by
LEE HAZLEWOOD

Moderately C

Well, it's lone-some in this big town — Ev - 'ry-bod - y puts me down — I'm a
holes in both of my shoes — I'm a walk-in' case of the blues. — Saw a
eat - en in a - bout a week — I'm so hun - gry when I walk I squeak. — No -
girl wait-in' there for me, — at least she said she'd be. — Got a
bus or take an ole freight train, — Thumb a ride or walk, it's all the same. — Go - ing

C F Cmaj7 C7 F

face with - out a name — just a - walk - in' in the rain. —
dol-lar yes - ter - day — but the wind blew — it a - way. —
bod - y calls me friend — it's sad, — the shape I'm in. — Go - ing back to
home and a big warm bed, — and a feath - er pillow for my head. —
back where they know my face, — and I'm nev - er gonna leave that place. —

C F C C

Hous - ton, Hous - ton, Hous - ton. Got Hous - ton.
Have - n't
Got a
Take a

G7 1-4 C G7 5 C

C G7 C

Hous - ton, Hous - ton, Hous - ton. Repeat and Fade
Go - ing back to

THE HOUSE OF THE RISING SUN

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Words and Music by
ALAN PRICE

Moderately (♩ = 120)

There is a house in New Or - leans they call the Ris - ing Sun. And it's
 been the ruin of man - y a poor boy, and God, I know I'm one.
 My moth - er was a tai - lor, sewed my new blue
 on - ly thing a gam - bler needs is a suit - case and a
 jeans. My fa - ther was a gam - blin' man down in New Or - leans.
 trunk, and the on - ly time he'll be sat - is - fied is when he's all a - drunk.
 Now, the Oh! moth - er, tell your
 chil - dren not to do what I have done: Spend your lives in sin and mis - er - y in the
 house of the Ris - ing Sun. Well, I've got
 one foot on the plat - form, the oth - er foot on the train. I'm
 is a house in New Or - leans they call the Ris - ing Sun. And it's
 go - ing the back to New Or - leans to wear that ball and
 been the ruin of man - y a poor boy, and, God, I know I'm
 chain. Well, there
 one.

HOW ARE THINGS IN GLOCCA MORRA

from FINIAN'S RAINBOW

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Words by E. Y. HARBURG
Music by BURTON LANE

Slowly

How Are Things In Gloc-ca Mor - ra? _____ Is that lit - tle brook still leap-ing there? _____ Does it still run down to
Don - ny Cove, _____ through Kil - ly - begs, _____ Kil - ker - ry and Kil - dare? _____ How Are Things In Gloc - ca
Mor - ra? _____ Is that wil - low tree still weep - ing there? _____ Does that lad - die with the
twin - klin' eye _____ come whis - tlin' by _____ and does he walk a - way, sad and
dream - y there, not to see me there? _____ So I
ask each weep - in' wil - low and each brook a - long the way, and each
lad that comes a whis - tlin' Too - ra - lay, _____ How Are
Things In Gloc - ca Mor - ra this fine day? _____

HOW CAN YOU MEND A BROKEN HEART

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Words and Music by BARRY GIBB
and ROBIN GIBB

Slow beat

I can think of young-er days _____ when liv - ing for my life _____ was ev - 'ry-thing a man _____ could
I can still feel the breeze _____ that rus - tles through the trees _____ And mist - y mem - o - ries _____ of
want to do. _____ I could nev - er see to - mor - row. _____ But I was nev - er told a -
days gone by; _____ We could nev - er see to - mor - row. _____ But no one said a word a -
bout _____ the sor - row. }
bout _____ the sor - row. } And _____ How Can You Mend _____ A Bro - ken Heart, _____

F#m A B A B

How can you stop the rain from fall - ing down? How can you stop the sun from shin - ing,

F#m7 B7 E Emaj7 F#m

What makes the world go 'round? How can you mend this bro - ken man? How can a los - er ev - er

A B A B F#m7 B7 E A E Emaj7

win? Please help me mend my bro - ken heart, And let me live a - gain. gain.

HOW DEEP IS THE OCEAN (HOW HIGH IS THE SKY)

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Words and Music by
IRVING BERLIN

Slowly

Cm7 Dm7b5 G7 Cm7 Am7b5 D7

How much do I love you? I'll tell you no lie.

Gm7 Am7 D7 Gm7 C7 Fm7 Bb7

How Deep Is The O - cean, how high is the sky?

Ebmaj7 Bbm7 Eb7 Ab7

How man - y times a day do I think of you?

Cm7b5 F7 Bb7 Dm7b5 G7

How man - y ros - es are sprin - kled with dew?

Cm7 Dm7b5 G7 Cm7 Am7b5 D7

How far would I trav - el to be where you are?

Gm7 Am7b5 D7 Gm7 C7 Fm7 Bb7

How far is the jour - ney from here to a star?

Ebmaj7 Gm7b5 C7 Fm7 Abm7 Db7

And if I ev - er lost you, how much would I cry?

Ebmaj7 F7 Fm7 Bb7 Ebmaj7

How Deep Is The O - cean, how high is the sky?

✓ HOW DEEP IS YOUR LOVE

from the Motion Picture SATURDAY NIGHT FEVER

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Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

Moderately

The musical score for "How Deep Is Your Love" is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "Moderately". The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I know your eyes in the morn - ing sun. I feel you touch me in the pour - ing rain. I be - lieve in you. You know the door to my ver - y soul. And the mo - ment that you wan - der far from me, I wan - na feel you in my arms a - gain. You're the light in my deep - est, dark - est hour: you're my sav - ior when I fall. And you come to me on a sum - mer breeze; keep me warm. And you may not think I care for you when you know in your love, then you soft - ly leave. down in - side that I real - ly do. } And it's me you need to show; How Deep Is Your Love? How Deep Is Your Love? I real - ly mean to learn. 'Cause we're liv - ing in a world of fools, break - ing us down when they all should let us be. We be - long to you and me. How Deep".

HOW HIGH THE MOON

from TWO FOR THE SHOW

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Words by NANCY HAMILTON
Music by MORGAN LEWIS

Medium Swing

The musical score for "How High The Moon" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Medium Swing". The score consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Some-where there's mu - sic, how faint the tune! Some-where there's heav - en, How High The Moon! There is no moon a - bove when love is far a - way too, 'til it comes true".

Am7 D7 Bm7 Bb7 Am7 Am7/D D7 Gmaj7 Gm7 C7

— that you love me as I love you. Some-where there's mu - sic, _____ it's where you are. _____ Some-where there's

Fmaj7 Fm7 Bb7 Ebmaj7 Am7b5 D7 Gmaj7

heav - en, _____ how near, how far! _____ The dark - est night would shine if you would come _ to me soon. _____

Am7 D7b9 Bm7 Bb7 Am7 Am7/DD7b9 | 1 G6 D7 Am7/D D7 | 2 G

— Un - til you will, how still my heart, How High The Moon! _____ Some-where there's Moon! _____

130/2

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM? (AFTER THEY'VE SEEN PAREE)

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Words by SAM M. LEWIS and JOE YOUNG
Music by WALTER DONALDSON

Moderately
Bb Bbdim7 F7 F+

"How 'Ya Gon - na Keep 'Em, Down On The Farm, _____ Af - ter They've Seen _____ Pa -

Bb F7 Bb Db7 F C7 G#dim7 F C7

ree? _____ How 'ya gon - na keep 'em, a - way from Broad - way; Jazz - in' a - roun', _____

F F7 Bb G#dim7 F7

_____ and paint - in' the town? _____ How 'ya gon - na keep 'em, a - way from harm?

D7 Bb7

That's a mys - ter - y; _____ {They'll nev - er want to see a rake or plow, _____
I - mag - ine Reu - ben when he meets his pa, _____

Eb C7 Bb Bbdim7

and who the deuce can par - ley - vous a cow? _____ } How 'Ya Gon - na Keep 'Em
he'll kiss his cheek and hol - ler "oo - la - la!" _____ }

F7 Cm7 Cm7b5 F7 | 1 Bb Bbdim7 Cm7 F7 | 2 Bb

Down On The Farm, _____ Af - ter They've Seen _____ Pa - ree?" _____ ree?" _____

HURDY GURDY MAN

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Words and Music by
 DONOVAN LEITCH

Slowly

G Bm C D7

Thrown like a star in my vast sleep I o - pen my eyes to take a peep
 His - tor - ies of ag - es past un - en - light - ened shad - ows cast

G Bm C D7

to find that I was by the sea gaz - ing with tran - quil - i - ty. 'Twas
 down through all e - ter - ni - ty, the cry - ing of hu - man - i - ty. 'Tis

F C G

then when the hur - dy gur - dy man came sing - ing songs of love,
 then when the hur - dy gur - dy man comes sing - ing songs of love,

F C G

then when the hur - dy gur - dy man came sing - ing songs of love.
 then when the hur - dy gur - dy man comes sing - ing songs of love. }

F C G

Hur - dy gur - dy hur - dy gur - dy hur - dy gur - dy, gur - dy, he sang.

F C G

Hur - dy gur - dy hur - dy gur - dy hur - dy gur - dy gur - dy, he sang.

F C G

Hur - dy gur - dy hur - dy gur - dy hur - dy gur - dy gur - dy, he sang.

F C 1 G N.C. 2 G F C

(Instrumental) Hur - dy gur - dy hur - dy gur - dy hur - dy

G F C

gur - dy gur - dy, he sang. Here comes the ro - ly po - ly man and he's

G F C G Repeat and Fade

sing - ing songs of love. Ro - ly po - ly ro - ly po - ly po - ly ro - ly po - ly, he sang.

HURTING EACH OTHER

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Words by PETER UDELL
 Music by GARY GELD

Moderately

Dm7/C C Gm7/C
 No one in the world e - ver had a love as sweet as my love, For no-where in the world
 Clos-er than the leaves on a weep-in' wil-low, ba-by, we are, we are, Clos-er, dear, are we
 F/C Fm7 Fm7/Bb
 could there be a boy as true as you love. All my love I give glad-ly to you, All your
 than the sim-ple let-ters "A" and "B" are. All my life I could love on - ly you, All your
 Cmaj9 D/C Fmaj7 C/E Dm7 Dm7/G C Dm7/C
 love you give glad-ly to me. Tell me why then, oh why should it be that we go on - Hurt-ing Each Oth - er!
 life you could love on - ly me. Tell me why then, oh why should it be that we go on - Hurt-ing Each Oth - er!
 C Dm7/C C Dm7/C C Bb/C 3 F/C
 We go on - Hurt-ing Each Oth - er! Mak-ing each oth - er cry, Hurt-ing Each Oth - er with-out ev - er know - ing
 C 1 2 Fade out C Dm7/C C
 why. Can't we stop - Hurt-ing Each Oth - er! Got-ta stop -
 Dm7/C Dm7/C C Dm7/C C Dm7/C C Dm7/C 3 C 3 Bb G7
 Hurt-ing Each Oth - er! Mak-ing each oth - er cry. Break-ing each oth - er's heart. Tear-ing each oth - er a - part.

HUSHABYE

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Words and Music by DOC POMUS
 and MORT SHUMAN

Moderately

F Dm Bb6 C7 F Dm
 Hush - a - bye, Hush - a - bye; oh, my dar - ling, don't you cry.
 Guard-ian angels up a - bove take care of the one I love. Ooh,
 Bb C7 F Dm Bb6 C7
 ooh. Pil - lows ly - ing on your bed; oh, my dar - ling, rest your head.
 Sand-man will be com - ing soon, sing - ing you a slum - ber tune.
 F Dm Bb C7 F Bb
 Ooh, ooh. Ooh.
 F F7 Bb F
 Lull - a - by and good - night, In your
 C7 F F7 Bb
 dreams I'll hold you tight. Lull - a - by and good -
 F C7 F F
 night, Till the dawn's ear - ly light. Hush - a - bye,
 Guard-ian an - gels
 Repeat and Fade
 Dm Bb6 C7 F Dm Bb C7
 Hush - a - bye; oh, my dar - ling, don't you cry.
 up a - bove take care of the one I love. Ooh, ooh.

HURT SO BAD

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Words and Music by TEDDY RANDAZZO,
 BOBBY WEINSTEIN and BOBBY HART

Slowly

Gm7 Fm7 Ebmaj7

I know you _____ don't know what I'm go - ing through, -
 you've been mak - in' out O. K. _____

Bbm7 Cm7 F7 Gmaj7

stand - ing here _____ look - ing at you. _____ Well, let me tell you that it
 She's in love; _____ don't stand in her way. _____ But let me tell you that it

Abmaj7 Gm7 Abmaj7 Gm7

Hurt So Bad. _____ It makes me feel so bad. _____
 Hurt So Bad. _____ It makes me feel so bad. _____

Abmaj7 Gm7 Cm

It makes me Hurt So Bad _____ to see you a - gain, _____ like nec - dles and pins. -
 It's gon - na Hurt So Bad _____ if you walk a - way. _____

Fm7 Abmaj7 Gm7

_____ Peo - ple say _____ Why don't you stay _____ and let me make it up to you? _____

Abmaj7 Gm7 Cm Gm7 Abmaj7 Bb7

Stay, I'll do an - y - thing you want me to. _____ You loved me be - fore, _____ please love me a - gain. - I

Ab6 Gm7 Fm7 Bb7 Abmaj7 Gm7

can't let you go back to him. Please don't go, please don't go. It Hurt So Bad. _____

Abmaj7 Gm7 Abmaj7 Gm7

Come back, it Hurt So Bad. _____ Don't make it Hurt So Bad, _____ I'm beg - gin' you please. -

Cm Fm7 Bb7 Eb

_____ Please don't go, please don't go. _____

I AIN'T GOT NOBODY (AND NOBODY CARES FOR ME)

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Words by ROGER GRAHAM
Music by SPENCER WILLIAMS and DAVE PEYTON

Moderately

G7 F#7 F7 E7 A9 Cm/Eb G/D A7 D7
 Now I _____ Ain't Got No - bod - y, and _____ no - bod - y cares for
 G D7#5 G D7#5 G7 F#7 F7 E7 A9
 (I got the blues)_ (The wea-ry blues)_
 me; _____ And _____ I'm sad and lone - ly, won't some-bod - y
 D G7 C
 come and take a chance with me? _____ I'll sing sweet love songs, hon-ey, all the
 E7 A9 D7 G7 F#7 F7 E7 A9
 time, if you'll come and be my sweet ba - by mine; 'cause I _____ Ain't Got No - bod -
 Cm/Eb G/D A7 D7 1 G Am7/D D7 2 G Cm G
 y, and _____ no - bod - y cares for me. _____ Now me. _____

I ALMOST LOST MY MIND

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Words and Music by
IVORY JOE HUNTER

Very slowly

F Bb F C7 F F7
 1. When I lost my ba - by I Al - most Lost My Mind. _____
 2. pass a mil - lion peo - ple. I can't tell who I meet. _____
 3., 4. (See additional lyrics)
 Bb F
 When I lost my ba - by. I Al - most Lost My Mind. _____ My
 I pass a mil - lion peo - ple. I can't tell who I meet. _____ 'Cause
 C7#5 C11 C7 F 1-3 4 C+ F9
 head is in a spin _____ Since she left me be - hind. _____ I _____
 my eyes are full of tears. Where can my ba - by be? _____ I _____

Additional Lyrics

3. I went to see a gypsy, And had my fortune read.
I went to see a gypsy, And had my fortune read.
I hung my head in sorrow, When she said what she said.

4. I can tell you people, The news was not so good.
Well I can tell you people, The news was not so good.
She said your baby has quit you, This time she's gone for good.

I BEG OF YOU

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Words and Music by ROSE MARIE McCOY
 and KELLY OWENS

Medium Rock C

I don't want my heart to be bro-ken 'cause it's the on - ly one I've got. So, dar - ling, please be
 want no tears a - fall-ing; you ____ know I hate to cry. But that's what's bound to

C G7 F7 C 1, 3

Care-ful; ____ you know I care a lot. Dar-ling, please don't break my heart, I Beg Of You. ____
 hap-pen ____ if you ev - er say good - bye. Dar-ling, please don't say good - bye, I Beg Of You. ____

2, 4 C7 F7 C

I don't ____ Hold my hand and prom-ise that you'll al - ways love me true.

F7 D7 N.C. G7sus C

Make me know you love me the same way I love you, lit-tle girl. You got me at your mer-cy now

C7 F7 C

that I'm in love with you. So please don't take ad - van-tage ____ 'cause you know my love is true, my dar - ling,

G7 F7 1 C Ab7 G7 2 C F7 C

please, please love me too, I Beg Of You. ____ I don't ____

✓ I BELIEVE

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Words and Music by ERVIN DRAKE, IRVIN GRAHAM,
 JIMMY SHIRL and AL STILLMAN

Moderately, with much expression

C F G7 C Fmaj7 C

I Be - lieve for ev - 'ry drop of rain that falls, ____ a flow - er grows. ____ I Be - lieve that
 I Be - lieve a - bove the storm the small - est pray'r ____ will still be heard. ____ I Be - lieve that

Am7 Dm7 G7 Cmaj7 C6 C Am7

some-where in the dark - est night, ____ a can - dle glows. ____ I Be - lieve for ev - 'ry - one who
 some - one in the great some-where ____ hears ev - 'ry word. ____ Ev - 'ry time I hear a new - born

F B7 E E7 Am 1 Dm7

goes a - stray, ____ some - one will come ____ to show the way. ____ I Be - lieve, ____
 ba - by cry, ____ or touch a leaf, ____ or see the sky, ____

G7 2 Dm7 G7 C

____ I Be - lieve. ____ then I know why I Be - lieve! ____

I BELIEVE I CAN FLY

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Words and Music by
ROBERT KELLY

Slowly

I used to think that I could not go on, and life was nothing but an awful
I was on the verge of breaking down. Some-times silence can seem so
song. But now I know the meaning of true love. I'm
loud. There are miracles in life I must achieve, but
lean-ing on the ev-er-last-ing arm. If I can see it, then I can
first I know it starts in-side of me. }
{ do } it, if I just be-lieve it, there's noth-ing to it. I be-lieve I can fly, I be-lieve I can
touch the sky. I think a-bout it ev-'ry night and day, spread my wings and fly a-way. I be-lieve I can
soar, I see me run-ning through that o-pen door. I be-lieve I can fly, I be-lieve I can
fly, I be-lieve I can fly. See, fly, oh, I be-lieve I can
fly. Hey, 'cause I be-lieve in me, oh. If I can
see it, then I can do it, if I just be-lieve it, there's noth-ing to it. I be-lieve I can
fly, I be-lieve I can touch the sky. I think a-bout it ev-ery night and day, spread my wings and
fly a-way. I be-lieve I can soar, I see me run-ning through that o-pen door. I be-lieve I can
fly, I be-lieve I can fly, I be-lieve I can fly, hey, if I just spread my wings. I can fly, I can
fly, I can fly, hey, if I just spread my wings. I can fly.

I CAN DREAM, CAN'T I? from RIGHT THIS WAY

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Lyric by IRVING KAHAL
Music by SAMMY FAIN

Slowly

The musical score for "I Can Dream, Can't I?" is written in a single system with five staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is in the soprano line, with lyrics underneath. Chord symbols are placed above the staff. Trills are indicated by a '3' over a group of notes. The lyrics are: "I can see, no mat-ter how near you'll be, You'll nev-er be-long to me But I Can Dream, Can't I? Can't I pre-tend that I'm locked in the bend of your em-brace? For dreams are just like wine, And I am drunk with mine. I'm a-ware my heart is a sad af-fair There's much dis-il-lu-sion there, But I Can Dream, Can't I? Can't I a-dore you al-though we are o-ceans a-part? I can't make you o-pen your heart, But I Can Dream, Can't I? Can't I?"

I CAN'T GET STARTED WITH YOU from ZIEGFELD FOLLIES

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Words by IRA GERSHWIN
Music by VERNON DUKE

Slowly

The musical score for "I Can't Get Started with You" is written in a single system with four staves. The key signature has one flat (Bb), and the time signature is 4/4. The melody is in the soprano line, with lyrics underneath. Chord symbols are placed above the staff. The lyrics are: "I've flown a-round the world in a plane; I've set-tled re-vo-lu-tions in Spain; the North Pole hun-dred yards in ten flat; the Prince of Wales has cop-ied my hat; with queens I've I have chart-ed, but can't get start-ed with you. A-round a golf course I'm un-der a-la cart-ed, but can't get start-ed with you. The lead-ing tail-ors fol-low my par, and all the mov-ies want me to star; I've got a house, a show-place, but I get no place with styles, and tooth-paste ads all fea-ture my smiles; the As-tor-bilts I vis-it, but say, what is it with you. You're so su-preme, lyr-ics I write of you, scheme just for a sight of you, you? When we first met, how you e-lat-ed me! Pet, you dev-as-tat-ed me!"

Dm7 G7 Dm7 G7 C A9 D9 G7 Cmaj7 Am7

dream both day and night of you and what good does it do? In nine-teen twen - ty - nine I sold
 Yet, now you've de-flat - ed me 'til you're my Wa - ter-loo. I've sold my kiss - es at a ba -

Dm9 G7 E7 Am7 D9 G9 Cmaj7 A7#5

short, in Eng-land I'm pre-sent - ed at court, but you've got me down-heart - ed 'cause I
 zaar, and af - ter me they've named a ci - gar; but late - ly how I've smart - ed, 'cause I

Dm9 G9

Can't Get Start - ed With You. I do a

Can't Get Start - ed With You. _____

1 C6 A7#5 D9 G9 2 C6 F9 C6/9

I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)

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 8 Music Square West, Nashville, TN 37203

Words and Music by
 HANK WILLIAMS

With an easy flow

F C7 F F7 Bb F C7

To - day I passed you on the street And my heart fell at your feet. I can't help it if I'm

F C7 F C7 F F7 Bb

still in love with you. _____ Some - bod - y else stood by your side, And he looked so sat - is -

F C7 F F7 Bb

fied. I can't help it if I'm still in love with you. _____ { A pic - ture from the
 It's hard to know an -

F C7 F F7

past came slow - ly steal - ing. _____ As I brushed your arm and walked so close to you. _____ Then
 oth - er's lips will kiss you. _____ And hold you just the way I used to do. _____ Oh,

Bb F C7

sud - den - ly I got that old time feel - ing. _____ } I can't help it if I'm
 heav - en on - ly knows how much I miss you. _____ }

1 F C7 2 F

still in love with you. _____ To - day I you. _____

I CAN'T STAND IT

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Words and Music by
ERIC CLAPTON

Slowly

The musical score for "I Can't Stand It" is written in 4/4 time with a key signature of one flat (Bb). It begins with a "Slowly" tempo marking and a repeat sign. The first system of music includes the lyrics: "You've been told, so may-be it's time you learned. You've been sold; I feel like I'm be-in' used. Make it plain, time for me to let you know. Ain't no crime,". The second system continues with: "may-be it's time that you earned. I can't stand it. Your so you don't get con-fused. I can't stand it. Your no crime to let your feel-ings show. I can't stand it. Your". The third system includes: "fool-ing a-round, I can't stand it. Your run-ning a-round, I won't stand it. You're fool-ing a-round, I won't stand it. Your run-ning a-round, I can't stand it. Your play-ing a-round, I can't stand it. Your". The fourth system is marked "To Coda" and includes: "fool-ing a-round with my heart. I'll ex-plain, (Instrumental) fool-ing a-round with my heart. fool-ing a-round, I can't stand". The fifth system includes: "I can't stand it. Your fool-ing a-round, I won't stand it. Your". The sixth system includes: "run-ning a-round, I can't stand it. You're fool-ing a-round with my heart. It was time, D.S. al Coda". The final system is marked "CODA" and includes: "it. Your run-ning a-round, I won't stand it, Your fool-ing a-round, I won't stand it, Your play-ing a-round, I won't stand it, Your run-ning a-round, I won't stand it. Your run-ning a-round with my heart. Your".

I CAN'T STOP LOVING YOU

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Words and Music by
DON GIBSON

Slowly

The musical score for "I Can't Stop Loving You" is written in 4/4 time with a key signature of one flat (Bb). It begins with a "Slowly" tempo marking. The first system of music includes the lyrics: "Those hap-py hours that we once knew, though long a-go,". The second system includes: "still make me blue. They say that time heals a bro-ken heart,". The third system includes: "but time has stood still since we've been a-part. I Can't Stop I Can't Stop".

F C

Lov - ing You, _____ so I've made up my mind _____ to live in
 Lov - ing You, _____ there's no use to try. _____ Pre - tend there's

G7 C C7 F

mem - o - ry _____ of old lone - some times. _____ I can't stop want - ing you, _____
 some - one new; _____ I can't live a lie. _____ I can't stop want - ing you _____

C G7

_____ it's use - less that to say, _____ so I'll just live my life in
 _____ the way that I do. _____ There's on - ly been one love for

1 C F/G C G7 2 C F C

dreams of yes - ter - day. _____ Those hap - py _____ you. _____
 me, that one love is _____

✓ I COULD HAVE DANCED ALL NIGHT
 from MY FAIR LADY

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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Moderately

C Cmaj7 C6

I Could Have Danced _____ All Night! _____ I Could Have Danced _____ All Night! _____

C Cmaj7 C6 Dm7

_____ And still _____ have begged _____ for more. _____

G7 Dm Dm(maj7) Dm7 Dm6

I could have spread _____ my wings _____ And done a thou - sand things _____

Dm7 G7 G7#5 Cmaj7 C6

_____ I've nev - er done _____ be - fore. _____

E F#m7 B7 E Emaj7 E6

I'll nev - er know _____ what made it so _____ ex - cit - ing. _____

E G Am D7 G9 F

_____ Why all at once _____ my heart took flight. _____ I

C/E Dm7 C Cmaj9 F6

on - ly know _____ when he _____ be - gan to dance _____ with me, _____

Dm7 G7 C

_____ I could have danced, danced, danced _____ all night. _____

I CONCENTRATE ON YOU

from BROADWAY MELODY OF 1940

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Words and Music by
 COLE PORTER

Slowly

When - ev - er skies look grey to me and trou - ble be - gins to
 brew, when - ev - er the win - ter winds be - come too strong,
 I Con - cen - trate On You. When for - tune cries, "Nay,
 nay!" to me and peo - ple de - clare, "You're through,"
 when - ev - er the blues be - come my on - ly song, I Con - cen - trate On You.
 On your smile so sweet, so ten - der, when at
 first {my} kiss {you} de - cline. On the light in your eyes, when {you} sur -
 ren - der and once a - gain our arms in - ter - twine.
 And so when wise - men say to me that love's young dream nev - er comes
 true, To prove that e - ven wise - men can be wrong,
 I Con - cen - trate On You. I con - cen - trate,
 and con - cen - trate on you.

I COULD WRITE A BOOK

from PAL JOEY

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

Chords: C, Dm7, G7, C, G7, C, G7, C, C#dim7, Dm7, G7, C, Ab7, Dm7, G7, C, F#dim7, G, Em, Am7, D7, Dm7, G7, C, Dm7, G7, C, G7, C, G7, C, C#dim7, Dm7, G7, C, Ab7, Dm7, G7, Gm7, C7, F, Bb7, C, C+, Dm7, G7, C, Dm7, G7, C, F, C

If they asked me I Could Write A Book, A - bout the way you walk and whis - per and
look, I could write a pre - face on how we met, so the world would
nev - er for - get, And the sim - ple se - cret of the plot is just to
tell them that I love you a - lot, Then the world dis - cov - ers as my book
ends, How to make two lov - ers of friends. If they friends.

I COULDN'T LIVE WITHOUT YOUR LOVE

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Words and Music by TONY HATCH
and JACKIE TRENT

Moderately

Chords: F, Am, Bb, Gm7, C7, F, Am, Bb, Gm7, C7, Db, Ebm7, Ab7, F, Db, Ebm7, Ab7, F, Gm, Am, Bb, C7, F, Dm7, Gm7, C7, F, Am, Bb, C7, F, Am, Bb, C7

You're the on - ly one that I re - ly on, A shoul - der there for
Did - n't like you much when I first met you, But some - how I could - n't
me to cry on and the hours a - lone that I'm with - out you, All I ev - er do is
quite for - get you! Said you did - n't want a friend or lov - er, That your life was hap - py
think a - bout you. No one knows that you're so un - der - stand - ing,
with an - oth - er. But as time went by my love grew strong - er,
Now the tears are gone and I'm not cry - in'
e - ven tho' my love is so de - mand - ing. Ev - 'ry time you look at
knew that I just could - n't wait an - y long - er. For I could - n't let you
when you say you love me you're not ly - ing. So if peo - ple want to
me, Then you know we'll both a - gree that no oth - er love could be.
go, And I had to tell you so, that I loved you then you'd know.
stare, I know I don't real - ly care, just as long as you are there.

I Could-n't Live With-out Your Love, Now I know you're real - ly mine, got to have you all the
time. time. time.

1 F Am7 Bb C7 2 F Am7 Bb C7 D.S. al Fine 3 F Bb C9 F Fine

(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL

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UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.Words and Music by
TONY MACAULAY

Moderately ♩ Ab

Oh, last night I Did - n't Get To Sleep At All no no I lay
last night I got to think-ing may - be I I I Should call
last night I Did - n't Get To Sleep At All no no The sleep -

Fm Cm Dbmaj7 **To Coda** ⊕

a - wake and watched un - til the morn - ing light washed a - way the dark - ness of the
you up and just for - get my fool - ish pride I heard your number ring - ing I went
ing pill I took was just a waste of time I could - n't close my eyes 'cause you were

1 Eb7 Bbm7/Eb Eb7 2 Eb7 Fm Dbmaj7 Eb7 Ab

lone-ly night. Oh, cold in - side so last night I Did - n't Get To Sleep At All.

Cm Fm Db Eb7 Ab

I know it's not my fault I did my best God knows this heart of mine could use a rest but more and more I

Cm Fm Gbmaj7 Bbm7/Eb Eb7 **D.S. al Coda**

find the dreams I left be - hind are some - how too real to re - place. Oh,

CODA ⊕ Eb7 Fm Dbmaj7

on my mind and last night I did - n't get to sleep, did - n't get to sleep, no I

Bbm7 Eb7 Ab Bbm7 Eb7 Ab

did - n't get to sleep at all, did - n't get to sleep at all.

I DIDN'T KNOW WHAT TIME IT WAS
from **TOO MANY GIRLS**Copyright © 1939 (Renewed) by Chappell & Co.
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and WB Music Corp. o/b/o The Estate Of Lorenz HartWords by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

I Did - n't Know What Time It Was, Then I met you. Oh, what a love - ly time it was,

C Bm7 Am D7 F\#m7 B7 Em7 A7 F\#m7 B7 Em7 A7 Am

How sub - lime it was, too! I did - n't know what day it was. You held my hand, Warm like the

Em7 C Bm7 Am7 D7 G F\#m7b5 B7 F\#m7b5 B7

month of May it was And I'll say it was grand. Grand to be a - live, to be young, to be mad, to be yours a -

Em A7 Am7 D7 Gmaj7 Em7 A7 Am D7 F#m7 B7

lone! Grand ___ to see your face, feel your touch, hear your voice say I'm all your own! I ___ did - n't

Em7 A7 F#m7 B7 Em7 A7 Am Em7 C Bm7

know what year it was. Life ___ was no prize. I ___ want - ed love and here it was shin - ing out of your

Am7 Cm6 G B7 C6 D7 | 1 G D7 | 2 G

eyes. I'm wise ___ and I know what time it is now! now! ___

I DON'T CARE IF THE SUN DON'T SHINE

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Words and Music by
MACK DAVID

Moderately

F Fmaj7 F6 F/A Abdim7

I Don't Care If The Sun Don't Shine. I get my lov - in' in the eve-nin' time, when I'm with my

Gm7 C9 Gm Gm7 Gm6

ba - by. It's no fun with the sun a - round; but I get go - in' when the sun goes down and

C7 Gm7 C7#5 F Cm7 F7 Cm7 F7 Cm7

I meet my ba - by. That's when we kiss and kiss and kiss and then

F7 Bb6 Dm7 G7 Dm7 G7 C11Cdim C7

we kiss some more. Don't ask how man - y times we kiss; At a time like this

C11 C9#5 F Fmaj7 F7 Bb

who keeps score? So, I Don't Care If The Sun Don't Shine. I'll get my lov - in' in the eve-nin' time, When

G7 Gm7 C7b9 | 1 F6 | 2 F6

I'm with my ba - by. ba - by.

I DON'T KNOW WHY (I JUST DO)

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Lyric by ROY TURK
Music by FRED E. AHLERT

Slowly

B \flat B \flat 6 Dm7 D \flat dim7 Cm7 F7 Cm7

I Don't Know Why _ I love you like I do. _ I Don't Know Why, I just do. I Don't Know Why _ you thrill me like you do. _

F7 F7 \flat 9 B \flat 6 B \flat B \flat 7/A \flat G7 C9 F9 B \flat C9

I Don't Know Why, _ you just do. You nev - er seem to want my ro - manc - ing, The on - ly time you hold me is

Cm7 F7 \flat 9 B \flat G7 Cm7 F7 \flat 9

when we're danc - ing. I Don't Know Why _ I love you like I do. _ I Don't Know Why, _ I just do. do.

1 B \flat F9 2 B \flat

I DON'T STAND A GHOST OF A CHANCE

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Words by BING CROSBY and NED WASHINGTON
Music by VICTOR YOUNG

Slowly

C G+ Em7 \flat 5 A7 Fm6 C Am

I need your love so bad - ly, I love you, oh, so mad - ly, But I don't stand A

D7 G7 \sharp 5 C Dm7 G7 C G+ Em7 \flat 5 A7

Ghost Of A Chance with you! _____ I thought at last I'd found you, But oth - er loves sur -

Fm6 C Am D7 G7 \sharp 5 C G7

round you, And I don't stand A Ghost Of A Chance with you. _____ If you'd sur - ren - der

G7 \sharp 5 C Am6 B7

Just for a ten - der kiss or two, _____ You might dis - cov - er, that I'm the lov - er

E9 G7 \sharp 5 C G+ Em7 \flat 5 A7 Fm6

meant for you, And I'd be true, But what's the good of schem - ing, I know I must be dream - ing, For

C Am D7 G7 \sharp 5

I don't stand A Ghost Of A Chance with you! _____ I you! _____

1 C A \flat 7 D7 G7 \sharp 5 2 C F9 C6

I DON'T WANT TO SET THE WORLD ON FIRE

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 CHAPPELL & CO. and EDDIE DURHAM SWING MUSIC

Words by EDDIE SEILER and SOL MARCUS
 Music by BENNIE BENJAMIN and EDDIE DURHAM

Moderately

F F/A Abdim7 Gm Bbm C7 Gm9 C7
 I Don't Want To Set The World On Fire I just want to start a flame in your heart
 F Gm7 C7 F F/A Abdim7 Gm Bbm C7
 In my heart I have but one de - sire and that one is you
 Gm9 C7 F Cm7 F7 Cm7 F7
 no oth - er will do. I've lost all am - bi - tion for world - ly ac - claim
 Bbmaj7 Dm G7 Dm G7
 I just want to be the one you love and with your ad - mis - sion that you feel the same.
 Dm G7 C7 C7#5 F F/A Abdim7 Gm
 I'll have reached the goal I'm dream - ing of be - lieve me! I Don't Want To Set The World On Fire,
 Bbm C7 Gm9 C7 1 F Abdim7 Gm C7 2 F
 I just want to start a flame in your heart.

I DON'T WANT TO WALK WITHOUT YOU

from the Paramount Picture SWEATER GIRL

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Words by FRANK LOESSER
 Music by JULE STYNE

Slowly

Fm7 Bb7 F7 Bb7 Eb
 I Don't Want To Walk With - out You, ba - by, walk with - out my
 Gm7b5 C7 F7 Fm7 Bb7
 arm a - bout you, ba - by. I thought the day you left me be -
 Eb Eb+ Cm Eb7 Gm A7 D7 Gm Gbdim7
 hind, I'd take a stroll and get you right off my mind, but
 Fm7 Bb7 Edim7 Fm7 Bb7 F7 Bb7
 now I find that I don't want to walk with - out the sun - shine.
 Eb Gm7b5 C7 F7 Fm7 Bb7
 Why'd you have to turn off all that sun - shine? Oh, ba - by please come back or you'll
 Ebmaj7 Fm7 Gm7 Abmaj7 Gm7 Gbm7 Fm7 Bb9 Fm7 Bb7 Fm7 Bb7 Eb6
 break my heart for me, 'Cause I Don't Want To Walk With - out You, no - sir - ee.

I ENJOY BEING A GIRL from FLOWER DRUM SONG

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

When I have a brand new and hair - do With my eye - lash - es all in curl,
men say I'm cute and fun - ny And my teeth are - n't teeth in but pearl,

I float as the clouds on like air do, I En - joy Be - ing A
I just lap it up like hon - ey, I En - joy Be - ing A

1 Girl! When Girl! 2 I flip when a fel - low sends me flow - ers,
I drool o - ver dress - es made of lace, I talk on the tel - e - phone for
ho - urs With a pound and a half of cream up - on my face! I'm
strict - ly a fe - male fe - male And my fu - ture I hope will be
in the home of a brave and free male Who'll en - joy be - ing a
guy hav - ing a girl like me.

I GET ALONG WITHOUT YOU VERY WELL (Except Sometimes)

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Words and Music by HOAGY CARMICHAEL
Inspired by a poem written by J.B. THOMPSON

Slowly, with expression

I Get A-long With - out You Ver - y Well, of course I do, ex - cept when
I Get A-long With - out You Ver - y Well, of course I do, ex - cept per -

soft rains fall and drip from leaves. Then I re - call the thrill of be - ing
haps in spring. But I should nev - er think of spring, for that would sure - ly

To Coda ⊕
shel - tered in your arms, of course I do, but I Get A - long With -
break my heart in

Cm7 F7 Bbmaj7 Bdim7 Cm7 F7 Bbmaj7 Db7 Cm7 F7 Bbmaj7 Dbdim7 Cm7

out You Ver - y Well, _____ I've for - got - ten you, just like I should, _____ of course I have, _____

F7 Cm7 F7 Cm7 F7 Cm7 F7

ex - cept to hear your name _____ or some-one's laugh that is the same, but I've for - got - ten

Cm7 Cm7/F F7b9 Bb Bb7 Eb6 Ebm6 Bbmaj7

you just like I should. _____ What a guy! _____ What a fool am I _____

Cm7 F7 Bbmaj7 Bb7 Eb Eb7

to think my break - ing heart _____ could kid the moon; _____ What's in store? _____ Should I

D7 Gm Gm7 C9 Cm7 F9 D.C. al Coda CODA Bb

'phone once more? - No it's best that I stick to my tune. _____ two. _____

I GOT A WOMAN

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Words and Music by RAY CHARLES
 and RENALD J. RICHARD

Brightly

Eb Ab7

I Got A Wom - an way o - ver town. _____ She's good to me. _____ Oh _____
 kiss - es and all my hug - gin' Just _____ for her. _____ Oh _____
 Wom - an way o - ver town. _____ She's good to me. _____ Oh _____

Eb Ab7 Ab9 Bb7

yeah! Well, I Got A Wom - an way o - ver town. _____ She's good to me. _____
 yeah! I save my _____ kiss - es and all my hug - gin' Just _____ for her. _____
 yeah! Some - day we'll mar - ry, way o - ver town. _____ She's good to me. _____

Eb7

Oh _____ yeah! - Now she's my dream - boat, oh, yes in - deed. _____ She's just the
 Oh _____ yeah! - When I say ba - by please take my hand _____ She holds me
 Oh _____ yeah! - Some - day we'll mar - ry, don't you un - der - stand _____ 'Cause she's my

Ab7 Ab9 Ab7 Eb

kind of girl I need. _____
 tight _____ She's my lov - er girl. } I found a wom - an way o - ver town, - She's good to
 on - ly lov - er girl. _____

Ab7 1 Eb 2 Eb 3 Eb Ab7 Eb7

me. _____ Oh _____ yeah! _____ I save me yeah! _____ I Got A yeah! _____

I GOT IT BAD AND THAT AIN'T GOOD

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Words by PAUL FRANCIS WEBSTER
Music by DUKE ELLINGTON

Moderately

Gmaj7 Em7 A7

Never treats me sweet and gen - tle the way he should;
Like a lone - ly weep - ing wil - low lost way in the wood;

Am7 B7#5 E9 A7 D7b9 G Em7 Am7 D7b5 Gmaj7

I Got It Bad And That Ain't Good! My poor heart is
I Got It Bad And That Ain't Good! And the things I

Em7 A7 Am7 B7#5 E9 A7 D7b9

sen - ti - men - tal not made of wood; I Got It Bad And That Ain't
tell my pil - low no wom - an should; I Got It Bad And That Ain't

G Am7 Bbdim7 G/B Cmaj7 Cm6

Good! _____ But when the week - end's o - ver and tell Mon - day to rolls a -
Good! _____ Tho folks with good in - ten - tions me save my

F7 Gmaj7 F7 Bm7 E7 Am7 D7

roun', I end glad up like I start out, just cry - in' my heart out.
tears, I'm glad I'm mad a - bout him, I can't live with - out him.

Gmaj7 Em7 A7 Am7

He don't love me like I love him, no - bod - y could; I Got It
Lord a - bove me make him love me the way he should; I Got It

B7#5 E9 A7 D7 | 1 G Em7 Am7 D7 | 2 G Cm6 G

Bad And That Ain't Good. _____
Bad And That Ain't Good. _____

I GOT THE SUN IN THE MORNING

from the Stage Production ANNIE GET YOUR GUN

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Words and Music by
IRVING BERLIN

Medium Jump tempo

C7b5/Gb F6 C7b5/Gb F6 C7b5/Gb F6 F7

Got no dia - mond, got no pearl, - still I think I'm a luck - y girl. - I Got The

Bb F/A Gm7 F6 Bb F Gm7 F6 C7b5/Gb F6

Sun In The Morn - ing and the moon at night. _____ Got no man - sion,

C7b5/Gb F6 C7b5/Gb F6 F7 Bb F/A

got no yacht, - still I'm hap - py with what I've got. - I Got The Sun In The Morn - ing and the

Gm7 F6 Bb F Gm7 F6 A7 D7sus
 moon at night. Sun - shine gives me a love -

D9 G7 Bbmaj7/C
 - ly day. Moon - light gives me the milk - y way.

C9 C7b5/Gb F6 C7b5/Gb F6 C7b5/Gb F6
 Got no check - books, got no banks, still I'd like to ex -

F7 Bb F/A Gm7 F6 Bb F Gm7 F6 F7
 press my thanks. I Got The Sun In The Morn-ing and the moon at night. And with the

Bb F/A Abdim Gm7 C7b9 F6 1 C7 2 Gb7 F
 sun in the morn-ing and the moon in the eve-ning, I'm all right.

I HADN'T ANYONE TILL YOU

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Words and Music by
 RAY NOBLE

Slowly, with expression

Gm7 C9 F6 Am7 D9 D7
 I Had-n't An - y - one Till You, I was a lone - ly one till

G9 Gm7 C7 Dm7 A F#m7
 you, I used to lie a-wake and won-der, if there could be, A some-one in the

Bm7 E7 A7 D7b9 Gm7 C7 Gm7 C9 F6
 wide world, Just made for me, Now I see, I had to save my love for you, I nev-er

Am7 D9 D7 G9 Bb Bdim7 F6
 gave my love till you. And thru my lone - ly heart de-mand-ing it, Cu - pid took a

D7b9 Gm7 C7 1 F Db9 Gm7/C 2 F Db7 F
 hand in it, I Had-n't An - y - one Till You. I Had-n't You.

I HAVE DREAMED

from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly

Eb6 Bb7 Eb Bb7
 I Have Dreamed — that your arms are love - ly — I Have Dreamed — what a joy you'll
 Bb9 F6 C7 F Bb7
 be — I Have Dreamed — ev - 'ry word you'll whis - per — When you're
 Eb6 Cm F7 Bb7 D7 G D7
 close, — close to me. — How you look — in the glow of
 Gmaj7 G Bb7
 eve - ning — I Have Dreamed — and en - joyed the view — In these
 Eb G7 Cm F7 Eb Ab G7
 dreams I've loved you so that by now I think I know what it's like to be loved by
 Cm F7 Ebmaj9 Adim Fm7/Bb Bb7 Eb
 you. — I will love be - ing loved by you. —

I HEAR MUSIC

from the Paramount Picture DANCING ON A DIME

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Words by FRANK LOESSER
 Music by BURTON LANE

Medium Swing

Am7b5 D+ G9 C7 Am7b5 D+ G9 C7 F7 Bb
 I Hear Mu - sic, — might - y fine mu - sic, — the mur - mur of a morn - ing
 Sure that's mu - sic, — might - y fine mu - sic, — the sing - ing of a spar - row
 F7 Bb C7 F C7 F Cm7 F9 Cm7 F9
 breeze up there, — the rat - tle of the milk - man on the stair. — There's my fa - v'rite
 in the sky, — the perk - ing of the cof - fee right near - by. —
 Bb6 Bbmaj7 Bb6 Bbm7 Eb9 Bbm7 Eb7 Ab Gm7 C7
 mel - o - dy, you, my an - gel, phon - ing — me. —
 Am7b5 D+ G9 C7 Am7b5 D+ G9 C7 F7 Bb F7 Bb
 I Hear Mu - sic, — might - y fine mu - sic, — and an - y - time I think my world is wrong, — I
 C7 F Gm7 C7 1 F Gm7 C7 2 F Gm7 Gb9 Fmaj7
 get me out of bed and sing — this song. — song. —

('TIL) I KISSED YOU

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Words and Music by
 DON EVERLY

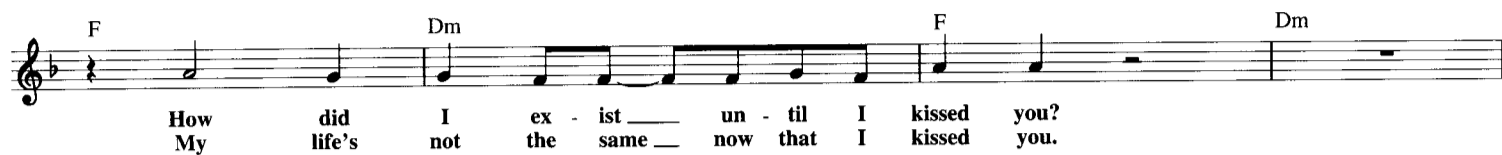
Moderately

F Dm F Dm



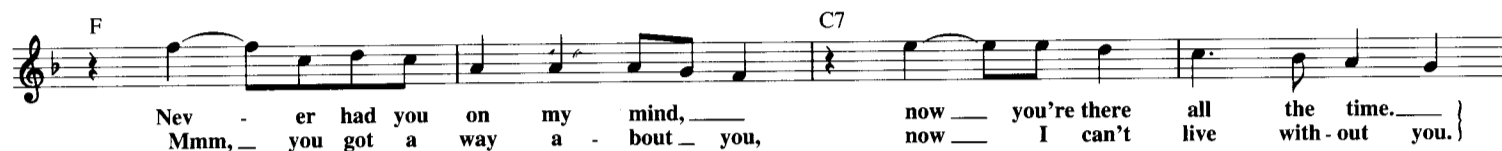
Never felt like this un - til I kissed you.
 Things have real - ly changed since I kissed you.

F Dm F Dm



How did I ex - ist un - til I kissed you?
 My life's not the same now that I kissed you.

F C7



Never had you on my mind, now you're there all the time.
 Mmm, you got a way a - bout you, now I can't live with - out you.

F Dm F Dm



Never knew what I missed un - til I kissed you. Uh huh, I

1 F Dm 2 F Dm



kissed you, oh yeah. kissed you, oh yeah.

F Dm



You don't re - al - ize what you do to me, and I did - n't

F



re - al - ize what a kiss could be. Mmm, you got a way a - bout you,

C7 F Dm F



now I can't live with - out you. Never knew what I missed un - til I kissed you.

Dm F Dm F



Uh huh, I kissed you. Oh yeah, I kissed you.

I JUST CALLED TO SAY I LOVE YOU

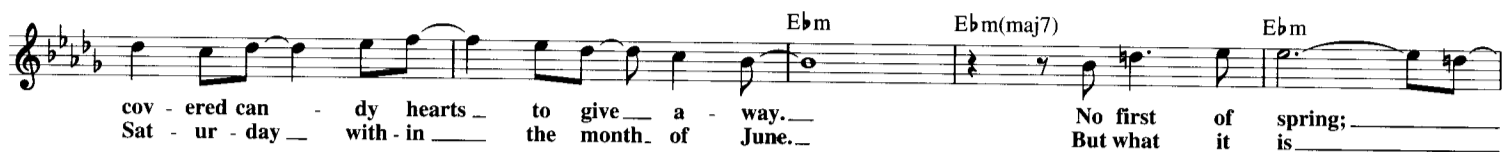
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STEVIE WONDER

Moderately

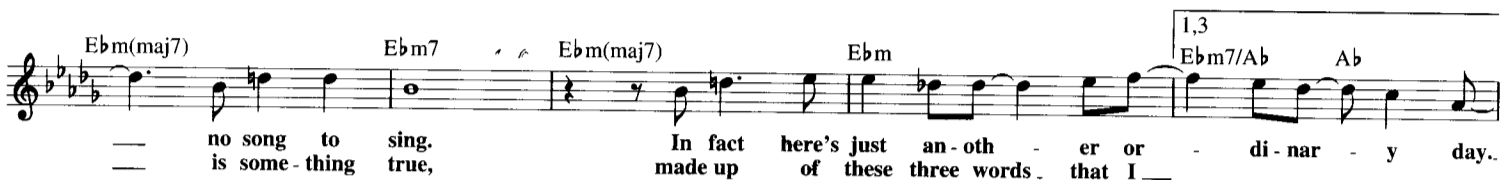
♩ Db



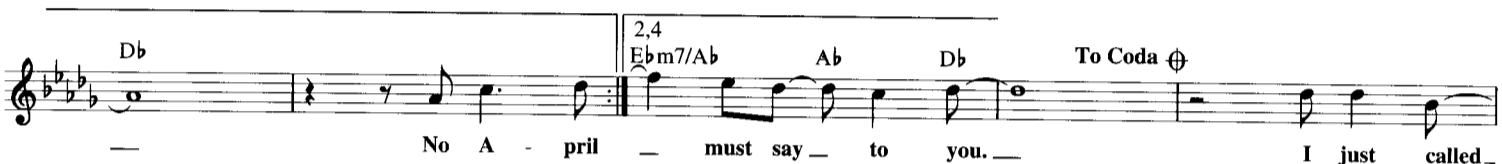
1. No New Year's Day to cel - e - brate; no choc - 'late -
2. rain; no flow - ers bloom; no wed - ding
3., 4. (See additional lyrics)



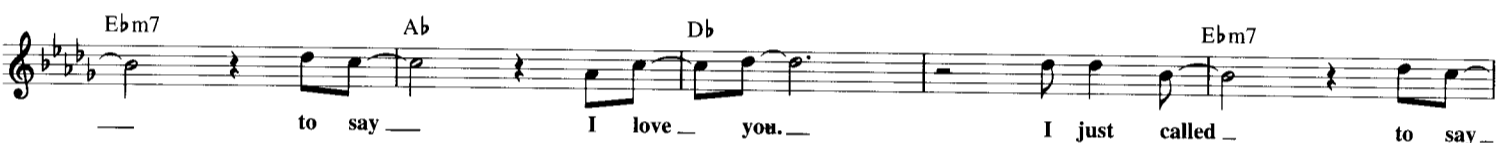
cov - ered can - dy hearts _ to give _ a - way. _ No first of spring; _
Sat - ur - day _ with - in _ the month _ of June. _ But what it is _



no song to sing. In fact here's just an - oth - er or - di - nar - y day.
is some - thing true, made up of these three words. that I _



No A - pril _ must say _ to you. _ I just called _



to say _ I love _ you. _ I just called _ to say _



how much _ I care. _ I just called _ to say _ I love _



you. _ And I mean _ it from _ the bot - tom of _ my _ heart. No sum - mer's _

CODA

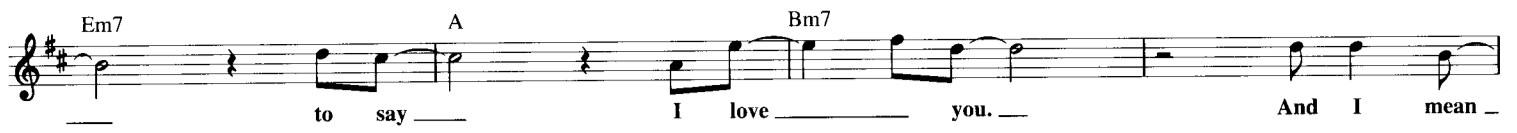
CHORUS



I just called _ to say _ I love _ you. _



I just called _ to say _ how much _ I care. _ I just called _



Em7 A Bm7
to say I love you. And I mean



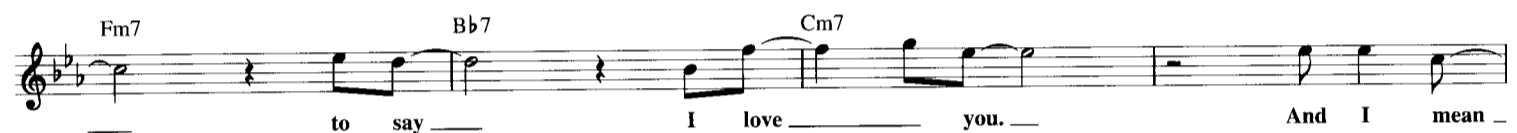
Em7 A7sus A7 D
it from the bot - tom of my heart. I just called



Fm7 Bb7 Eb
to say I love you. I just called



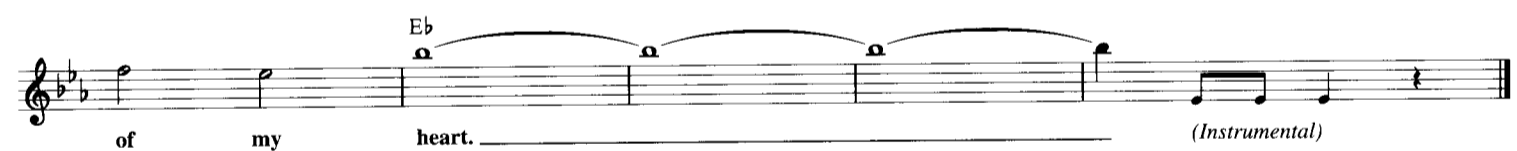
Fm7 Bb7 Cm7
to say how much I care. I just called



Fm7 Bb7 Cm7
to say I love you. And I mean



Fm7 Bb7 Eb Cb Db(add2)
it from the bot - tom of my heart, of my heart,



Eb
of my heart. (Instrumental)

Additional Lyrics

3. No summer's high; no warm July;
No harvest moon to light one tender August night.
No autumn breeze; no falling leaves,
Not even time for birds to fly to southern skies.
4. No Libra sun; no Halloween;
No giving thanks to all the Christmas joy you bring.
But what it is, though old so new
To fill your heart like no three words could ever do.
Chorus

I LOVE A PIANO

from the Stage Production STOP! LOOK! LISTEN!

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Words and Music by
IRVING BERLIN

134

Moderately Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7

As a child, I went wild when a band played. How I ran to the man when his
When a green Tet-ra-zine starts to war-ble, I grow cold as the an old when piece of

Eb Eb7 Ab Eb7 Ab Eb7 Ab Ab/C Ab Eb/G

hand swayed. Clar-i-nets were to my pets, and a slide trom-bone I
mar-ble. I al-lude to the crude lit-tle par-ty-bone sing-er,

Eb Eb/Db F7/C F7 Bb7 Eb Bb7 Eb Bb7 Eb Bb7

thought was sim-ply di-vine. But to-day, when they play, I could hiss them. Ev-'ry
who don't know when to pause. At her best I de-test the so-pran-o, but I

Eb Bb7 Eb Bb7 Eb Bb/F Eb/G Dbdim F7/C F7 F/Eb Bb/D F#7/C#

bar is a jar to my sys-tem. But there's one mu-si-cal in-stru-ment that
run to the one at the pian-o. I al-ways love the ac-comp-'ni-ment and

C7 F7 Bb7 Eb Bb7 Eb Bb7

I call mine. } I Love A Pian-o, I Love A Pian-o. I love to
that's be-cause, } I Love A Pian-o, I Love A Pian-o. I love to

Eb Bb7/F Eb/G Eb Eb/G Eb7 Ab Eb7 Ab Eb7

hear some-bod-y play up-on a pian-o, a grand pi-an-o. It sim-ply

Ab Eb7/Bb Ab7/C Cdim7 Bb7/F Bb7 Eb/G Gbdim7 Bb7/F Bb7

car-ries me a-way. I know a fine way

Eb Gm C7/E F7/C F7 F7/A F7

to treat a Stein-way. I love to run my fin-gers

Bb7/F Edim7 Bb7/F Bb7 Eb Bb7

o'er the keys, the i-vor-ies. And with the ped-al I love to

Eb Bb7 Eb Bb7/F Eb/G Eb Eb7/G Eb7 Ab Eb7

med-dle. Not on-ly mu-sic from Broad-way. I'm so de-light-ed if I'm in-
(Orig: When Pa-de-rew-ski comes this way.)

Ab Eb7 Ab Eb7/Bb Ab/C Ebdim Adim Gbdim7 Bb7/F Bb7/Ab Gm D/F#

vit-ed to hear a long-haired gen-ius play. So you can keep your fid-dle

Bb7/F Bb7 Cdim Bdim7 Bbdim7 Adim7 Abdim7 Eb/G F7 Bb7 Eb C7/E Bb7/F Bb7

and your bow. Give me a p-i-a-n-o. Oh, oh, I love to stop right be-side an

Eb Bb7/F Eb/G F#dim F7 Bb7

up-right, or a high-toned ba-by grand. I Love A grand.

1 Eb Adim/Bb Bb7 2 Eb

I LOVE PARIS

from CAN-CAN
from HIGH SOCIETY

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Words and Music by
COLE PORTER

120

Moderately

Musical score for "I Love Paris" in C minor, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I Love Paris in the spring-time, I Love Paris in the fall, I Love Paris in the winter, when it drizzles, I Love Paris in the summer, when it sizzles. I Love Paris every moment, every moment of the year. I Love Paris, why, oh why, do I Love Paris? Because my love is near. Because my love, because my love is near."

I LOVE YOU

from MEXICAN HAYRIDE

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Words and Music by
COLE PORTER

Lightly

Musical score for "I Love You" in F major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I Love You," hums the April breeze, "I Love You," echoes the hills. "I Love You," the golden dawn agrees. As once more she sees daffodils. It's spring again. And birds on the wing again start to sing again the old melody, "I Love You," That's the song of songs, And it all belongs to you and me. "I me, And it all belongs to you and me."

I LOVE YOU

from SONG OF NORWAY

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Words and Music by ROBERT WRIGHT
and GEORGE FORREST

Slowly

The musical score for "I Love You" is written in 2/4 time. It consists of five staves of music with lyrics underneath. The key signature has one sharp (F#), and the tempo is marked "Slowly". Chord symbols are placed above the notes: Cmaj7, G A7b9 Dm7, A7, D9, Am7, G7, C, Cmaj7, G A7b9 Dm7, A7, Dm9, Dm7, Fm6, G7, C, Cmaj7, G A7b9 Dm7, A7, D9, Am7, G7, C, Cmaj7, G A7b9 Dm7, A7, D9, Am7, G7, C, Cmaj7, G A7b9 Dm7, A7, Dm9, Dm7, Fm6, G7, Cmaj9, C.

I hear you ask if I am yours for keep - ing, Shame, that a doubt should ev - er pass your lips.

I say it wak-ing, shall I say it sleep - ing? I love your lips, I love your laugh, I love the tear that dims your

danc-ing eyes, I Love You, dear, and there your an - swer lies. And should you ask if time has dulled my long - ing, Say, has the

North-ern Star gone cours-ing south? If me you doubt, 'Tis on - ly you you're wrong-ing, I loved you then, I

Love You now, I'll love you when the world grows old and dies, I Love You, dear, and here your an - swer lies.

I LOVE YOU SO MUCH IT HURTS ME

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Words and Music by
FLOYD TILLMAN

Moderately

The musical score for "I Love You So Much It Hurts Me" is written in 2/4 time. It consists of five staves of music with lyrics underneath. The key signature has one sharp (F#), and the tempo is marked "Moderately". Chord symbols are placed above the notes: F6, F+, F, G7, C7, C7#5, F, F+, F, F6, F+, F, G7.

I Love You So Much It Hurts Me, dar - lin',

that's why I'm so blue. I'm so a - fraid to

go to bed at night, a - fraid of los - ing you.

I Love You So Much It Hurts Me,

and there's noth - ing I can do. I want to

Bb Bdim7 F D7

hold you, my dear, for - ev - er and ev - er. I Love You

G7 C7 F C7 N.C. F

So Much It Hurts Me so. I Love You so.

I LOVE YOU TRULY

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Words and Music by CARRIE JACOBS-BOND

Moderately, with feeling

F C7 Gm7 C7 F

I Love You Tru - ly, tru - ly, dear. Life with its

Gm7 C7 Gm7 C7 F A7 Dm

sor - rows, life with its tears, fades in - to dreams when I feel

Dm/C Bdim7 F C7 F

you are near, for I Love You Tru - ly, tru - ly, dear.

I MISS YOU SO

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Words and Music by JIMMY HENDERSON,
BERTHA SCOTT and SID ROBIN

Slowly

G B7 C Cm6 A7b5 D7

Those hap - py hours I spent with you, That love - ly af - ter - glow, most of all I Miss You

G Am D7 G B7 C Cm6 A7b5 D7

So. Your sweet ca - res - es, each ren - dez - vous, Your voice so soft and low, most of all

G Am G F#7 Bm D+ D G9 F#7 Bm E9 Am C+ C

I Miss You So. { You once fill'd my heart with no re - grets, no fears; Now you'll find my
Once you prom - is'd me we'd nev - er part my dear, Now I long to

F9 E9 C6 A9b5 D9 G B7 C

heart fill'd to the top with tears. } I'll al - ways love you and want you too, How much you'll nev - er know -
see the day I'll find you near. }

Cm6 A7b5 D7

1 G Am G F# D7 2 G

most of all I Miss You So. So.

I NEED YOUR LOVE TONIGHT

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Words and Music by SID WAYNE
and BIX REICHNER

Medium bright Rock

Handwritten: 1 10 22

Oh, oh! I love you so. Uh, uh, can't let you go. Ooh, ooh, don't tell me no. } I
gee, the way you kiss. Swee - dee, too good to miss. Wow whee, want more of this. }

Need Your Love To - night. Oh, I've been wait - in' just for to - night to

do some lov - in' and hold you tight. Don't tell me, ba - by, you got - ta go; I got the

hi - fi high and the lights down low. Hey, now, hear what I say. Ooh - wow, you bet - ter stay. Pow -

pow, don't run a - way. I Need Your Love To - night. Oh,

To Coda ⊕ D.S. al Coda (take repeat) CODA ⊕

I REMEMBER IT WELL

from GIGI

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I Re - mem - ber It
ride. You walked me home. You lost a glove. I lost a comb. Ah yes! I Re - mem - ber It

Well. We dined with friends. We dined a - lone. A te - nor sang. A ba - ri - tone. Ah
Well. The bril - liant sky. We had some rain. Those Rus - sian songs. From sun - ny Spain. Ah

yes! I Re - mem - ber It Well. That daz - zling A - pril moon!
yes! I Re - mem - ber It Well. You wore a gown of gold.

There was none that night, and the month was June. That's right! That's right! It warms my
I was all in blue. Am I get - ting old? Oh no! Not you! How strong you

heart to know that you re-mem-ber still the way you do. Ah yes! I Re -
 were, how young and gay; A prince of love in ev - 'ry way. Ah yes! I Re -

mem - ber It Well. How of - ten I've thought of that
 mem - ber It Well.

Fri-day, Mon - day night, when we had our last ren - dez - vous. And some - how I've

fool - ish - ly won - dered if you might by some chance be think - ing of it too? That car-riage

I REMEMBER YOU

from the Paramount Picture THE FLEET'S IN

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Words by JOHNNY MERCER
 Music by VICTOR SCHERTZINGER

Moderately, not too fast, expressively

I Re - mem - ber You. You're the one who made my dreams come true a few kiss - es a -

go. I Re - mem - ber You. You're the one who said: "I love you, too." I

do. Did - n't you know? I re - mem - ber too a dis - tant bell

and stars that fell like rain, out of the blue. When my life is

through and the an - gels ask me to re - call the thrill of them all,

then I shall tell them I Re - mem - ber You. You.

I SHOT THE SHERIFF

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Words and Music by
BOB MARLEY

Moderately slow, with a beat

1. I shot the sher - iff, but I did not shoot the dep-u - ty. I shot the sher - iff, but I did-n't shoot the dep - u - ty.

2. - 4. (See additional lyrics)

dep - u - ty. All a - round in my home town, they're try - ing to track me down. - They say they want to bring me in guilt - y' for the kill - ing of a dep - u - ty, - for the life of a dep - u - ty. -

But I say: - (Instrumental)

1-3 4 D.C. and Fade

Additional Lyrics

- 2. I shot the sheriff, but I swear it was in self-defense.
 I shot the sheriff, and they say it is a capital offense.
 Sheriff John Brown always hated me; for what, I don't know.
 Every time that I plant a seed, he said, "Kill it before it grows."
 He said, "Kill it before it grows." But I say:
- 3. I shot the sheriff, but I swear it was in self-defense.
 I shot the sheriff, but I swear it was in self-defense.
 Freedom came my way one day, and I started out of town.
 All of a sudden, I see Sheriff John Brown aiming to shoot me down.
 So I shot, I shot him down. But I say:
- 4. I shot the sheriff, but I did not shoot the deputy.
 I shot the sheriff, but I didn't shoot the deputy.
 Reflexes got the better of me, and what is to be must be.
 Every day, the bucket goes to the well, but one day the bottom will drop out.
 Yes, one day the bottom will drop out. But I say:

I STARTED A JOKE

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Words and Music by **BARRY GIBB, ROBIN GIBB and MAURICE GIBB**

Moderately slow, in 2

I Start-ed A Joke which start-ed the whole world cry - ing. but -
 I start-ed to cry which start-ed the whole world laugh - ing; oh, if
 I fi - nal - ly died which start-ed the whole world liv - ing; oh, if

I did - n't see }
 I'd on - ly seen } that the joke was on me. _____
 I'd on - ly seen }

I _____ looked at the skies, _____ run - ning my hands _____ o - ver my eyes, _____

Bm Em Am

and I fell out of bed, hurt - ing my head from things that I

D D.C. al Coda CODA G Bm C D G Bm

said. Till me, oh, no, that the joke was on me.

C D G Bm C D G

Oh.

I TALK TO THE TREES from PAINT YOUR WAGON

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

Gm7 C7 Gm7 C7 F Gm7

I Talk To The Trees, but they don't lis - ten to me. I talk to the

C7 F Gm7 C7 Gm7 C7

stars, but they nev - er hear me. The breeze has - n't time to stop and

F Gm7 C7 F F7

hear what I say, I talk to them all in vain. But

Bb F Gm7 C7 G7

sud - den - ly my words reach some - one else - 's ear; Touch some - one else - 's heart - strings

Gm7 C7 Gm7 C7 Gm7 C7 F Gm7

too. I tell you my dreams And while you're lis - t'ning to me, I sud - den - ly

C7

1	F	To Interlude	2	F	Fine
---	---	--------------	---	---	------

see them come true. I can see us on an true.

INTERLUDE

C7 F C7

A - pril night, Look-in' out a-cross a roll - in' farm. Hav-in' sup-per in the can - dle - light,

F C7

Walk-in' la - ter arm in arm. Then I'll tell you how I passed the day, Think-in' main-ly how the

F C7 F D.S. al Fine

night would be. And I'll try to find the words to say, All the things you mean to me. I Talk To The

I WALK THE LINE

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Words and Music by JOHN R. CASH

Moderately bright

1. I keep a close watch on this heart of mine. I keep my eyes wide
 2. very very eas - y to be true. I find my - self alone
 3.-5. (See additional lyrics)

o - pen all the time. I keep the ends out that for the tie that binds.
 when each day is through. Yes, I'll ad - mit that I'm a fool for you.

Be - cause you're mine I Walk The Line. I find it Line.
 Be - cause you're mine I Walk The Line. As sure as

Additional Lyrics

- 3. As sure as night is dark and day is light,
 I keep you on my mind both day and night.
 And happiness I've known proves that it's right.
 Because you're mine I Walk The Line.
- 4. You've got a way to keep me on your side.
 You give me cause for love that I can't hide.
 For you I know I'd even try to turn the tide.
 Because you're mine I Walk The Line.
- 5. I keep a close watch on this heart of mine.
 I keep my eyes wide open all the time.
 I keep the ends out for the tie that binds.
 Because you're mine I Walk The Line.

I WANNA BE LOVED

Copyright © 1932 (Renewed 1959) by Famous Music LLC

Words by BILLY ROSE and EDWARD HEYMAN
 Music by JOHN GREEN

Moderately

I Wan-na Be Loved with in - spi - ra - tion, I Wan-na Be Loved start - ing to - night. In -
 Loved with in - spi - ra - tion, I Wan-na Be Loved start - ing to - night. In -

stead of mere - ly hold - ing con - ver - sa - tion Hold me tight! I Wan-na Be Loved, I crave af -
 stead of mere - ly hold - ing con - ver - sa - tion Hold me tight! I wan-na be kissed un - til I

fec - tion, Those kiss - es of yours I'd glad - ly share, I want your eyes to shine in my di - rec - tion. Make me
 tin - gle, I wan-na be kissed, start - ing to - night, Em - brace me till our heart - beats in - ter - min - gle, Wrong or

and I fell out of bed, hurt - ing my head from things that I

CODA

said. Till me, oh, no, that the joke was on me.

Oh.

I TALK TO THE TREES

from PAINT YOUR WAGON

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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Moderately

I Talk To The Trees, but they don't lis - ten to me. I talk to the
 stars, but they nev - er hear me. The breeze has - n't time to stop and
 hear what I say, I talk to them all in vain. But
 sud - den - ly my words reach some - one else - 's ear; Touch some - one else - 's heart - strings
 too. I tell you my dreams And while you're lis - t'ning to me, I sud - den - ly
 see them come true. I can see us on an true.

INTERLUDE

A - pril night, Look - in' out a - cross a roll - in' farm. Hav - in' sup - per in the can - dle - light,
 Walk - in' la - ter arm in arm. Then I'll tell you how I passed the day, Think - in' main - ly how the
 night would be. And I'll try to find the words to say, All the things you mean to me. I Talk To The

To Interlude **Fine**

D.S. al Fine

I WALK THE LINE

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 3.-5. (See additional lyrics)

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 when each day is through. Yes, I'll admit that I'm a fool for you.

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You give me cause for love that I can't hide.
For you I know I'd even try to turn the tide.
Because you're mine I Walk The Line.
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I keep the ends out for the tie that binds.
Because you're mine I Walk The Line.

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fec - tion, Those kiss - es of yours I'd glad - ly share, I want your eyes to shine in my di - rec - tion. Make me
 tin - gle, I wan-na be kissed, start - ing to - night, Em - brace me till our heart - beats in - ter - min - gle, Wrong or

C Fm C C7 F E7sus E7

care! _____ I want the kind of ro - mance that should be strong and e - qual - ly as ten - der. _____
 right. _____ I'm in the mood to a - dore I'm read - y for that well - known tur - tle - dov - ing. _____

Am E7 Am D7 Fm G7 G7#5₃

I on - ly ask for the chance to know the mean - ing of the word "sur - ren - der" I wan - na be
 I'm in no mood to re - sist, and I in - sist the world owes me a lov - ing I wan - na be

C F7 C Ab7 G7 Ab9 G7 C#dim7

thrilled by on - ly you, dear, I wan - na be thrilled by your ca - ress. I wan - na find each dream of mine come
 thrilled to des - per - a - tion, I wan - na be thrilled start - ing to - night. With ev - 'ry kind of won - der - ful sen -

Dm7 Dm7/G

1	C	Ab7	Dm7	G7	G7#5 ₃
2	C	Fm	C		

true, dear, I Wan - na Be Loved!
 sa - tion, I Wan - na Be I Wan - na Be Loved! _____

I WANT A GIRL (JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD)

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Words by WILLIAM DILLON
 Music by HARRY VON TILZER

Brightly

C C7 F F#dim7 C Am D9 G9

I Want A Girl just like the girl that mar - ried dear old

C Gm7 C9 F F#dim7 C7 B7 Bb7 A7 D9

Dad. She was a pearl and the on - ly girl that Dad - dy

G9 C G9 F#9 F9 E9

ev - er had. A good old - fash - ioned girl with heart so true.

Am E B7 G7 C C7

One who loves no - bod - y else but you. I Want A Girl

F F#dim7 C Am D9 G9 C Fm6 C6

just like the girl that mar - ried dear old Dad.

I WANT IT THAT WAY

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Words and Music by MARTIN SANDBERG
and ANDREAS CARLSSON

Moderately ♩

You are my fi - re, the one de - si - re. Be - lieve

Can't reach to your heart re? Yes, I

when I say I want it that way. But we know it's too late, but I want it that way. Tell me

why. Ain't noth - in' but a heart - ache. Tell me why. Ain't noth - in' but a mis - take. Tell me

why. I nev - er wan - na hear you say I want it that way. Am I

CODA

that way. Now I can see that we've fall - en a - part from the way that it used to be,

yeah. No mat - ter the dis - tance, I want you to know that deep down in - side of me you are my

fi - re, the one de - si - re. You are, you are, you are, you are. Don't wan - na hear you

Ain't noth - in but a heart - ache. Ain't noth - in but a mis - take. I nev - er wan - na

hear you say I want it that way. Tell me why. Ain't noth - in' but a heart - ache. Tell me

why. Ain't noth - in' but a mis - take. Tell me why. I nev - er wan - na hear you say

I want it that way. Tell me that way. 'Cause I want it that way.

I WANT YOU, I NEED YOU, I LOVE YOU

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Words by MAURICE MYSELS
 Music by IRA KOSLOFF

Moderately slow

C Am Dm G7 C C7

Hold me close, hold me tight; make me thrill with de-light. Let me know where I stand from the

F Cmaj9 E7 A7b9 A7 D9

start. I Want You, I Need You, I Love You With all my

Fm6 G7 C Am Dm G7

heart. Ev-ry time that you're near all my cares dis-appear. Dar-ling,

Cmaj7 C7 F Cmaj9 E7

you're all that I'm liv-ing for. I Want You, I Need You, I

A7b9 A7 Dm7 G7 C Fm C Gm7 C7

Love You More and more. I thought I could live with-out

F Gm7 C7sus C7 F Am7 D7

ro-mance Be-fore you came to me. But now I know that

G Em9 Em Am7 D7 G7sus G7 C Am

I will go on lov-ing you e-ter-nal-ly. Won't you please be my own? Nev-er

Dm G7 Cmaj7 C7 F

leave me a-lone. 'Cause I die ev-ry time we're a-part. I

Cmaj9 E7 A7b9 A7 Dm9 G7

Want You, I Need You, I Love You With all my heart. Hold me heart.

1 C Ab7 G7 N.C. 2 C

I WHISTLE A HAPPY TUNE

from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Brightly C Cmaj7 C7 F F6 G7

When - ev - er I feel a - fraid, I hold my head e - rect And whis - tle a hap - py tune, So

C G7 C G7 C Cmaj7 C7 F

no one will sus - pect I'm a - fraid. _____ While shiv - er - ing in my shoes, I strike a care - less

G7 G7#5 C G9 C

pose And whis - tle a hap - py tune And no one ev - er knows I'm a - fraid. _____

Ab C G

_____ The re - sult of this de - cep - tion is ver - y strange to _____ tell, For when I fool the

Gm6 D9 G7 C Cmaj7 C7 F

peo - ple I fear, I fool my - self as well! I Whis - tle A Hap - py Tune And ev - 'ry sin - gle

F6 G7 C G7 C

time The hap - pi - ness in the tune con - vinc - es me that I'm not a - fraid. _____

I WILL FOLLOW HIM

(I Will Follow You)

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English Words by NORMAN GIMBEL and ARTHUR ALTMAN
 French Words by JACQUES PLANTE
 Music by J.W. STOLE and DEL ROMA

Slowly Bb Dm

I Will Fol - low Him, _____ fol - low him wher - ev - er he may go. _____ And

Gm Dm Eb F Bb

near him I al - ways will be, for noth - ing can keep me a - way. He is my des - ti - ny. _____

Gm Bb Dm

_____ I Will Fol - low Him. _____ Ev - er since he touched my heart I knew. _____ There

Gm Dm Eb Cm7 F Bb

is - n't an o - cean too deep, a moun - tain so high it can keep, keep me a - way, _____

Moderately fast Rock
N.C.

Gm F Bb
a - way from his love. (Instrumental) I

Bb Gm F#
love him, I love him, I love him. And where he goes I'll fol-low, I'll fol-low, I'll fol-low, I Will Fol-low

B D#m G#m
Him, fol - low him wher - ev - er he may go. There is - n't an o - cean too

D#m E F# B G
deep, a moun-tain so high it can keep, keep me a - way. I Will Fol-low

C Em Am
Him, fol - low him wher - ev - er he may go. There is - n't an o - cean too

Em F Dm7 G C G
deep, a moun-tain so high it can keep, keep me a - way, a - way from his

C G C Am
love. (I love him,) oh, yes, I love him. (I'll fol-low,) I'm gon-na

C Am
fol - low. True love, he'll al-ways be my true love. (For - ev - er,) from now un - til for -

C Am
ev - er. I love him, I love him, I love him. And where he goes I'll fol-low, I'll fol-low, I'll

C Am
fol-low. He'll al-ways be my true love, my true love, my true love from now un - til for - ev - er, for - ev - er, for -

F Em F Em
ev - er. There is - n't an o - cean too deep, a moun-tain so high it can

Dm7 G C Am G F C
keep, keep me a - way, a - way from his love.

I WILL SURVIVE

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Words and Music by DINO FEKARIS
and FREDERICK J. PERREN

Rubato Am Dm G

At first I was a - fraid, I was pet - ri - fied, — kept think-in' I could nev - er live with - out you

Cmaj7 Fmaj7 Bm7b5

by my side. But then I spent so man - y nights — think - in' how you did me wrong, and I grew

Esus E Moderate Dance tempo $\frac{2}{4}$ Am Dm

strong, and I learned how to get a - long. — and so you're back me, from out - er space; — I just walked some - bod - y new, — I'm not that

G Cmaj7

in to find — you here — with that — sad look up - on — your face. I should have changed — chained up lit - tle per - son still — in love with you. — And so you feel —

Fmaj7 Bm7b5

— that stu - pid lock, — I should have made — you leave your key — if I'd - ve known — like drop - pin' in — and you ex - pect — me to be free. — Now I'm sav -

Esus E Am

— for just — one sec - ond you'd be back to both - er me. — } Go on now go, walk out the door! — in' all — my lov - in' for some - one who's lov - in' me. —

Dm G Cmaj7

— Just turn a - round — now, ('cause) you're not wel - come an - y - more. —

Fmaj7 Bm7b5 Esus

Weren't you the one — who tried to hurt — me with good - bye? — Did I crum - ble? — Did you think I'd

E Am Dm

lay down — and die? Oh no, not I. I Will Sur - vive. — Oh — as

G Cmaj7 Fmaj7

long as I know how to love — I know I'll stay a - live; I've got all my life to live, — I've got

Bm7b5 Esus To Coda \oplus E Am

all my love to give — and I'll sur - vive, — I Will Sur - vive. — Hey hey. *1st time Instrumental* all the strength — I had — not to

Dm G Cmaj7

fall a - part; — kept try - in' hard to mend — the piec - es of my bro - ken heart. — And I spent,

Fmaj7 Bm7b5 Esus

oh, so man - y nights — just feel - in' sor - ry for my - self. — I used to cry, — but now I

1 E7 2 E D.S. al Coda

Instrumental ends It took hold my head up high — and you see

CODA \oplus E Am Dm Am

— I'll sur - vive. —

I WISH I DIDN'T LOVE YOU SO

from the Paramount Picture THE PERILS OF PAULINE

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Words and Music by FRANK LOESSER

Moderately

The musical score is written in a single system with five staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'I Wish I Didn't Love You So, my love for you should have faded long ago, I wish I didn't need your kiss. Why must your kiss torture me as long as this? I might be smiling by now with some new tender friend, smiling by now with my heart on the mend. But when I try, something in that heart says "No," you're still there. I Wish I Didn't Love You So.' The chords are: Eb, Cm, Gm, Fm7, Bb7, Eb, Ab, Abm, Eb, Cm, Fm7, Bb7, Eb, Cm, Gm, Fm7, Bb7, Eb, Ab, Abm, Eb, Cm, Fm7, Bb7, Fm7/Bb, Eb, Bbm6, C7, Fm7, Db7, C9, F9, Fm7, Bb7, Eb, Cm, Gm7, Fm7, Bb7, Eb, Ab, Abm, Eb, Cm, Fm7, Bb9, Fm7/Bb, Eb.

I WISH I WERE IN LOVE AGAIN

from BABES IN ARMS

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Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

The musical score is written in a single system with four staves. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Brightly'. The lyrics are: 'The sleep-less nights, the dai-ly fights, the quick to-bog-gan when you reach the heights; I miss the fur-tive sigh, the black-ened eye, the words "I'll love you till the day I die," the self de-cep-tion that be-lieves the lie, I Wish I Were In Love A-gain! The bro-ken dates, the end-less waits, the love-ly lov-ing and the hate-ful hates, the love con-geals it soon re-veals the faint a-ro-ma of per-form-ing seals, the con-ver-sa-tion with the fly-ing plates, I Wish I Were In Love A-gain! No more dou-ble-cross-ing of a pair of heels, I Wish I Were In Love A-gain! No more' The chords are: Gmaj7, Gdim7, Gmaj7, Gdim7, Gmaj7, Gdim7, Bm7, Bbdim7, Am7, D7, Gmaj7, Gdim7, Gmaj7, Gdim7, Gmaj7, Gdim7, Am7, D7, Gmaj7, Dm7, G7, Cmaj7, F7.

Gmaj7 E7 Am7 D7 Gmaj7 G7 Cmaj7 F7 Gmaj7 E7#5 A7

pain, no more strain. Now I'm sane, but I would rather be
 care, no de - spair. I'm all there now, but I'd rather be

D7 Gmaj7 Gdim7 Gmaj7

ga - ga! The pulled out fur of cat and cur, the fine mis - mat - ing of a
 punch - drunk! Be - lieve me, sir, I much pre - fer the clas - sic bat - tle of a

Gdim7 Gmaj7 Bm7 Em7 Am7 D7

him and her, I've learned my les - son, but I Wish I Were In Love A - gain! The
 him and her, I don't like qui - et and I Wish I Were In Love A - gain! The gain!

I WON'T DANCE from ROBERTA

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Words and Music by JIMMY McHUGH,
 DOROTHY FIELDS, JEROME KERN,
 OSCAR HAMMERSTEIN II and OTTO HARBACH

Moderately

Cmaj9 Eb7 Dm7 G7 Cmaj7 C#dim7 Dm7 G7 Bb13 A7 Dm7 G7

He: I Won't Dance! Don't ask me; I Won't Dance! Don't ask me; I Won't Dance, ma - dame, with
 You know what? You're love - ly. She: And so what? I'm love - ly! He: But oh! what you do to
 I Won't Dance! Why should I? I Won't Dance! How could I? I Won't Dance! Mer - ci beau -

To Coda ⊕

C Cmaj7 C7 F Fm G7b9 C6 |1 Db13 |2

you. My heart won't let my feet do things they should do!
 me. I'm like an o - cean wave that's bumped on the shore;
 coup! I know that mu - sic leads the way to ro - mance,

C7 F Fm C Dm G7 Ab

I feel so ab - so - lute - ly stumped on the floor! She: When you dance you're charm - ing and you're

Ab7 Db Db7 B

gen - tle! 'Spec - ially when you do the "Con - ti - nen - tal." He: But this feel - ing

B7 C9 E7 Am7 Dm7 G7

is - n't pure - ly men - tal; For heav - en rest us, I'm not as - bes - tos.

D.C. al Coda ⊕ CODA

C7 Fmaj7 Dm7 G7b9 Cmaj7 Eb9 Abmaj7 Dbmaj9 C6

And that's why So if I hold you in my arms, I Won't Dance.

I'D RATHER BE BLUE OVER YOU

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 8 Music Square West, Nashville, TN 37203

Words and Music by BILLY ROSE
 and FRED FISHER

Moderately slow

F6 F#dim7 C7
 I'd rath - er be blue think - ing of you, I'd Rath - er Be Blue O - ver You, Than be
 Gm7 C7 C7#5 F Am7 Abdim7
 hap - py with some - bod - y else; { How lone - ly the days are, nights are,
 I'm cra - zy a - bout - cha, with - out - cha,
 Gm7 C7 C7 G9 3 C7#5 F F#dim7 Gm7 C9
 un - til we meet - With - out your ca - res - es, my hap - pi - ness is so in - com - plete. I
 for you I'm strong, - I can't do with - out - cha, ouch - a - ma gowt - cha, don't stay too long. I
 F D7b9 Gm D7 Eb7 D7 Eb7 D7 G7
 need a lit - tle love, lit - tle kiss, lit - tle hug, and it's you that I crave; - Hon - ey, hur - ry up, hur - ry
 need a lit - tle "ah," lit - tle "ooh," lit - tle "oh," and I'm knock - ing on wood; - Hon - ey, hur - ry up, hur - ry
 Dm7 G7 3 G7 Db7 C7 C7#5 F6 F#dim7 D7b9 Gm7 D7b9
 up, hur - ry up, it's so hard - to be - have. } I'd rath - er be blue think - ing of you, I'd Rath - er Be Blue O - ver
 up, hur - ry up, it's so hard - to be good. }
 Gm7 Bb6 Db7 F Dm7 Gm7 C9 1 F N.C. 2 F
 You, Than be hap - py with some - bod - y else. I'd rath - er be else. _____

I'LL BE AROUND

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Words and Music by
 ALEC WILDER

Slowly, with expression

Cmaj7 Dm7 Em7 Fmaj7 G7 G#dim7 F/A G7/B Cmaj7 Am7 Dm7 G7b9 C Bbm Eb9
 I'll Be A - round no mat - ter how you treat me now, I'll Be A - round from now on.
 Abmaj9 Ab6 G7 Cmaj7 Dm7 Em7 Fmaj7 G7 G#dim7 F/A G7/B Cmaj7 Am7
 Your lat - est love can nev - er last, and when it's past I'll Be A -
 Dm7 G7b9 C6 F C6 Db7/A Gm7 Gm9/C C7 Db7/Ab Gm7 C7b9 Fmaj7 F6
 round when { he's } gone. Good - bye a - gain, and if you find a love like mine, just
 Ab7/Eb Dm7 Dm9/G G7b9 Cmaj7 Am7 Dm7 G7b9 Cmaj7 Dm7 Em7 Fmaj7
 now and then drop a line - to say you're feel - ing fine. - And when things go wrong, per - haps you'll
 G7 G#dim7 Dm7/A G7/B C Am7 Dm7 G7b9
 see you're meant for me, see, so, I'll Be A - round when { he's }
 1 C Bbm9 Eb9 Abmaj9 Ab6 G7 2 C Dm7 Fm C
 gone. gone.

I'LL BE HOME

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Words and Music by FERDINAND WASHINGTON and STAN LEWIS

Slowly

C C7 F Fm C F³ Fm C E7 Am7

I'll Be Home, my dar - ling, Please wait for me. We'll stroll a - long to - geth - er.

D9³ G7 C C7 F Fm C

Once more our love will be free. At the cor - ner drug store, each Sat - ur - day we would meet;

F³ Fm C E7 Am7 Dm7³ G7³ C C7 F G7

I'd walk you home in the moon - light, All of these things we'll re - peat. So dar - ling, as I write this

C C7 F³ G7³ C C7 F G7 C E7 Am7

let - ter, here's hop - ing you're think - ing of me; My mind's made up, So long, un - til I'll

D9³ Dm7 G7 C C7 F Fm C

Be Home to start serv - ing you. I'll Be Home, my dar - ling, Please wait for me.

F³ Fm C E7 Am7 Dm7³ G7³ | 1 C G7 | 2 C

I'll walk you home in the moon - light, Once more our love will be free. I'll Be free.

I'LL BE SEEING YOU

from RIGHT THIS WAY

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Lyric by IRVING KAHAL
Music by SAMMY FAIN

Moderately slow

E♭ G7 Fm C7 Fm C7 Fm C7 Fm B♭dim B♭7 E♭dim E♭6

I'll Be See - ing You in all the old fa - mil - iar plac - es That this heart of mine em - brac - es all day thru: —

Cm Fm7 A♭m6 Fm7 B♭7 B♭7#5

In that small ca - fe, — The park a - cross the way, — The chil - dren's ca - rou - sel, — The

E♭6 B♭9#5 E♭ G7 Fm C7 Fm C7 Fm C7

chest - nut trees, — the wish - ing well. — I'll Be See - ing You in ev - 'ry love - ly sum - mer's day, In ev - 'ry - thing that's

Fm B♭dim B♭7 Gm7b5 C7 Fm G7 Cm

light and gay, I'll al - ways think of you that way I'll find you in the morn - ing sun; And when the night is

F9 Fm7 A♭m6 | 1 E♭ Fm7 B♭7 | 2 E♭

new, I'll be look - ing at the moon — But I'll Be See - ing You! You! —

I'LL FOLLOW THE SUN

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 8 Music Square West, Nashville, TN 37203

Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

G F7 C D7 C Em/B

One day — you'll look — to see I've gone, — For to - mor-row may rain, — so —
 Some day — you'll know — I was the one, — But to - mor-row may rain, — so —
Instrumental *End instrumental* Yeah, to - mor-row may rain, — so —

D7 G7 C Dm7/G F C C C7 Dm7

I'll Fol - low The Sun. }
 I'll Fol - low The Sun. }
 I'll Fol - low The Sun. } And now the time has come, — And

Fm6 C C7 Dm7 Fm6

so, my love, — I must go. — And though I lose a friend — In the end — You will know. —

C Dm7 G F7 C D7

— Oh, — One day — you'll find — that I have gone, — But to -

C Em/B D7 G7 C Dm7/G F C F C

mor - row may rain — so — I'll Fol - low The Sun. —

I'LL GET BY (AS LONG AS I HAVE YOU)

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Lyric by ROY TURK
 Music by FRED E. AHLERT

Moderately

C6 G7b9 Cmaj7 Bm7 E7#5 F6 A7/E Dm7 D9

I'll Get By — as long as I — have you. — Tho' there be rain — and

G7 Ebdim7 G7/D G7 G7#5 C C#dim7 Dm7 G9 C6 G7b9

dark-ness too, — I'll not com - plain, — I'll see it through. — Pov - er - ty — may

Cmaj7 Bm7 E7#5 F6 A7b9/E Dm7 E7b9 Am A7 A7#5 Dm7

come to me, — that's true. — But what care I, — say I'll Get By — as long as I —

G7b9 C6 Am7 Dm7 G7 C6 Fm C6

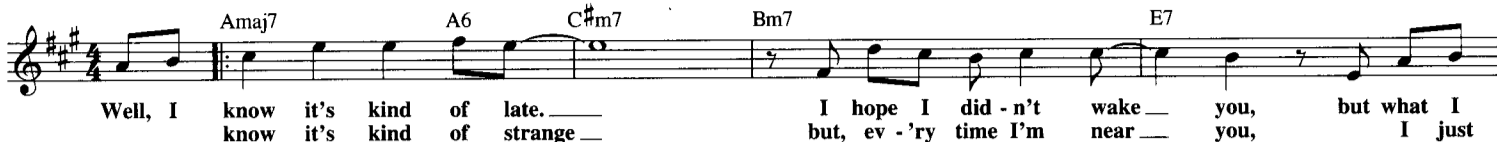
— have you. — you. —

I'LL HAVE TO SAY I LOVE YOU IN A SONG

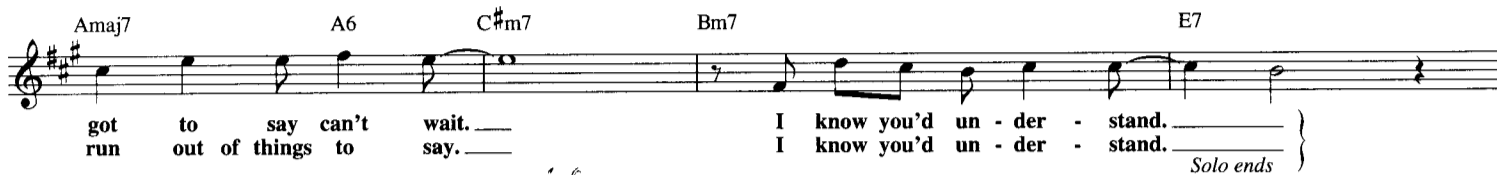
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Words and Music by
JIM CROCE

Moderately fast



Well, I know it's kind of late. I hope I didn't wake you, but what I know it's kind of strange but, every time I'm near you, I just



got to say can't wait. I know you'd understand. run out of things to say. I know you'd understand. Solo ends



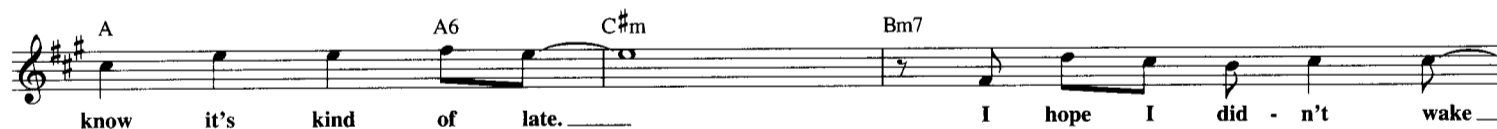
(1., 2., D.S.) 'Cause every time I tried to tell you the words just came out wrong. (3.) 'Cause every time the time was right all the words just came out wrong.



So I'll have to say I love you in a song. So I'll have to say I love you in a song. To Coda



Yeah, I Yeah, I Instrumental solo



know it's kind of late. I hope I didn't wake



you, but there's something that I just got to say.



I know you'd understand. CODA D A

I'LL TAKE ROMANCE

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Lyrics by OSCAR HAMMERSTEIN II
Music by BEN OAKLAND

Moderate Waltz

The musical score for "I'll Take Romance" is written in 3/4 time with a key signature of one flat (Bb). It consists of seven staves of music with lyrics underneath. The lyrics are: "I'll Take Romance, While my heart is young and ea-ger to fly, you, I'll give my heart a try, I'll Take Romance. I'll give my heart a try, I'll Take Romance. So my lov-er when you want me, Call me in the hush of the eve-ning, When you call me, In the hush of the eve-ning, I'll rush to my first real ro-mance, While my heart is young and ea-ger and gay, I'll give my heart a-way, I'll Take Romance, I'll take my own ro-mance." The score includes various chord symbols such as F, Dm7, Gm7, C7, Am7, Ab7, Dbmaj7, Gm7, C7sus, Cdim7, C7sus, C9, F, Gm7, Ebm7, Ab7, Dbmaj7, Bbm7, Ebm7, Ab11, Dbmaj7, Bbm7, Gb7, Cbmaj7, F, D7, Gm7, C9, F, Dm7, Gm7, C7, Am7, Ab7, Dbmaj7, Gm7, C7sus, Cdim7, Gm7, C9, F, Dm7, Gm7, Fdim, and F6.

I'M ALWAYS CHASING RAINBOWS

Copyright © 1994 by HAL LEONARD CORPORATION

Words by JOSEPH McCARTHY
Music by HARRY CARROLL

Moderately

The musical score for "I'm Always Chasing Rainbows" is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music with lyrics underneath. The lyrics are: "I'm Always Chasing Rain-bows, watch-ing clouds drift-ing by, my schemes are just like all my dreams, end-ing in the sky. Some fel-lows look and find the sun-shine, I al-ways look and find the". The score includes various chord symbols such as G, Cm, G, F#dim7, G, Cm6, G, D7sus, D7, E7, Dm6, E7, Bm7, E7, Am, E7, Am, A7, D7, Ddim7, D7, G7, and C.

E7 A7

rain, some fel - lows make a win - ning some - time, I nev - er e - ven make a

D7 Am7 D7b9 G Cm G E7 Am

gain. Be - lieve me, I'm Al - ways Chas - ing Rain - bows, wait - ing to find a lit - tle

Am7 D7 1 G Gdim7 Am7 D7 2 G Eb7 G

blue - bird in vain. _____ vain. _____

I'M BEGINNING TO SEE THE LIGHT
 featured in SOPHISTICATED LADIES

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Words and Music by DON GEORGE, JOHNNY HODGES,
 DUKE ELLINGTON and HARRY JAMES

Medium Bounce

G6 Eb7 D7 G6 Eb7 D7 Bbm7 Eb7

I nev - er cared much for moon - lit skies, I nev - er wink back at fi - re - flies; but

G6 C9 Bm7 E7 A9 Am7 D7 G Am7 D7

now that the stars are in your eyes, I'm Be - gin - ning To See The Light. I

G6 Eb7 D7 G6 Eb7 D7 Bbm7 Eb7

nev - er went in for af - ter - glow, or can - dle - light on the mis - tle - toe; but

G6 C9 Bm7 E7 A9 Am7 D7 G

now when you turn the lamp down low I'm Be - gin - ning To See The Light.

B9 Bb9 A9

Used to ram - ble thru the park, shad - ow - box - ing in the dark. Then you came and

Bbm7 Eb7 Am7 D7 G6 Eb7 D7

caused a spark, that's a four - a - larm fi - re now. I nev - er made love by

G6 Eb7 D7 Bbm7 Eb7 G6 C9

lan - tern shine, I nev - er saw rain - bows in my wine; but now that your lips are

Bm7 E7b5(b9) A9 Am7 D7 1 G Am7 D7 2 G

burn - ing mine, I'm Be - gin - ning To See The Light. I

I'M CONFESSIN' (THAT I LOVE YOU)

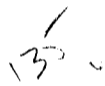
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Words and Music by AL NEIBURG,
DOC DAUGHERTY and ELLIS REYNOLDS

Slowly

The musical score is written in G major, 4/4 time, and is marked 'Slowly'. It consists of five systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the notes. Chord symbols are placed above the staff. The first system has chords G, D+, Gmaj7, G, D+, Bm7, E9, and A7. The second system has Am7, D7 (with a triplet), G, Em7, Am7, D13, G, D+, and Gmaj7. The third system has G, D+, Bm7, E9, A7, Am7, D7 (with a triplet), G, Cm, and G. The fourth system has G7, C, G+, C6, B7, Bb7, and A7. The fifth system has D9, Am7, D9, G, D+, Gmaj7, G, and D+. The final system has Bm7, E9, A7, Am7, D7 (with a triplet), and a double bar line with two endings: 1. G, Em7, Am7, D9 and 2. G, Cm6, G6.

I'm Con-fess-in' that I love you, tell me, do you love me too? I'm Con-fess-in' that I
 need you, hon-est I do, need you ev-'ry mo-ment. In your eyes I read such strange things,
 but your lips de-ny they're true. Will your an-swer real-ly change things mak-ing me blue?
 I'm a-fraid some-day you'll leave me, say-ing "Can't we still be friends?" If you go, you know you'll
 grieve me; all in life on you de-pends. Am I guess-in' that you love me, Dream-ing dreams of you in
 vain? I'm Con-fess-in' that I love you o-ver a-gain. gain.



I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

The musical score is written in F major, 4/4 time, and is marked 'Lively'. It consists of four systems of music. Each system includes a treble clef staff with a key signature of one flat (F) and a common time signature (C). The lyrics are written below the notes. Chord symbols are placed above the staff. The first system has chords F, Gm7, F/A, Bb, C7, F, Gm7, F/A, Bb, and C7. The second system has F, Gm7, F/A, Bb, F, C9, F, Gm7, F/A, C7, F, and Gm7. The third system has F/A, Bb, C7, F, Gm7, F/A, Bb, C7, F, and Gm7. The fourth system has F/A, Bb, F, C7, F7, Bb.

I'm Gon-na Wash That Man Right Out-a My Hair, - I'm Gon-na Wash That Man Right Out-a My Hair, - I'm Gon-na
 Wash That Man Right Out-a My Hair - And send him on his way. I'm gon-na wave that man right
 out-a my arms, - I'm gon-na wave that man right out-a my arms, - I'm gon-na wave that man right
 out-a my arms - And send him on his way. Don't try to patch it up, Tear it up, tear it up!

Wash him out, dry him out, Push him out, fly him out, Can - cel him and let him go! Yea, sis - ter! — I'm Gon - na

Wash That Man Right Out - a My Hair, - I'm Gon - na Wash That Man Right Out - a My Hair, - I'm Gon - na

Wash That Man Right Out - a My Hair - And send him on his way. _____

I'M JUST A LUCKY SO AND SO

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Words by MACK DAVID
Music by DUKE ELLINGTON

Very slow and rhythmical

As I walk down the street — seems ev - 'ry - one I meet — gives me a friend - ly hel - lo. —

I guess I'm Just A Luck - y So - And - So. _____

The birds in ev - 'ry tree — are all so neigh - bor - ly — they sing wher - ev - er I go. _____

I guess I'm Just A Luck - y So - And - So. _____ If you should ask me the a - mount

in my bank ac - count, I'd have to con - fess — that I'm slip - pin'. — But that don't wor - ry me,

con - fi - den - tial - ly, I've got a dream that's a pip - pin'. — And when the day is through —

each night I hur - ry to — a home where love waits, I know. — I guess I'm

Just A Luck - y So - And - So. _____

I'M OLD FASHIONED

from YOU WERE NEVER LOVELIER

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Words by JOHNNY MERCER
Music by JEROME KERN

Liltingly

Musical score for "I'm Old Fashioned" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. The lyrics are: "I'm Old Fashioned, I love the moon-light, I love the old fashioned things; the sound of rain up-on a win-dow-pane, the star-ry song that A-pril sings. This year's fan-cies are pass-ing fan-cies, but sigh-ing sighs, hold-ing hands there my heart un-der-stands. I'm Old Fashioned, but I don't mind it. That's how I want to be as long as you a-gree to stay old fash-ioned with me." The score includes various chords such as F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, F, Fmaj7, Em7b5, A7, Dm7, G7, Dm7, D7, Gm7, Gm, Abdim7, Am7, Ab7, Gm7, C7, F6, Dm7, Gm7, C7, Fmaj7, E7sus, Bb7b5, A, E7/B, A/C#, D7, E7, F#dim7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, Fmaj7, Bbmaj7, Bbdim7, Am7, Dm7, G9, F/C, Dm7, Gm7, C7, F6, Bb7, F6.

I'M POPEYE THE SAILOR MAN

Theme from the Paramount Cartoon POPEYE THE SAILOR

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Words and Music by
SAMMY LERNER

Moderately

Musical score for "I'm Popeye the Sailor Man" in Bb major, 2/4 time. The score consists of three staves of music with lyrics underneath. The lyrics are: "I'm Pop-eye the sail-or man, I'm Pop-eye the sail-or man. I'm He's Pop-eye the sail-or man. I'm He's strong to the 'fin-ich' 'cause I eats me spin-ach, I'm Pop-eye the sail-or man. strong to the 'fin-ich' 'cause he eats his spin-ach, he's Pop-eye the sail-or man. He's I'm one tough Ga-zoo-kus which hates all Pa-loo-kas wot ain't on the". The score includes various chords such as Eb, Bb7, Eb, Eb7, Ab, Eb, Ab, F#dim, Eb, Cm, Adim, Bb7, Eb, Fm7, Bb7, Eb, Cm, Fm7.

Bb7 Eb Fm7 Bb7 Eb Cm Fm7

up and square, _____ I biffs 'em and buffs 'em an' al - ways out - roughs 'em an' none of 'em

Bb7 Eb Ab F#dim Eb

gits no - where. _____ If an - y - one dass - es to risk my "fisk," it's "boff" an' it's

Eb7 Ab C7 Fm Fm7 Bb7 Eb Cm

"wham," un - 'er - stan'? _____ So, keep Good Be - hav - ior, that's your one life - sav - er with

Fm7 Bb7 Eb D.S. al Coda (with repeat) CODA Eb

Pop - eye the sail - or man. _____ I'm sail - or man. _____

I'M WISHING

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Words by LARRY MOREY
Music by FRANK CHURCHILL

Slowly

F F6 Gm C7

I'm Wish - ing _____ for the one I love to find me _____ to -

F6 F F6 Gm C7

day. _____ I'm hop - ing _____ And I'm dream - ing of the nice things _____

F Cm7 F7 F+ Bb

_____ he'll say. _____ Tell me, Wish - ing Well. _____ Will my wish come true? _____

Dm7 G7 C7 F

_____ With your mag - ic spell, _____ Won't you tell my loved one what to do? I'm Wish - ing _____

F6 Gm C7 F6

_____ for the one I love to find me _____ to - day. _____

I'VE GOT MY LOVE TO KEEP ME WARM

from the 20th Century Fox Motion Picture ON THE AVENUE

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Words and Music by
 IRVING BERLIN

Bright Jump tempo

Eb Gbdim7 Fm7 Bb7 Ebmaj7 D7
 The snow is snow - ing, the wind is blow - ing, but I can weath - er the storm. _
 can't re - mem - ber a worse De - cem - ber; just watch those i - ci - cles form. _

Am7b5 D7b9 Gm7 C7 Fm7 Bb9 Ebmaj7 Edim7 Fm7 Bb7
 _____ What do I care how much it may storm? _____ } I've Got My Love To Keep Me Warm. _
 _____ What do I care if i - ci - cles form? _____ }

1 Eb6 Fm7 Bb7 2 Eb6 Am7b5 D7b9 Gm7 Am7b5 D7 Gm7 C7
 _____ I _____ Off with my o - ver - coat, _____ off with my glove. _

Fm7 Gm7 C7 Fm7 Bb7 Eb Gbdim7
 I need no o - ver - coat, _____ I'm burn - ing with love. My heart's on fire, _____ the

Fm7 Bb7 Ebmaj7 D7 Am7b5 D7b9 Gm7
 flame grows high - er. So I will weath - er the storm. _____ What do I care how

C7 Fm7 Bb9 Ebmaj7 Edim7 Fm7 Bb7 Eb6
 much it may storm? _____ I've Got My Love To Keep Me Warm. _____

I'VE GOT NO STRINGS

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Words by NED WASHINGTON
 Music by LEIGH HARLINE

With a lilt G Am7 D7 Am7 D7 G Am7 D7
 I've Got No Strings to hold me down, To make me fret or make me frown, I had strings but now I'm free, There

Am7 D7 G B7 Em B7 Em B7 Em
 are no strings on me. Hi - o the mer - ri - o I'm as hap - py as can be.

A7 D A7 D A7 D D7 G Am7 D7
 I want the world to know Noth - ing ev - er wor - ries me. I've Got No Strings so I have fun, I'm

Am7 D7 G Am7 D7 Am7 D7 1 G D7#5 2 G
 not tied up to an - y - one, How I love my lib - er - ty, There are no strings on me. I've me.

I'VE GOT THE WORLD ON A STRING

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Lyric by TED KOEHLER
Music by HAROLD ARLEN

Easy Swing

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11
 I've Got The World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -
 song that I sing, — I can make the rain go, an - y - time I move my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 ¹ F D7b9 G7 C7b9
 - ger. What a world, what a life, — I'm in love! I've got a
 - ger. Luck - y me, can't you see, — I'm in

² F Eb7 F Em7 A13 A7#5 D11
 love? Life is a beau - ti - ful thing — as long as I hold the string, —

D9 G13 G7#5 Gm7 C7
 I'd be a sil - ly so and so if I should ev - er let go. — I've Got The

F Eb7 D7 Gm7 Bbm6 Am7 Bb7#11
 World On A String, — sit - tin' on a rain - bow, got the string a - round my fin -

Am7 D7b9 Gm7 C7 Gm11 C9 F6
 - ger. What a world, what a life, — I'm in love. —

I'VE GROWN ACCUSTOMED TO HER FACE

from MY FAIR LADY

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately slow

Eb Ebmaj7 Eb6 Fm7 Bb7
 I've Grown Ac - cus - tomed To Her Face. — She al - most makes the day be - gin. — I've grown ac -
 cus - tomed To Her Face. — She al - most makes the day be - gin. — I've got - ten

Ab6 Adim7 Gm7 C7 Fm7 Gm7 Fm7 Bb9
 cus - tomed to the tune, She whis - tles night and noon, Her smiles, her frowns, her ups, her downs are sec - ond
 used to hear her say, "Good morn - ing" ev - 'ry day, Her joys, her woes, her highs, her lows are sec - ond

Eb Ebmaj7 Eb6 Fm7 Bb7
 na - ture to me now; — Like breath - ing out and breath - ing in. — I was se -
 na - ture to me now; — Like breath - ing out and breath - ing in. — I'm ver - y

Ab6 D7 Gm7 C7#5 Fm7 Bb7 G+ C7#5 N.C.
 rene - ly in - de - pen - dent and con - tent be - fore we met; Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
 grate - ful she's a wom - an and so eas - y to for - get; Rath - er like a hab - it one can al - ways break and yet, I've grown ac -

F9 Abm Eb Gm7 C7 Fm7 Fm7/Bb ¹ Eb ² Eb
 cus - tomed to her looks; Ac - cus - tomed to her voice; Ac - cus - tomed to her face. I've Grown Ac -
 cus - tomed to the trace of some - thing in the air; Ac - cus - tomed to her face.

I'VE GOT YOU UNDER MY SKIN

from BORN TO DANCE

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Words and Music by
 COLE PORTER

Moderately

136



I've Got You Under My Skin, I've got you deep in the heart of me, so deep in my heart, you're real-ly a part of me. I've Got You Under My Skin. I tried so not to give in, I said to my-self, "This af-fair nev-er will go so well." But why should I try to re-sist when, dar-ling, I know so well I've Got You Under My Skin. I'd sac-ri-fice an-y-thing, come what might, for the sake of hav-ing you near, in spite of a warn-ing voice that comes in the night and re-peats and re-peats in my ear: "Don't you know, lit-tle fool, you nev-er can win, use your men-tal-i-ty, wake up to re-al-i-ty." But each time I do, just the thought of you makes me stop, be-fore I be-gin, 'cause I've Got You Under My Skin. I've Got You Under My Skin.

I'VE TOLD EV'RY LITTLE STAR

from MUSIC IN THE AIR

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Gracefully

F C7 C11 Fmaj7 C7 C11 Fmaj7 Bdim C11 C7b9

I've Told Ev-'ry Lit-tle Star just how sweet I think you are. Why have - n't I told

F C11 F C7 C11 Fmaj7 C7 C11 Fmaj7 Abdim

you? I've told rip-ples in a brook, made my heart an o - pen book, Why have - n't

Gm7 C7b9 F Fm C G7 C

I told you? Friends ask me; Am I in love? I al - ways an - swer

Cdim G7 Am Dm7 G7 C7 F

"Yes." Might as well con - fess. If I don't they guess. May - be

Gm7 C11 Bbm Fmaj7 F#dim Gm7 Bbm6 F Abdim Gm7 C7b9 F

you may know it too, oh, my dar - ling if you do. Why have - n't you told me?

(I SCREAM-YOU SCREAM-WE ALL SCREAM FOR) ICE CREAM

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Words and Music by HOWARD JOHNSON,
BILLY MOLL and ROBERT KING

Lively

Bb F7

I Scream, You Scream, We All Scream For Ice Cream Rah!
I Scream, You Scream, We All Scream For Ice Cream Rah!
Al pha, Be ta, A fro zen to - may tuh Yes!

Bb F7 Bb

Rah! Rah! Tues - days, Mon - days we
Rah! Rah! Frost - ed, malt - ed, or
Oh! Yes! Ham and egg - a for

F7 Bb F7

all scream for Sun - daes Siss! Boom! Bah!
pep - pered and salt - ed Siss! Boom! Bah!
Lam da O - me - ga S. O. S.

Bb Bb7 Eb Ebm Bb Abdim7

Boo - la Boo - la Sas - par - ROO - la if you've got
Oh! Spu - mo - ni Oh! Tor - to - ni and con - fi -
A. B. C. - ses X. Y. Z. - ses but in the

C7 F7

Choc - o - LET we'll take Va - NOO - la.
den - tial - ly, Oh! oh! Ba - lo - ney.
win - ter - time no B. V. D. - ses.

Bb F7

I Scream, You Scream, We All Scream For Ice Cream Rah!
I Scream, You Scream, We All Scream For Ice Cream Rah!
Ket - chup, mus - tard on fresh cher - ry cus - tard Ice

Bb

Rah! Rah! 1 2 Bb
Cream Pi. Rah!

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Words by ROBERT HARGREAVES
and STANLEY J. DAMERELL
Music by TOLCHARD EVANS

Slowly

If they made me a king, I'd be but a slave to you. If I had ev-'ry-thing, I'd still be a slave to you. If I ruled the night, stars and moon so bright, still I'd turn for light to you. If the world to me bow'd, yet hum-bly I'd plead to you. If my friends were a crowd, I'd turn in my need to you. If I ruled the earth, what would life be worth if I had-n't the right to you? you?

IF EVER I WOULD LEAVE YOU
from CAMELOT

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately, with expression

If Ev-er I Would Leave You, It would-n't be in sum-mer, See-ing you in sum-mer I nev-er would go. Your hair streaked with sun-light, Your lips red as flame, Your face with a lus-tre that puts gold to shame! But if I'd ev-er leave you, It could-n't be in au-tumn, How I'd leave in au-tumn I nev-er will know. I've seen how you spar-ke When fall nips the air. I know you in

Cm7 G7 Cm7 F7b9 Bb D D+ D6 Em7 A7
 au - tumn ____ And I must be there. And could I leave you run - ning mer - ri - ly through the
 D Dmaj7 D6 F# F#+ B Em7 A7 D F7 N.C.
 snow? ____ Or on a win - try eve - ning when you catch the fi - re's glow? ____ If Ev - er I Would
 F9 Bbmaj9 Bdim7 Cm7 F Gdim7
 Leave You, ____ How could it be in spring - time, ____ Know - ing how in spring I'm be -
 F7 Cm6 D7sus D7 Gm7 Dm Bb7 3 Eb Ebmaj7 Cm7 3 Ebm 3 Bb
 witched by you so? ____ Oh, no! not in spring - time, ____ sum - mer, win - ter or fall! ____
 C9 F9 Cm7 F7b9 Bb6
 ____ No, nev - er could I leave you ____ at all! ____

IF I HAD A HAMMER
 (The Hammer Song)

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 Ludlow Music, Inc., New York, NY

Words and Music by LEE HAYS
 and PETE SEEGER

Moderately D A7 D
 1. If I Had A Ham - mer, _ I'd ham - mer in the morn - ing, _ I'd ham - mer in the
 2. bell, _ I'd ring it in the morn - ing, _ I'd ring it in the
 3.,4. (See additional lyrics)
 D7 A7 D
 eve - ning _ all o - ver this land; I'd ham - mer out dan - ger, _
 eve - ning _ all o - ver this land; I'd ring _ out dan - ger, _
 Bm G D G D A7
 I'd ham - mer out a warn - ing, _ I'd ham - mer out love be - tween my broth - ers and my sis - ters,
 I'd ring _ out a warn - ing, _ I'd ring _ out love be - tween my broth - ers and my sis - ters,
 D G D A7 1-3 4
 D G D D G D
 All ____ o - ver this land. ____ If I had a land. ____
 All ____ o - ver this land. ____ If I had a

Additional Lyrics

3. If I had a song,
 I'd sing it in the morning;
 I'd sing it in the evening
 all over this land;
 I'd sing out danger,
 I'd sing out a warning,
 I'd sing out love between my
 brothers and my sisters,
 All over this land.

4. Well, I got a hammer,
 And I've got a bell
 And I've got a song to sing
 all over this land;
 It's the hammer of justice,
 It's the bell of freedom,
 It's the song about love
 between my brothers and my sisters,
 All over this land.

IF I LOVED YOU

from CAROUSEL

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Freely

C Cdim7 C C+ Dm7 D#dim7

If I Loved You Time and a-gain I would try to say All I'd want you to

Em7 Eb7 Dm7 Db7 C Cdim7 C C+

know. If I Loved You, Words would-n't come in an eas - y way,

Dm7 D#dim C E+ Am Dm7

'Round in cir - cles I'd go. Long - in' to tell you but a -

C#7 C Dm7 Bbmaj7 D7 G7

fraid and shy, I'd let my gold - en chan - ces pass me by!

C Cdim7 C C+ Dm7 D#dim

Soon you'd leave me, Off you would go in the mist of day, Nev - er nev - er to

C E+ Dm7 Edim7 Dm7 G7 C

know How I loved you, If I Loved You.

IF I RULED THE WORLD

from PICKWICK

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Words by LESLIE BRICUSSE
Music by CYRIL ORNADEL

Moderately slow, in 2

Eb Eb6 Ebmaj7 Eb7 Dm7 G7

If I Ruled The World ev - 'ry day would be the first day of spring, Ev - 'ry
I Ruled The World ev - 'ry man would be as free as a bird, Ev - 'ry

Cm Cm7/Bb F7/A F7 Eb Edim7

heart would have a new song to sing And we'd sing of the joy ev - 'ry morn - ing would
voice would be a voice to be heard. Take my word we would treas - ure each day that oc -

1 Fm7 Bb7 2 Fm7 G7 Cmaj7 C6 Dm7 G7

bring. If curred. My world would be a beau - ti - ful place -

Cmaj7 C6 3 Fm7 Bb7 Ebmaj7 Eb6

Where we would weave such won - der - ful dreams. My world would wear a

Fm7 Bb7 G7 Cm7 Cm7/Bb Am7 Fm7 Bb7 Eb

smile on its face — Like the man in the moon has when the moon beams. If I Ruled The

Eb6 Ebmaj7 Eb7 Dm7 G7

World — ev - 'ry man would say the world was his friend, — There'd be hap - pi - ness that

Cm F7 Eb Bbm6 C7b9

no man could end, — No, my friend, not If I Ruled The World. —

C7 Fm7 Bb7 Eb Bbm6

— Ev - 'ry head would be held up high, — There'd be sun - shine in ev - 'ry - one's

C7b9 C7 Fm7 Bb9 Fm7 Bb9 Eb

sky — If the day ev - er dawned when I ruled the world. —

IF THIS ISN'T LOVE
from FINIAN'S RAINBOW

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Words by E.Y. HARBURG
Music by BURTON LANE

Moderate 2

Cmaj7 C C6 Cmaj7 G7

If This Is - n't Love — The whole world is cra - zy, —
This Is - n't Love — Then win - ter is sum - mer, —

Dm G7 C6

— If This Is - n't Love — I'm daft as a dai - sy. —
— If This Is - n't Love — My heart needs a plumb - er. —

C7 F

— With moons all a - round — And cows jump - ing o - ver —
— I'm swing - in' on stars — I'm rid - in' on rain - bows —

Fm C Cdim7 Dm7

— There's some - thing a - miss, and I'll eat my hat If —
— I'm bust - in' with bliss, and I'll kiss your hand If —

G7

1 C F C F C F C To Patter 2 C F

This Is - n't Love! — I'm Love! —
This Is - n't Love! — I'm Love! —

C Fine Patter Dm G7 C Dm7 G7 C

— feel - ing like the ap - ple on top of Will - iam Tell; With —

Dm G7 C B7 Em D7 G7 D.S. al Fine

this I can - not grap - ple be - cause, be - cause you're so a - dor - a - belle. If —

IF WE ONLY HAVE LOVE

(Quand on n'a que l'amour)
from JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

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French Words and Music by JACQUES BREL
English Words by MORT SHUMAN and ERIC BLAU

Slowly

Chords: C, Am, Dm, G7, F, Bm7b5, E7, Am7, Am6, C, E7, Am, F, G7, Am, Fm, G7, C

Lyrics:
 If We On-ly Have Love, then to - mor - row will dawn; And the days of our years will rise on that morn.
 If We On-ly Have Love, we can reach those in pain; We can heal all our wounds, we can use our own names.
 If We On-ly Have Love, to em-brace with-out fears; We will kiss with our eyes, we will sleep with-out tears.
 If We On-ly Have Love, we can melt all the guns; And then give the new world to our daugh-ters and sons.
 If We On-ly Have Love, with our arms o-pened wide; Then the young and the old will stand at our side.
 If We On-ly Have Love, then Je'-fu-sa-lem stands; And then death has no shad-ow, there are no for-eign lands.
 If We On-ly Have Love, love that's fall-ing like rain, Then the parched des-ert earth will grow green a - gain.
 If We On-ly Have Love, we will nev-er bow down; We'll be tall as the pines, neither he - roes nor clowns.
 If We On-ly Have Love, for the hymn that we shout; For the song that we sing, then we'll have a way
 If We On-ly Have Love, then we'll on - ly be men; And we'll drink from the Grail, to be born once a -
 out. gain. Then with noth-ing at all, but the lit - tle we are, We'll have con-quer-ed all time, all
 space, the sun and the stars.

IF YOU KNEW SUSIE (LIKE I KNOW SUSIE)

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Words and Music by B.G. DeSYLVA
and JOSEPH MEYER

Bright tempo

Chords: Bb, Bdim7, F7, F+, Bb, N.C., C7, F7, Bb7, Eb

Lyrics:
 If You Knew Su - sie like I know Su - sie Oh! Oh! Oh! What a girl...
 — { There's none so long class - y as this fair las - sie Oh! Oh!
 She wears long tress - es and nice tight dress - es Oh! Oh!
 Ho - ly Mo - ses! what a chas - sis! We went rid - ing she did - n't balk
 What a fu - ture she pos - sess - es. Out in pub - lic how she can yawn

C7 F7 Bb C7

Back from Yon - kers I'm the one that had to walk! } If You Knew Su - sie like I know
 in a par - lor you would think the war was on. }

Cm7b5 F7 Bb F7

Su - sie Oh! Oh! what a girl. _____ If _____

1 2

IF YOU REMEMBER ME

from THE CHAMP

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Words by CAROLE BAYER SAGER
 Music by MARVIN HAMLISCH

Moderately slow

G7#5 Ab Abm Eb Cm7 Fm7 Bb11

When you re - mem-ber me, _ If You Re - mem-ber Me, _ I hope you see it's not the way I

Ab Eb G7#5 Ab Abm Eb Cm Fm7 Bb7 Eb Ab Fm7

want it to be. _ Oh, I'd be with you now, _ but wher - ev-er you go _ my love _ goes with _ you.

§ Eb Abmaj7 Bb7 Eb Abmaj7 Bb Cm Gm Ab Eb

Keep on smil - ing. _ Keep on shin - ing _ e - ven tho' you know you want to cry. _
 I'll be with you. _ Keep be - liev - ing. _ Some things e - ven time can't come be - tween. _

Abmaj7 Bb7 Eb G7 Cm Abmaj7 G7 G7#5

I tried _ to love _ you. _ Look-in' in _ my eyes you saw prom-is-es and lies too man-y times. _ } When you re -
 And if _ you blame _ me, _ try and re - al - ize there are prom-is-es and lies too man-y times. _ }

Ab Abm Eb Cm Fm7 Bb11 Ab Eb G7#5

mem-ber me, _ If You Re - mem-ber Me, _ I hope you see it's not the way I want it to be. _ Oh, I'd be

Ab Abm Eb Cm Fm7 Bb11 Bb7 Eb Ab Fm7

with you now, _ but wher - ev-er you go _ my love _ goes with _ you.

To Coda ⊕ D.S. al Coda

⊕ Fm7 Bb11 Bb7 Cm F9 Ab Bb11 Bb7 Eb Ab Fm7b5 Eb

my love _ goes with _ you, wo - o. _ My love _ goes with _ you. _

ILL WIND

(You're Blowin' Me No Good)
from COTTON CLUB PARADE

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Lyric by TED KOEHLER
Music by HAROLD ARLEN

Moderately

Blow Ill Wind, blow a - way, let me rest to - day, you're blow-in' me no good, no good. Go, Ill Wind, go a - way, skies are, oh, so gray a - round my neigh - bor - hood, and that's no good. You're on - ly mis - lead - in' the sun - shine I'm need - in', ain't that a shame? It's so hard to keep up with trou - bles that creep up from out of no - where, when love's to blame. So, Ill Wind, blow a - way, let me rest to - day, you're blow - in' me no good, no good, no good.

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Slowly, with a lilt

I - mag - i - na - tion is fun - ny, It makes a cloud - y day sun - ny, Makes a bee think of hon - ey, Just as I think of you. I - mag - i - na - tion is cra - zy, Your whole per - spec - tive gets haz - y, Starts you ask - ing a dais - y, what to do, What to do? Have you ev - er felt a gen - tle touch and

Gm7 C7 C7b9 Bb Cm7 F7³ Bb Bb9 Bb7#5

then a kiss and then and then, find it's on-ly your I - mag - i - na-tion a - gain? Oh, well, I - mag - i -

Eb Edim7 Fm7 Bb7 Eb Bbm/Db C7 Fm7 C+³ Fm7 Bb7³

na - tion is sil - ly, You go a - round wil - ly - nil - ly, For ex - am - ple, I go a - round want-ing

G7 C7 Fm7 Abm³ Fm7 Bb7b9 Eb Db Eb

you, _____ And yet, I can't i - mag - ine that you want me too. _____

THE IMPOSSIBLE DREAM
(The Quest)
from MAN OF LA MANCHA

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Lyric by JOE DARION
Music by MITCH LEIGH

Moderately

Bb(add2) Bb Bb(add2) Bb Ebmaj9 Eb Ebmaj9 Eb6

To dream the im - pos - si - ble dream, to fight the un - beat - a - ble foe, to
right the un - right - a - ble wrong, to love pure and chaste from a - far, to
world will be bet - ter for this; that one man, scorned and cov - ered with scars, still

To Coda ⊕

Dm Dm7 Cm7 1 Cm F7

bear with un - bear - a - ble sor - row, to run where the brave dare not go. To
try when your arms are too wea - ry, to

2 Cm Cm7 F7 Cm7/F Bb Gm7

reach the un - reach - a - ble star! This is my quest, to fol - low that star, no mat - ter how

Dm Bb/D Eb6 Gm Gb Gb+

hope - less, no mat - ter how far; to fight for the right with - out ques - tion or pause, to be will - ing to

Bb/F Gb+ Gm Ab Cm Ab

march in - to hell for a heav - en - ly cause! And I know, if I'll on - ly be true to this glo - ri - ous

D Eb6 A7 Ebm F7 D.S. al Coda

quest, that my heart will lie peace - ful and calm, when I'm laid to my rest. And the

CODA

⊕ Cm7 Bb/F Cm7/F Bb

cour - age, to reach the un - reach - a - ble stars.

IN A MELLOW TONE

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Words by MILT GABLER
Music by DUKE ELLINGTON

Medium Swing tempo

In a mel - low tone, ^{Bb7} feel - in' fan - cy free. ^{Eb7} ^{Ab6}

And I'm not a - lone, ^{Ebm7} I've got com - pa - ny. ^{Ab7} ^{Dbmaj7}

Ev - 'ry - thing's O. K. ^{Db6} the live - long day. ^{Gb7} ^{Ab6}

With this mel - low song ^{Bb7} I can't go wrong. ^{Eb7}

In a mel - low tone, ^{Bb7} that's the way to live. ^{Eb7} ^{Ab}

If you mope and groan, ^{Ebm7} some - thing's got to give. ^{Ab7} ^{Dbmaj7}

So go your way ^{Db} and laugh and play. ^{Ddim7} ^{Ab/Eb}

There's joy un - known ^{F7} in a mel - low tone. ^{Bb7} ^{Eb7} ^{Ab}

IN A SENTIMENTAL MOOD

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and MANNY KURTZ

Slowly

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 Bb7 A7

In A Sen - ti - men - tal Mood _____ I can see the stars come thru my room, _____ while your lov - ing at - ti -

Dm7 D7 Gm7 Gb7 Fmaj7 Em7b5 A7

tude _____ is like a flame that lights the gloom. On the wings of ev - 'ry

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 Bb7 A7

kiss _____ drifts a mel - o - dy so strange and sweet, _____ in this sen - ti - men - tal

Dm7 D7 Gm7 Gb7 Fmaj7 Ebm7 Ab7

bliss _____ you make my par - a - dise com - plete.

Dbmaj7 Bbm7 Ebm7 Ab7 Dbmaj7 Bb7 Eb7 Ab7

Rose pet - als seem to fall, it's all like a dream to call you mine.

Dbmaj7 Bbm7 Ebm7 Ab7 Gm7 C7 Em7b5 A7

My heart's a light - er thing since you make this night a thing di - vine. In A Sen - ti - men - tal

Dm Dm(maj7) Dm7 Dm6 Gm Gm(maj7) Gm7 Bb7 A7

Mood _____ I'm with - in a world so heav - en - ly, _____ for I nev - er dreamt that

Dm7 D7 Gm7 Gb7 Fmaj7

you'd _____ be lov - ing sen - ti - men - tal me.

THE "IN" CROWD

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Words and Music by
BILLY PAGE

Slow Rock

F Eb F Eb F

I'm in with The "In" Crowd, I go where The "In" Crowd goes. I'm in with The "In" Crowd,
I know ev - 'ry lat - est dance. When you're in with The "In" Crowd

Eb F Eb Bb7

And I know what The "In" Crowd knows. An - y time of the year, don't you hear?
It's eas - y to find ro - mance. At a spot where the beat's real - ly hot.

F7#9 A7 Dm

Dress-in' fine, mak-in' time, We breeze up and down the street. We get re - spect from the
If it's square we ain't there. We make ev - 'ry min - ute count. Our share is al - ways the

G7 C Dm Eb

peo - ple we meet, They make way day or night. They know The "In" Crowd is out of sight.
big - gest a - mount. Oth - er guys im - i - tate us, But the o - rig - i - nal's still the great - est.

Eb9 F7#9 F Eb F Eb

We got our own way of walk - in', Got our own way of talk - in'.

Bb7 F F7#9

An - y time of the year, don't you hear? Spend - in' cash, talk - in' trash,

A7 Dm G7

girl, I'll show you a real good time. Come on with me and leave your trou - bles be - hind. I don't care

C Eb F

where you've been, You ain't been no - where till you been in with The "In" Crowd.

IN THE CHAPEL IN THE MOONLIGHT

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Words and Music by
BILLY HILL

Moderately C Em A7 Am7

How I'd love to hear the or - gan In The Chap - el In The Moon - light while we're stroll - ing down the

D7 Dm7 G7 C C#dim7 G7 N.C. C Em

aisle where ros - es en - twine. How I'd love to hear you whis - per In The Chap - el In The Moon - light

A7 Am7 D7 Dm7 G7 C

that the love - light in your eyes for - ev - er will shine Till the ros - es turn to

C7 F Fm7 C Am7 D7

ash - es till the or - gan turns to rust if you nev - er come I'll still be there till the moon-light turns to

G7 N.C. C Em A7 Am7

dust. How I'd love to hear the cho - ir _____ In The Chap-el In The Moon - light. _____ As they sing "Oh Prom - ise

D7 Dm7 G7 C Ab7 G7 N.C. C Fm6 C

Me" _____ for - ev - er be mine. How I'd love to hear the mine. _____

IN THE COOL, COOL, COOL OF THE EVENING
from the Paramount Picture **HERE COMES THE GROOM**

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Words by JOHNNY MERCER
Music by HOAGY CARMICHAEL

Easy Swing

F F#dim7 Gm7 C7

In The Cool, Cool, Cool Of The Eve - nin' tell 'em I'll be there, _ In The Cool, Cool, Cool Of The

C7b9 F6 C7 F Cm7 F7

Eve - nin' bet-ter save a chair. _ When the par - ty's get - tin' a glow _ on, 'n' sing-in' fills the air, _

Bb Bbm F Cm6 D7 Gm7 C7 F

_ in the shank o' the night, _ when the do - in's are right, _ you can tell 'em I'll be there. _

IN THE MISTY MOONLIGHT

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Words and Music by
CINDY WALKER

Moderate Rock

F C Dm7

In the mist-y moon-light by the flick-'ring fire - light, an - y - place is all _ right
way land on the trop - ic sea _ sand, if your hand's in my _ hand,

G7 Dm7/G C C7 G7 C C7

long as I'm with you. In a far - a - I won't _ be blue. Way up on the

F C D7

moun - tain or way down in the val - ley, I know I'll be hap - py _

G7 C7 F

an - y - place, an - y - where, I don't care. In the mist - y moon - light by the flick-'ring

C Dm7 G7 C F C

fire - light, an - y - place is all _ right long as you are _ there. _____

IN THE MOOD

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By JOE GARLAND

Slowly

Handwritten: 135

Musical score for 'IN THE MOOD' in G-flat major (three flats). The score consists of eight staves of music. Chord progressions are indicated above the notes. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly'. The score includes first and second endings.

IN THE STILL OF THE NIGHT

from ROSALIE
from NIGHT AND DAY

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Words and Music by
COLE PORTER

Moderately

Musical score for 'IN THE STILL OF THE NIGHT' in F major (two flats). The score consists of five staves of music with lyrics. Chord progressions are indicated above the notes. The tempo is marked 'Moderately'. The lyrics are: "In The Still Of The Night, as I gaze from my window, at the moon in its flight, my thoughts all stray to you. In The Still Of The Night, while the world is in slumber, oh, the times without number, darling, when I say to you: 'Do you love

me as I love you? _____ Are you my
 life - to - be, my dream come true?" _____ Or
 will this dream of mine fade _____ out of sight _____ like the
 moon, _____ grow - ing dim, _____ on the rim _____ of the hill
 _____ in the chill, _____ still _____ of the night?
 _____ night?

IN THE STILL OF THE NITE
 (I'll Remember)

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Words and Music by
 FRED PARRIS

Slow 4

In The Still _____ Of The Nite, _____ I _____ held you, _____ held you
 tight. _____ 'Cause I love, love you so, _____ prom - ise I'll nev - er _____ let you
 go, _____ In The Still _____ Of The Nite. _____ I re - mem - ber _____ that nite in
 May, _____ the stars were bright _____ a - bove; _____ I'll hope _____ and I'll pray _____ to
 keep your pre - cious love. _____ { Well, - } be - fore _____ the _____ light, _____ hold me a -
 gain, _____ with all of your might, _____ In The Still _____ Of The Nite. _____ In The
 Nite. _____ In The Still _____ Of The Nite. _____

IN THE WEE SMALL HOURS OF THE MORNING

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Words by BOB HILLIARD
Music by DAVID MANN

Slowly

The musical score for "In the Wee Small Hours of the Morning" is written in treble clef with a key signature of one flat (F major/D minor) and a 4/4 time signature. The tempo is marked "Slowly". The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "In The Wee Small Hours Of The Morn - ing, While the whole wide world is fast a - sleep, you lie a - wake and think a - bout the {girl, boy,} and nev - er ev - er think of count - ing sheep. When your lone - ly heart has learned its les - son, you'd be {hers his} if on - ly {she he} would call. In the Wee Small Hours Of The Morn - ing, that's the time you miss {her him} most of all. In The time you miss {her him} most of all." The score includes various chord symbols such as Cmaj7, C7, C6, C+, C, C+, Dm7, G9, Em7b5, A7, F#m7b5, B7, Em7, G7, Cmaj7, C7, C6, C+, Cmaj7, Em7b5, A7#5, A7, Dm7, D#dim7, C, Gm6, A7, Dm7, G7b9, C, Dm7, Am7, D7, Db7, and C.

IN WALKED BUD

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By THELONIOUS MONK

Moderately

The musical score for "In Walked Bud" is written in treble clef with a key signature of three flats (Bb major/Dbb minor) and a 4/4 time signature. The tempo is marked "Moderately". The score consists of five staves of music. Chord symbols are placed above the notes. The lyrics are: "In Walked Bud". The score includes various chord symbols such as Fm, Fm(maj7), Fm7, Bb7, Eb7, Ab6, F7, Bbm7, Eb7, Ab6, Gm7b5, C7, Ab6, Fm7, Db7, Fm7, Db7, C7b9, Fm, Fm(maj7), Fm7, Bb7, Eb7, Ab6, F7, Bbm7, Eb7, and Ab6.

INDIAN LOVE CALL

from ROSE-MARIE

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Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II
 Music by RUDOLF FRIML

Slowly

When I'm call-ing you oo - oo oo - oo! Will you an-swer too oo -
 oo oo - oo - oo? That means I of - fer my love to
 you to be your own. If you re - fuse me, I will be blue And wait-ing
 all a - lone; But if when you hear my love call ring-ing clear, And I hear your
 an - swer-ing ech - o, so dear, Then I will know our
 love will come true, You'll be-long to me, I'll be-long to you!

129
INDIANA
 (Back Home Again in Indiana)

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Words by BALLARD MacDONALD
 Music by JAMES F. HANLEY

Moderately

Back home a - gain in In - di - an - a, and it seems that I can see the gleam - ing
 can - dle-light still shin - ing bright thru the syc - a-mores for me, The new - mown
 hay sends all its fra - grance from the fields I used to roam, When I
 dream a-bout the moon-light on the Wa - bash, then I long for my In - di-an - a home. Back home a - home.

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Words and Music by
 JOHN D. LOUDERMILK

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music with lyrics underneath. The tempo is marked 'Moderately'. The key signature has one sharp (F#). The score includes various chords such as Em, Am, B7, and F#m. The lyrics are: 'They took the whole Cher-o-kee Na-tion; put us on this res-er-va-tion. Took a-way our way of life, tom-a-hawk and the bow and knife. Took a-way our na-tive tongue, taught their Eng-lish to our young. And all the beads we made by hand are now-a-days made in Ja-pan. Cher-o-kee peo-ple, Cher-o-kee tribe, so proud you lived, so proud you died. They took the whole In-di-an Na-tion, locked us on this res-er-va-tion. Though I wear a shirt and tie, I'm still a red man deep in-side. But may-be some-day when they've learned, Cher-o-kee Na-tion will re-turn.'

Em Am

They took the whole Cher-o-kee Na-tion; put us on this res-er-

Em Am

va-tion. Took a-way our way of life,

Em

tom-a-hawk and the bow and knife. Took a-way our na-tive

Am Em

tongue, taught their Eng-lish to our young.

Am

And all the beads we made by hand are now-a-

Em Am Em

days made in Ja-pan. Cher-o-kee peo-ple, Cher-o-kee

Am B7 Em

tribe, so proud you lived, so proud you died. They took the

Am Em

whole In-di-an Na-tion, locked us on this res-er-va-tion.

Am Em

Though I wear a shirt and tie, I'm still a red man deep in-side.

Am

But may-be some-day when they've learned,

Em

Cher-o-kee Na-tion will re-turn.

ISFAHAN

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By DUKE ELLINGTON
and BILLY STRAYHORN

Medium Swing

Chords: Dbmaj7, Bbmaj7, Bb7, Eb9, Amaj7, Ab13, Dbmaj9, Gm7b5, Fm7, Am7b5, D7b9, Gm7, Gm7b5, C7b9, C7#9, Fmaj7, Emaj7, Ebmaj7, Dmaj7, Dbmaj7, Bbmaj7, Bb7, Eb9, Amaj7, Ab13, Db7#11, Gbmaj7, C7#9, C7#5(b9), F7#11, F7#9, Bb7, Eb13, Ab7b9, Ab9, Db6

INKA DINKA DOO

from THE GREAT SCHNOZZLE

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and BEN RYAN

Moderately bright

C Cdim7 C Cdim7 C C/E Ebdim G7

Ink - a Dink - a Doo a dink - a dee, a dink - a doo. Oh, what a tune for croon - ing.

Dm7 G7 Dm7 G7

Ink - a Dink - a Doo, a dink - a dee, a dink - a doo; it's got the whole

G+ C6 E7 Am7

world spoon - ing. Es - ki - mo bells up in Ice - land are ring - ing,

D7 Dm7 G7 Dm7 G7b9 C Cdim7

they've made their own Par - a - dise Land. Sing - ing Ink - a Dink - a Doo, a dink - a

C A7 D7 G7 C Fm C

dee, a dink - a doo, sim - ply means ink - a dink - a dee a dink - a doo.

ISLE OF CAPRI

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Music by WILL GROSZ

With a lilt

G D7

'Twas on the Isle Of Ca - pri that I found her Be - neath the shade of an old wal - nut tree. Oh, I can
sweet as a rose at the dawn - ing, But some - how fate had - n't meant her for me. And tho' I

G D7

still see the flow'rs bloom - ing 'round her Where we met on the Isle Of Ca - pri. She was as
sailed with the tide in the morn - ing, Still my heart's on the Isle Of Ca - pri.

C C#dim7 G E7 Am7 D7 G C C#dim7 G

Sum - mer - time was near - ly o - ver Blue I - tal - ian sky a - bove. I said, "La - dy, I'm a ro - ver,

Em7 A9 Am7/D D7 G

Can you spare a sweet word of Love?" She whis - pered soft - ly, "It's best not to lin - ger." And then as I kissed her hand I could

D7 Am Am7 D9 G D7 G

see she wore a plain gold - en ring on her fin - ger, 'Twas good - bye on the Isle Of Ca - pri.

ISN'T IT ROMANTIC?

from the Paramount Picture LOVE ME TONIGHT

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Words by LORENZ HART
Music by RICHARD RODGERS

Easy Swing

Eb
Bb7
Eb
Bb7#5

Eb
Bb7
Eb
Bb7
Eb

C7b9
Fm
Bb7
G7
1 Cm
G7
Cm
Eb7
Ab
C7

Fm
Bb7
Bdim7
Cm
F7
Bbdim7
Bb7
2 Cm
Cm7/Bb

Am7b5
Abm
Gm7
Gb7
Fm7
Bb7
Eb

Is - n't It Ro - man - tic? Mu - sic in the night, a dream that can be
 man - tic? Mere - ly to be young on such a night as
 heard. Is - n't It Ro - man - tic? Mov - ing shad - ows write the old - est mag - ic
 this? Is - n't It Ro - man - tic? Ev - 'ry note that's sung is like a lov - er's
 word. I hear the breez - es play - ing in the trees a - bove. While
 kiss. Sweet sym - bols in the moon - light,
 all the world is say - ing you were meant for love. Is - n't It Ro - do you mean that
 I will fall in love per - chance? Is - n't it ro - mance?

THE ISRAELITES

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Words and Music by
DESMOND DEKKER

Moderately

Bb
Eb

F
Bb
Db
Bb

Eb
F
Bb

1-3 Db
4 Eb
F
Bb
Repeat and Fade

Get up in the morn - ing slav - ing for bread sir so that ev - 'ry mouth_ can be fed poor
 me _____ the Is - rael - ite_ Aah! Get up in the morn - ing slav - ing for bread sir
 wife and my kids they packed_ up and leave me
 Shirt them ah tear up trous - ers are gone I
 Af - ter a storm there must_ be a calm they
 So that ev - 'ry mouth_ can be fed }
 darling she said I was yours_ to be seen } poor
 don't want to end up like Bon - nie and Clyde } me _____ the Is - rael - ite_ Aah!
 catch me in the farm you sound the a - larm }

(2.) My Poor me _____ the Is - rael - ite_ I _____ { won - der who I'm work - ing for }
 { look a - down and out_ sir }

IT ALL DEPENDS ON YOU

from THE SINGING FOOL

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Words and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I can be hap - py, I can be sad, I can be good or I can be bad, It All De - pends On You. I can be lone - ly out in a crowd, I can be hum - ble, I can be proud, It All De - pends On You. I can save mon - ey, or spend it, Go right on liv - ing, or end it, You're to blame, hon - ey, For what I do. I know that I can be beg - gar, I can be King, I can be al - most an - y old thing, It All De - pends On You. You." The score includes a double bar line with first and second endings for the final phrase.

I can be hap - py, I can be sad, I can be good or I can be bad, It All De -
pendes On You. I can be lone - ly out in a crowd, I can be hum - ble,
I can be proud, It All De - pends On You. I can save mon - ey,
or spend it, Go right on liv - ing, or end it, You're to blame, hon - ey, For what I do.
I know that I can be beg - gar, I can be King, I can be al - most an - y old thing, It
All De - pends On You. You.

IT COULD HAPPEN TO YOU

from the Paramount Picture AND THE ANGELS SING

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Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Moderately

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Hide your heart from sight, lock your dreams at night, It Could Hap - pen To You. Don't count stars or you might stum - ble some - one drops a sigh and down you tum - ble." The score includes a double bar line at the end.

Hide your heart from sight, lock your dreams at night, It Could Hap - pen To You.
Don't count stars or you might stum - ble some - one drops a sigh and down you tum - ble.

G E7 Am F#7 G C B7 Dm E7

Keep an eye on Spring, run when church bells ring, It Could Hap - pen To You. _____

Am7 Cm G Bm7b5 E7 Am7 D7 G

All I did was won - der how your arms could be, and it hap - pened to me _____

IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON
and IRVING MILLS

Fast Swing

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

It Don't Mean A Thing if it ain't got that swing, _ doo wah, _ doo wah,

F7 Bb6 D7#5

doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah. It

Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6 C7

Don't Mean A Thing, _ all you got to do is sing, doo wah, _ doo wah,

F7 Bb6 Fm7

doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah. It makes no dif - f'rence if _

Bb7 Ebmaj7 Gm7 C7

_ it's sweet or hot; _ Just give that rhy - thm ev - 'ry - thing you

F7 D7 Gm Gm/F# Gm/F Gm/E Eb7 D7 Gm6

got. It Don't Mean A Thing if it ain't got that swing, _

C7 F7 Bb6 Bb6

doo wah, _ doo wah, doo wah, doo wah, doo wah, _ doo wah, doo wah, doo wah.

IT MIGHT AS WELL BE SPRING

from STATE FAIR

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

105

G Gmaj7 G6 Gmaj7 G Dm7 G7
I'm as rest-less as a wil-low in a wind-storm I'm as jump-y as a pup-pet on a string, I'd
C Cdim G6 Am7 D7 Gmaj7 G Gmaj7
say that I had spring fe-ver, But I know it is-n't spring. I am star-ry-eyed and vague-ly dis-con-
G6 Gmaj7 G Dm7 G7 C Cdim G Am7 D7
tent-ed, Like a night-in-gale with-out a song to sing. Oh, why should I have spring fe-ver When it is-n't e-ven
G C Dm7 G7 C Am7
spring? I keep wish-ing I were some-where else, Walk-ing down a strange new street, Hear-ing words that I have
F#m7 B7 Em A7 D7 G Gmaj7 G6
nev-er heard from a {man} I've yet to meet. I'm as bus-y as a spi-der spin-ning day-dreams, I'm as
G Dm7 G7 C Cdim G
gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a rose-bud, or a
Am7 D9 B7 E7b9 A7 D9
rob-in on the wing. But I feel so gay in a mel-an-cho-ly way that It
G7 A7 G D7 G C6 G
Might As Well Be Spring. It Might As Well Be Spring!

IT MUST BE HIM

(Original French Title: "Seul sur son étoile")

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Words and Music by GILBERT BECAUD and MAURICE VIDALIN
English Adaptation by MACK DAVID

Moderately

Eb Eb6 Ebmaj7 Eb6 Eb Eb Ebmaj7 Eb7 Fm7 Bb7
I tell my-self, — what's done is done. I tell my-self don't be a fool, Play the field, have a
Af-ter a while I'm my-self a-gain. I pick the piec-es off the floor, Put my heart on the
Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 Eb Eb6 Ebmaj7 Eb6
lot of fun, It's eas-y when you play it cool. I tell my-self, don't be a chump,
shelf a-gain, {He'll} nev-er hurt me an-y-more. I'm not a pup-pet on a string,
{She'll}
Eb Eb6 Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7
Who cares? — Let {him} stay a-way. That's when the phone rings, and I jump, And as I grab the phone I
I'll find some-bod-y new some day, That's when the phone be-gins to ring, And once a-gain I start to

Ebmaj7 Eb6 Eb Eb6 Ebmaj7 Eb Ebmaj7 Eb Ebmaj7 Eb6
 pray.} Let it please be {him,} oh! dear God, It Must Be {Him,} It Must Be {Him,} or
 pray.} her,} her,} her,}

Fm7 Bb7 Fm7 Bb7 Eb6 Ebmaj7 Eb6 Eb Eb6 Ebmaj7 Eb
 I shall die, _____ or I shall die. _____ Oh! Hel - lo, hel - lo, my dear God, It

Ebmaj7 Eb Ebmaj7 Eb6 Fm7 Bb7 Fm7 Bb7 1 Eb6 Ebmaj7
 Must Be {Him,} but it's not {him,} And then I die, _____ That's when I die. _____
 her,} her,} A -

Fm7 Bb7 2 Eb6 Ebmaj7 Fm7 Bb7 Eb6 Ebmaj7 Eb6
 _____ gain I die, _____ A - gain I die. _____

IT NEVER ENTERED MY MIND
from HIGHER AND HIGHER

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WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

F Am F Am F Am F Am F Am
 Once I laughed when I heard you say - ing That I'd be play - ing sol - i - taire, - Un - eas - y in my

F Am Bb6 Gm7 C7 F Am F Am F Am
 eas - y chair. - It Nev - er En - tered My Mind. - Once you told me I was mis - tak - en That I'd a - wak - en

F Am F Am F Am Bb6 F Am C7 F
 with the sun - And or - der or - ange juice for one, - It Nev - er En - tered My Mind. - You have what -

Bb6 C7 F Bb6 C7 F6 C7 F Fdim7 C7
 I lack my - self, - And now I e - ven have to scratch my back my - self. -

F Am F Am F Am F Am F Am
 Once you warned me That if you scorned me I'd sing the maid - en's pray'r a - gain, - And wish that you were

Cm6 D7 Gm C7sus C7 F Bb6 F C7 1 F6 C7 2 F6
 there a - gain. - To get in - to my hair a - gain, - It Nev - er En - tered My Mind. -

IT ONLY HURTS FOR A LITTLE WHILE

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Words and Music by MACK DAVID
and FRED SPIELMAN

Moderate Country Waltz

It On - ly Hurts For A Lit - tle While. That's what they tell me. That's what they say.
Oh, It On - ly Hurts For A Lit - tle While. Then all your heart - aches
will pass a - way. It's so eas - y to be smart _ with some - bod - y else - 's
heart. _ But I don't know how to start _ for - get - ting you. What can I do? It On - ly
Hurts For A Lit - tle While. That's what they tell me. "Just wait and see."
But I will hurt till you come back to _ me. _

IT WAS A VERY GOOD YEAR

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Words and Music by
ERVIN DRAKE

When I was sev - en - teen, _____ It Was A Ver - y Good Year. _____ It Was A
twen - ty - one, _____ It Was A Ver - y Good Year. _____ It Was A
thir - ty - five, _____ It Was A Ver - y Good Year. _____ It Was A
days are short, _____ I'm in the au - tumn of the year. _____ And now I
Ver - y Good Year for small - town girls and soft sum - mer nights. _____ We'd hide from the lights _____
Ver - y Good Year for cit - y girls who lived up the stair, _____ with per - fumed hair _____
Ver - y Good Year for blue - blood - ed girls of in - de - pend - ent means. _____ We'd ride in li - mou - sines _____
think of my life as vin - tage wine from fine old kegs. _____ From the brim to the dregs _____
_____ on the vil - lage green _____ when I was sev - en - teen! _____
_____ that came un - done _____ when I was twen - ty - one! _____
_____ their chauf - feurs would drive _____ when I was thir - ty - five! _____
_____ it poured sweet and clear. _____ It Was A Ver - y Good Year! _____

Whistle first and last time

When I was
When I was
But now the

IT'S A BLUE WORLD

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Copyright RenewedWords and Music by BOB WRIGHT
and CHET FORREST

Slowly

Gm9 C7 Fmaj9 Cm9 F7 Bbmaj7

It's A Blue World with - out you It's A Blue World a - lone

Bbm9 C7b9 Fmaj7 F6 Bbm7 Db7

My days and nights that once were filled with heav - en, With you a-way, How emp - ty they have

Gm7/C C7 Gm9 C7 Fmaj9 Cm9

grown. It's A Blue World from now on It's a through world

F7 Bbmaj7 Bbm9 Fmaj7

for me The sea, the sky, my heart and I, We're all an in - di - go

Am7b5 D7 G9 Gm7/C C7b9

1	2
F	F

hue, With - out you it's a blue, blue world. It's A world.

IT'S A GRAND NIGHT FOR SINGING
from STATE FAIRCopyright © 1945 by WILLIAMSON MUSIC
Copyright RenewedLyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G D7 G6 G G6

It's A Grand Night For Sing - ing! The moon is

G F#m7b5 B7 Em B7#5 Em7

fly - ing high. And some - where a bird who is bound he'll be

A7 Am7 D7 Gmaj7 G6 D7 G D7

heard, is throw - ing his heart at the sky. It's A Grand Night For

G6 G G6 G F#m7b5 B7 Em

Sing - ing! The stars are bright a - bove. The earth is a -

B7#5 Em7 A7 D7 G7 C7

glow and to add to the show, I think I am fall - ing in love.

G6 G Am7 D7 G C G

Fall - ing, fall - ing in love.

IT'S A LOVELY DAY TODAY

from the Stage Production CALL ME MADAM

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Words and Music by
IRVING BERLIN

Moderately

Handwritten number 12 is written above the first staff.

Chords: Bbmaj7, Bb7, Ebmaj7, Ebm6, Bb/D, Dbdim7, Cm7, F7, Bbmaj7, Gm7, Cm7, F7, Bb, Bdim7, Cm7, F7, Bbmaj7, D7b9, Gm7, C7, F7b9, Bbmaj7, Bb7, Ebmaj7, Ebm6, Bb/D, Dbdim7, Cm7, F7, Bbmaj7, Gm7, Cm7, F7, Bb, Bdim7, Cm7, F7, Bbmaj7, D7b9, Gm7, Ab13, G7b9, Ebmaj7, Ebm(maj7), Bbmaj7, C9, Cm7, F7, 1 Bb, F7b9, 2 Bb.

Lyrics:
It's A Love - ly Day To - day. So what - ev - er you've got to do, you've got a
love - ly day to do it in, that's true. And I hope what - ev - er you've got to do is
some - thing that can be done by two. For I'd real - ly like to stay. It's A
Love - ly Day To - day. And what - ev - er you've got to do, I'd be so hap - py to be
do - ing it with you. But if you've got some - thing that must be done, and
it can on - ly be done by one, there is noth - ing more to say ex -
cept it's a love - ly day for say - ing it's a love - ly day. It's A day.

IT'S A MOST UNUSUAL DAY

from A DATE WITH JUDY

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and Harold Adamson Music

Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Moderately

Chords: F#/G, G, Am7, D7, F#/G, G, Am7, D7, G/B, C6, C#dim7, 1 G/D, Bm, Em7, A7, D7, 2 G, G#dim7, Am7, D7, G, Em7, Ebm7, Dm7, G7, Cmaj7, C6, Em7, Ebm7, Dm7, G7, Cmaj7, C6, F#m7, Fm7, Em7, A7, Dmaj7, D6.

Lyrics:
It's A Most Un - u - su - al Day, feel like throw - ing my wor - ries a -
most un - u - su - al sky, not a sign of a cloud pass - ing
way, as an old na - tive born Cal - i - for - nian would say, It's A
by, and if I want to sing, throw my heart in the
Most Un - u - su - al Day. There's a ring. It's A Most Un - u - su - al
Day. There are peo - ple meet - ing peo - ple, there is sun - shine
ev - 'ry - where. There are peo - ple greet - ing peo - ple and a

Am7/D D7 Am7/D D7 F#/G G Am7

feel - ing of spring in the air. It's a most un - u - su - al time.

D7 F#/G G Am7 D7 G/B C6

I keep feel - ing my tem - p'ra - ture climb. If my heart won't be - have in the

C#dim7 G/D Bm Em7 A7 D7 G

u - su - al way, well there's on - ly one thing to say, it's a most un -

D7 G D7 G D7 G

u - su - al, most un - u - su - al, most un - u - su - al day.

IT'S ALL RIGHT WITH ME

from CAN-CAN
from HIGH SOCIETY

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Words and Music by
COLE PORTER

Moderately fast

Cm F9 Cm

It's the wrong time and the wrong place, tho' your face is charm - ing, it's the
wrong wrong song in the wrong style, tho' your smile is love - ly, it's the

Fm Bb7 Bbm6 C9

wrong face, it's not {her} face but such a charm - ing face that It's All Right
wrong smile, it's not {his} smile but such a love - ly smile that It's

F7 G Fm6 G G7 F9 Fm7 Bb7 Eb

With Me. It's the All Right With Me. You

Bbm6 Eb9 Ebdim7 Abm Fdim7 Eb

can't know how hap - py I am that we met, I'm strange - ly at - tract - ed to you,

Ebmaj7 Eb6 Bbm6 C7b9 F7 Dm7b5

There's some - one I'm try - ing so hard to for - get, Don't you want to for -

G7 Cm F9

get some - one too? It's the wrong game with the wrong chips,

Cm Fm Bb7

tho' your lips are tempt - ing, they're the wrong lips, They're not {her} lips,
{his}

Bbm6 C9 F9 F7 Bb9

but they're such tempt - ing lips that if some night you're free, dear, it's

Ebmaj7 Eb7 Eb7#5 Abmaj7 Ab7 F9 Fm7 Eb

all right, It's All Right With Me.

IT'S ALMOST TOMORROW

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Words and Music by WADE BUFF
and GENE ADKINSON

Moderately

It's Al - most To - mor - row, but what do I do? Your kiss - es all
tell me that your love is un - true I'll love you for - ev - er Till
stars cease to shine, And hope some - day, dar - ling, that you'll al - ways be mine. It's mine.

✓ **IT'S DE-LOVELY**
from RED, HOT AND BLUE!

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Words and Music by
COLE PORTER

Moderately

The night is young. The skies are clear - And if you want to go walk - ing, dear, - It's de - light - ful, - it's de -
li - cious, - It's De - love - ly. - I un - der - stand - the rea - son why - You're sen - ti - men - tal, 'cause
so am I, - It's de - light - ful, - it's de - li - cious, - It's De - love - ly. - You can tell at a glance -
What a swell night - this is for ro - mance, - You can hear dear Moth - er Na - ture mur - mur - ing
low, - "Let your - self go." - So please be sweet, - my chick - a - dee, - And when I kiss - you, just
say to me, - "It's de - light - ful, - it's de - li - cious, - It's de - lect - a - ble, - it's de - lir - i - ous, - It's di -
lem - ma, it's de - li - mit, It's de - luxe, It's De - love - ly." The love - ly."

IT'S EASY TO REMEMBER

from the Paramount Picture MISSISSIPPI

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Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

Fm7 Bb7 Eb Fm7 Bb7

Your sweet ex - pres - sion, the smile you gave me, the way you looked when we
whis - per: "I'll al - ways love you," I know it's o - ver and

met. } It's Eas - y To Re - mem - ber but so hard to for -
yet }

1 2
Eb Eb Bbm7 Eb7 Ab
get. I hear you get. So I must dream to have your hand ca - ress me,
Bbm7 Eb7 Ab Abm7 Db9 Gb
fin - gers press me tight. I'd rath - er dream than have that lone - ly feel - ing
Bb/F F7 Bb7 Fm7 Bb7 Eb
steal - ing through the night. Each lit - tle mo - ment is clear be - fore me, and though it
Fm7 Bb7 Eb Eb+ Abm Ab Eb/G Db9 Adim/Bb Eb/Bb Bb7 Eb
brings me re - gret, It's Eas - y To Re - mem - ber, and so hard to for - get.

IT'S IMPOSSIBLE

(Somos novios)

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English Lyric by SID WAYNE
Spanish Words and Music by ARMANDO MANZANERO

Slowly

G G6 Gmaj7 G6 F#m7b5

It's Im - pos - si - ble, tell the sun to leave the sky, it's just im - pos - si - ble.
o - cean keep from rush - ing to the shore? It's just im - pos - si - ble.

B7 Em Dm7 G7 Bm7b5 E7
It's Im - pos - si - ble, ask a ba - by not to cry, it's just im - pos - si - ble. Can I
If I had you, could I ev - er want for more? It's just im - pos - si - ble. And to -

Am7 To Coda ⊕ Cm G E7b9
hold you clos - er to me, and not feel you go - ing through me, split the
mor - row, should you

Am A7 D7 Am7 D7 D.S. al Coda
sec - ond that I nev - er think of you? Oh, how im - pos - si - ble. Can the

⊕ CODA Cm G E7b9
ask me for the world, some - how I'd get it, I would sell my ver - y soul and not re -

Am D7 G
gret it, for to live with - out your love is just im - pos - si - ble, im -

Em7 Am7 D7 G Cm6 G
pos - si - ble. Mm, im - pos - si - ble.

IT'S NOW OR NEVER

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Words and Music by AARON SCHROEDER
 and WALLY GOLD

Moderately

N.C. Eb Ebmaj7 Cdim Fm Fm7 Bb7

It's Now Or Nev - er; come hold me tight. Kiss me, my

Fm Fm7 Bb7 Eb Abm

dar - lin', be mine to - night. To - mor - row will be too

late. It's Now Or Nev - er; my love won't wait. 1,2 To Interlude

1. When I first
 2. Just like a

3 Fine INTERLUDE Eb Eb+

my love won't wait. saw you with your smile so
 wil - low we could cry an

Ab Bb7 Bb9 Ab Ebm6 Eb

ten - der, my heart was cap - tured; my soul sur - ren - dered.
 o - cean, if we lost true love and sweet de - vo - tion.

N.C. Eb Eb+ Ab

I've spent a life - time wait - ing for the right time.
 Your lips ex - cite me; let your arms in - vite me.

Abm Eb Ebdim Fm7 Bb7 Eb Abm Eb N.C. D.S. al Fine (2nd time)

Now that you're near, the time is here at last.
 For who knows when we'll meet a - gain this way. It's Now Or

IT'S ONLY A PAPER MOON
 from the Musical Production THE GREAT MAGOO

© 1933 (Renewed) CHAPPELL & CO., GLOCCA MORRA MUSIC and S.A. MUSIC CO.

Lyric by BILLY ROSE and E.Y. HARBURG
 Music by HAROLD ARLEN

Moderately

G6 G#dim7 Am7 D7 Am7 D9 G

Say, It's On - ly A Pa - per Moon sail - ing o - ver a card - board sea,

G7/B C6 A7/C# D7 G Am7 D7

but it would - n't be make - be - lieve if you be - lieved in me.

G G#dim7 Am7 D7 Am7 D9 G

Yes, it's on - ly a can - vas sky hang - ing o - ver a mus - lin tree,

G7/B C6 A7/C# D7 G G7 C6 C#dim7

but it would - n't be make - be - lieve, if you be - lieved in me. With - out your

Gmaj7/D Am7 D7 G G7 C6 C#dim7 Gmaj7/D Bm7 E7

love, it's a hon - ky-tonk pa - rade. With - out your love, it's a mel - o - dy played in a

A9 D7#5 G G#dim7 Am7 D7 Am7 D9 G

pen - ny ar - cade. It's a Bar-num and Bai - ley world, _ just as phon-y as it can be, _

G7/B C6 A7/C# D7

but it would-n't be make - be - lieve _ if you _ be - lieved _ in me. _

IT'S ONLY MAKE BELIEVE

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Words and Music by CONWAY TWITTY
 and JACK NANCE

Freely

C Am F

Peo - ple see us ev - 'ry - where, _ they think you real - ly care, _ but my - self I can't de - ceive,

Slowly and Steadily

G7 C F/G G7 C G7

I know It's On - ly Make Be - lieve. My one and on - ly prayer,

Am F G7

is that some-day you'll care, _ my hopes, my dreams come true, my one and on - ly you,

F G C

no one will ev - er know, _ how much I love you so, my on - ly prayer will be,

F G F6 C F C A7

some-day you'll care for me, but It's On - ly _ Make _ Be - lieve. _

D Bm G

My hopes, my dreams come true, my life I'd give for you, my heart a wed - ding ring,
 My one and on - ly prayer is that some-day you'll care, my hopes, my dreams come true,

A7 G A

my all, my ev - 'ry-thing. My heart I can't con - trol, _ you rule my ver - y soul, _
 my one and on - ly you. No one will ev - er know, _ just how much I love you so, _

D G A

my plans, my hopes, my schemes, you are my ev - 'ry-thing, but It's On - ly _ Make _
 my on - ly prayer will be that some-day you'll care for me but It's On - ly _ Make _

G

1 D G D A7 2 D G D G D

Be - lieve. _ lieve. _

IT'S THE SAME OLD SHILLELAGH

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PAT WHITE

Lively

Sure's It's The Same Old Shil - le - lagh me fa - ther brought from I - re - land and div - il a man was proud - er than he as he walked with it in his hand. He'd lead the band on Pad - dy's day and twirl it 'round his mitt and div - il a bit we'd laugh at it or dad would have a fit sure with the same old Shil - le - lagh me fa - ther could lick a do - zen men. As fast as they'd get up, be - gor - ry, he'd knock 'em down a - gain. And man - y's the time he used it on me to make me un - der - stand the same old Shil - le - lagh me fa - ther brought from I - re - land. Sure's It's The land.

129 JAMAICA FAREWELL

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IRVING BURGIE

Light Calypso

1,4. Down the way where the nights are gay and the sun shines dai - ly on the moun - tain - top, —
2.,3. (See additional lyrics)

I took a trip on a sail - ing ship and when I reached Ja - mai - ca, I made a stop. — But I'm sad to say I'm on my way. — Won't be back for man - y a day. — My heart is down, — my head is turn - ing a - round, — I had to leave a lit - tle girl in King - ston town. —

CHORUS

To Coda ⊕

D Em A7 D Em

(Instrumental)

A7 1,2 D 3 D.C. al Coda CODA

(Instrumental)

D Em A7 D

- Additional Lyrics*
2. Sounds of laughter everywhere
And the dancing girls swaying to and fro,
I must declare my heart is there,
Though I've been from Maine to Mexico.
Chorus
3. Down at the market you can hear
Ladies cry out while on their heads they bear
Ackie, rice; salt fish are nice,
And the rum is fine any time of year.
Chorus

JAMES (HOLD THE LADDER STEADY)

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Words and Music by
JOHN D. LOUDERMILK

Brightly

A7 D G

James and I, we went to Ma - ma and showed her my di - a - mond
James and I, we went to Dad - dy and said, "Dad, we want to be

A7 D G D

ring. She said, "My poor Dad lit - tle ba - by, you must be cra - zy to
wed." Dad said, "Nope, you'll just have to e - lope!" And

A7 D A7 D

think of such a thing." } So, James, James, hold the
laughed as he went to bed.

A7 D D7

lad - der stead - y. James, James, I'm packed and I am read - y. James, James,

G D A7 D A7 D G

hold the lad - der stead - y. I'm a - com - in' down to your arms.

D A7 To Coda 1 D 2 D

I'm a - com - in' down to your arms. arms. I'd

G A7 D G A7 D

hate to see 'em in the morn - ing when they both com - plete - ly flip!

G E7 Em

He'll be say - ing, "They can't!" She'll be feel - in' faint. And I'll be

A7 Em7 A7 D.S. al Coda CODA

kiss - in' my hus - band's lips! So, arms.

JAVA JIVE

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Words and Music by MILTON DRAKE
and BEN OAKLAND

Lightly, with an easy beat

F Abdim7 C7 Gm7 C7 F F/Eb

1.,3. I love cof - fee, I love tea, I love the Ja - va Jive and it loves me. Cof - fee and tea and the
2.,4. I love ja - va, sweet and hot, whoops! Mis - ter Mo - to, I'm a cof - fee pot. Shoot me a pot and I'll

Bb/D Bbm/Db F/C Gm F C7 F F7 Bb7

jiv - in' and me, a cup, a cup, a cup, a cup, a cup!
pour me a shot, a cup, a cup, a cup, a cup, a cup! Oh, slip me a slug from that won -

F6 N.C.

- der - ful mug, and I'll cut a rug, till I'm snug in the jug. A slice of on - ion and a raw one.
Drop me a nick - el in my pot, Joe,

Gm7b5 C7 N.C. F Abdim7 C7 Gm7 C7

Draw one. } Wait - er, wait - er, per - co - la - tor! I love cof - fee, I love tea, I love the Ja - va Jive and
tak - in' it slow. }

To Coda ⊕

F F/Eb Bb/D Bbm/Db F/C Gm F C7 F6

it loves me. Cof - fee and tea and the jiv - in' and me, a cup, a cup, a cup, a cup, a cup.

F Cdim7 C7 F Cdim7 F F7/Eb Bb/D Db7

Bos - ton bean, soy bean, li - ma bean, string bean. I'm not keen for a bean un -

CODA

F/C Cdim7 C7 D.C. al Coda ⊕ Bb/D Bbm/Db F/C Gm F C7 F F6

less it is a cheer - y cof - fee bean: jiv - in' and me, a cup, a cup, a cup, a cup, a cup. (Instrumental)

JERSEY BOUNCE

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Words by ROBERT WRIGHT
Music by BOBBY PLATTER, TINY BRADSHAW,
ED JOHNSON and ROBERT WRIGHT

Moderately

C D9 G9

They call it that Jer - sey Bounce A rhy - thm that real - ly counts The tem - per' - ture al - ways mounts.

C Ebdim7 Dm7 G13 C

Wher - ev - er they play the fun - ny rhy - thm they play. It start - ed on Jour - nal Square. And

D9 G9 C Ab9

some - bod - y heard it there He put it right on the air And now you hear it ev - 'ry - where.

C C9 Bb9 Ab9

Up - town - gave it new licks, Down - town - add-ed some tricks, No town -

G7 G7#5 C

makes it sound the same - As where it came from! So if you don't feel so hot - Go

D9 G9 C Ab9 C

out to some Jer - sey spot - And wheth - er you're hep or not - the Jer - sey Bounce - 'll make you swing -

JIVE TALKIN'

from SATURDAY NIGHT FEVER

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Words and Music by BARRY GIBB,
 ROBIN GIBB and MAURICE GIBB

Moderately $\frac{4}{4}$ C

It's just your Jive Talk - in', you're tell - in' me lies, - yeah; Jive Talk - in', you wear a dis - guise. -
 Jive Talk - in' you're tell - in' me lies, - yeah; Good lov - in' still gets in my eyes. -
 Jive Talk - in' you're tell - in' me lies, - yeah; Jive Talk - in', you wear a dis - guise. -

Bb C To Coda \oplus

Jive Talk - in', so mis - un - der - stood, - yeah; Jive Talk - in', you're real - ly no good. -
 No - bod - y, be - lieves what you say - it's just your Jive Talk - in', that gets in the way. -
 Jive Talk - in', so mis - un - der - stood, - yeah; Jive Talk - in', you just ain't no good. -

G F E Am

Oh, my child, - you'll nev - er know - just what you mean to me. -
 Oh, my love, - you are so good - treat - ing me so cruel. -

G F C Bb F G D.S. al Coda (2nd time)

Oh, my child, - you got so much; - you're gon - na take a - way - my en - er - gy with all your
 There you go - with your fan - cy lies, - leav - in' me look - in' like - a dumb - struck fool with all your

CODA \oplus C F C

Love talk - in' is all ver - y fine, - yeah; Jive Talk - in' just is - n't a crime. - And if there's some - bod - y you'll

Bb C Bb

love till you die, - then all that Jive Talk - in' just gets in your eye. - Do be lu bu loop do be lu bu loop

C Bb C Repeat and Fade

do do - do do doot doot, do be lu bu loop do be lu bu loop do doot do. - Jive Talk - in'.

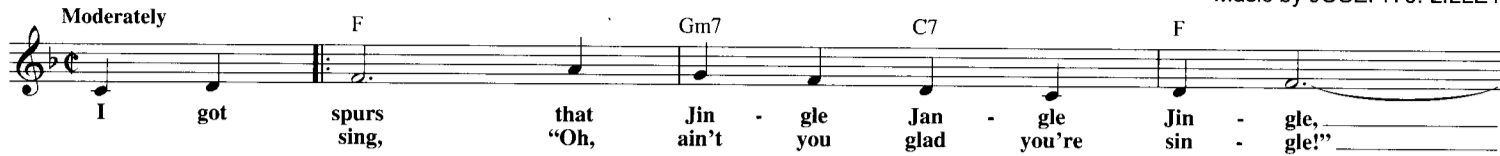
JINGLE JANGLE JINGLE

(I Got Spurs)
from the Paramount Picture THE FOREST RANGERS

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Words by FRANK LOESSER
Music by JOSEPH J. LILLEY

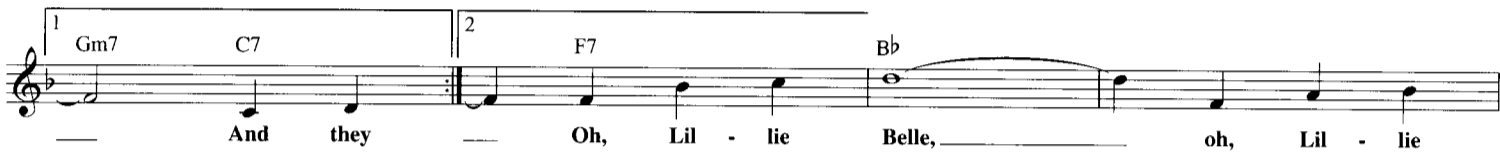
Moderately



I got spurs sing, that "Oh, ain't you glad you're singing!"

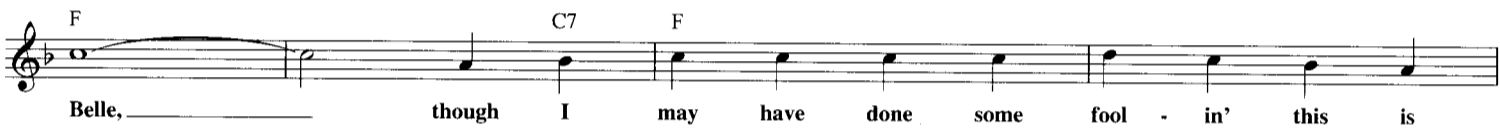


as and I that go song ain't in' so merry ly far a long wrong.



1 And they Oh, Lil lie Belle, oh, Lil lie

2




Belle, though I may have done some fool in' this is



why I nev er fell: I got spurs sing, that "Oh, ain't you glad you're



Jin - gle sin - gle!"



1 long. And they wrong, so I'll jin - gle on a - long.

2

(The Wreck of The)
"JOHN B"

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New York, NY

Words and Music Adapted by LEE HAYS
From a Collection by CARL SANDBURG

Calypso style

G D9 G D9 G

We come on the sloop "John B" My grand - father and me; 'round Nas-sau town -
first mate, oh, he got drunk, He broke up the peo - ple's trunk: Constable had to

D7 G G7

we did roam, Drink - in all night We got in - to a
come and take him a - way, Sher - iff John - stone Please let me a -

C Am G D7 G D7

fight; I feel so break - up, I want to go home. } So
lone; I feel so break - up, I want to go home. }

G D9 G D9 G

hoist up the "John B" sails, See how the main sail set, Send for the cap-tain a -

Bm D7 G G7 C

shore, Let me go home; Let me go home, Let me go home.

Am G D7 G

I feel so break up, I want to go home. The home.

JOHNNY ONE NOTE
from BABES IN ARMS

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately, with a lift

F Eb C7 F C7 F C7

Poor John - ny One Note { Sang out with gus - to And just o - ver - lord - ed the
Got in A - i - da, In - deed a great chance to be

F Gm7 C7 F Eb C7 F C7

place. Poor John - ny One Note Yelled wil - ly nil - ly, Un -
brave. He took his one note Howled like the North Wind, Brought

F C7 D7 Gm7 F Gm7 C7

til he was blue in the face, For hold - ing one note was his
forth wind that made crit - ics rave, While Ver - di - turned 'round in his

F Ab C7 F

ace. Could - n't hear the brass, Could - n't hear the drum, He was in a
grave! Could - n't hear the flute or the big trom - bone. Ev - 'ry - one was

Ab C7 F C7 F

class By him - self, by gum! lone.
mute, John - ny stood a -

JOHNNY'S THEME

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and JOHNNY CARSON

Bright Swing

Chords: Cmaj7, Ebdim7, Dm7, G7b9, Am7, G7, C, B7, N.C., G7b9, C7b9

JOHNSON RAG

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Words by JACK LAWRENCE
Music by GUY HALL and HENRY KLEINKAUF

Brightly

Lyrics:
 Hep Hep There goes the John - son Rag - Hoy Hoy there goes the lat - est shag - Ho Ho It real - ly
 is - n't a gag - Hep Hep There goes the John - son Rag - Jump Jump Don't let your left foot drag - Jeep
 Jeep It's like a game of tag - Juke Juke It's e - ven good for a stag - Jump jump And do the
 John - son Rag - If you're feel - in' in the groove - It sends you out of the world -
 Fun - ny how it makes you move - I don't wan - na coax - But don't - be a "Mokes" - Zig
 Zig Then add a Zig Zig Sag - Zoop Zoop Just let your shoul - ders wag - Zoom
 Zoom And now it's right in the bag - Get hep - and get hap - py with the John - son Rag. -

JUKE BOX SATURDAY NIGHT

from STARS ON ICE

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Copyright Renewed

Words by AL STILLMAN
Music by PAUL McGRANE

Moderately

F F7 Bb

Mop-pin' up so - da pop rick - eys _____ To our heart's_ de - light Danc-in' to swing - er-oo quick -

- ies, _____ Juke Box Sat-ur-day Night. _____ Good-man and Ky - ser and Mil - ler _____

F7 Bb F C7 F

Help to make things bright, Mix-in' hot licks with va-nil - la, _____ Juke Box Sat-ur-day Night. _____

Cm7 F7 Cm7 F7 Bb F+ Bb Dm7 G7 Dm7 G7

They put noth - in' past us, _____ Me and hon-ey lamb, _____ Mak-ing one coke last us _____

C7 Gm7 C7 F

Till it's time to scram, _____ Mon-ey, we real - ly don't need that, _____ we make out _____ all

F7 Bb F C7

right, Let-tin' the oth - er guy feed _____ that _____ Juke Box Sat-ur-day Night. _____

1 2
F C7 F

JULIE, DO YA LOVE ME

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Words and Music by
TOM BAHLER

Slowly

Bb Eb Bb Eb Bb Gm Cm7 F9

Be-ing a - lone at night _____ makes me sad, girl, yeah it brings me down _____ al - right. _____ But

so much fun _____ to - geth - er and I was sure that you _____ were mine. _____

Bb Bb7 Eb Ab9 Bb Cm7/F Bb F7/Eb Eb6

Toss-in', and turn-in' and freez-in' and burn-in' and cry-in' all through _____ the night. } Yeah, _____

leav-in' you, ba-by, is driv-in' me cra-zy it's got me won-d'ring all the time. }

Bb Eb Bb Eb Bb

Jul-ie, Jul-ie, Jul-ie, Do Ya Love _____ Me? _____ Jul-ie, Jul-ie, Jul-ie, do you care? _____ Jul-ie, Jul-ie, are you think-ing of _____

To Coda 1 2
Eb Eb

_____ me? _____ Jul - ie, Jul - ie, will you still _____ be there? _____ We had _____ Hon-ey, you

Bb Eb Bb Eb Bb Gm7 Cm7 F9 Bb Bb7

cried the day I left you e-ven though we knew I could-n't stay. _____ But, ba-by, re-mem-ber I'll

Eb Ab9 Bb Cm7/F Bb F7/Eb Eb6

be back Sep-tem-ber but till then I'll write you ev-ry day. _____ Yeah, _____

D.S. al Coda CODA
Eb Bb

JUMP (FOR MY LOVE)

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8 Music Square West, Nashville, TN 37203

Words and Music by MARTI SHARRON,
GARY SKARDINA and STEPHEN MITCHELL

Moderate Rock

G F/G C/G G F/G C/G G

Closed eyes - tell me how you want me. I can feel it in your heart - beat.
Hold me, - I'll give you all that you need. Wrap your love a - round me.
You told me I'm the on - ly wom-an for you. No bod - y does you like I do.

F/G C/G G 1 F/G 2,3 F/G F/C

I know you like what you see.
You're so ex - cit - ed I can feel you get - tin' hot - ter, oh, ba - by! I'll take you down, -
Then make the move be - fore you turn to go much far - ther, oh, ba - by! You are the one, -

G/C C F Dm7 G/B

I'll take you down where no one's ev - er gone be - fore, -
- you are the one, and heav - en waits here at my door, - } and if you want more, - if you want more, -

E/B E A D/A E/A A D/A E/A

more, - more, - then jump for my love. Jump in and feel -

A D/A E/A A D/A E/A A

my touch. Jump, - if you wan - na taste my kiss - es in the night, then - jump - for my love. - Jump! -

D/A E/A A D/A E/A A

I know my heart can make you hap - py. Jump in. - You know these arms can fill you up. Jump! -

D/A E/A A D/A E/A A To Coda ⊕ G

If you wan - na taste my kiss - es in the night, then - jump - for my love. - (Instrumental)

D.C. al Coda CODA A E/A A E/A C G/C C G/C

When you are next to me, - Oh, I
Oh, it

G/F C/F G/F C/F E7sus A E/A 1 A E/A

come a - live. Your love burns in - side. -
feels so right. Come to me if you want me to - night. -

2 A D/A E/A A D/A E/A A

Jump! - Jump in - if you wan - na taste my kiss - es in the night, then -

D/A E/B A F Bb/F C/F F Bb/F C/F

jump, jump, - jump. - Ooh - yeah. - You know my heart can make you hap - py. Jump! - You know these arms can

F Bb/F C/F F Bb/F C/F F Repeat and Fade

fill you up. Jump in. - You wan - na taste my kiss - es in the night, then jump, jump for my love. Jump! -

JUNE IN JANUARY

from the Paramount Picture **HERE IS MY HEART**

Copyright © 1934 (Renewed 1961) by Famous Music LLC

Words and Music by LEO ROBIN and RALPH RAINGER

Slowly

It's June In Jan - u - ar - y be - cause I'm in love; it al - ways is
 spring in my heart, with you in my arms. The snow is just white blos - soms that fall from a -
 bove, and here is the rea - son my dear, your mag - i - cal charms. The night is cold
 the trees are bare but I can feel the scent of ros - es in the air. It's June In
 Jan - u - ar - y be - cause I'm in love, but on - ly be - cause I'm in love with you.

JUNE IS BUSTIN' OUT ALL OVER

from **CAROUSEL**

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Brightly

June Is Bust - in' Out All O - ver! All o - ver the
 June Is Bust - in' Out All O - ver! The sap - lin's are
 June Is Bust - in' Out All O - ver! The o - cean is
 mead - ow and the hill! Buds 're bust - in' out - a bush - es And the romp - in' riv - er
 bust - in' out with sap! Love hes found my broth - er, Jun - ior, And my sis - ter's e - ven
 full of Jacks and Jills. With her lit - tle tail a - swish - in' Ev - 'ry la - dy fish is
 push - es Ev - 'ry lit - tle wheel that wheels be - side a mill! June Is
 loon - ier! And my ma is get - tin' kit - ten - ish with pap! June Is
 wish - in' That a male would come and grab her by the gills! June Is
 Bust - in' Out All O - ver! The feel - in' is get - tin' so in - tense,
 Bust - in' Out All O - ver! To la - dies the men are pay - in' court.
 Bust - in' Out All O - ver! The sheep are n't sleep - in' an - y - more!
 That the young Vir - gin - ia creep - ers Hev been hug - gin' the be - jeep - ers Out - a all the morn - in'
 Lots - a ships are kept at an - chor Jest be - cause the cap - tains hank - er Fer a com - fort they ken
 All the rams that chase the ewe sheep Are de - ter - mined there'll be new sheep And the ewe sheep are - n't
 glo - ries on the fence! Be - cause it's June! June, June, June,
 on - ly get in port! Be - cause it's June! June, June, June,
 e - ven keep - in' score! On a - count - a it's June! June, June, June,
 Jest be - cause it's June! June! June!
 Jest be - cause it's June! June! June!
 Jest be - cause it's June! June! June!

JUMP, JIVE AN' WAIL

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Words and Music by
LOUIS PRIMA

Moderately fast Swing (♩ = 3♩)

B♭



Ba - by, ba - by, it looks like it's gon - na hail.
Pa - pa's in the ice - box look - ing for a can of ale.

E♭ B♭



Ba - by, ba - by, it looks like it's gon - na hail.
Pa - pa's in the ice - box look - ing for a can of ale. You bet - ter

F7/C F7 B♭



come in - side and let me teach you how to jive and wail. — }
Ma - ma's in the back yard learn - ing how to jive and wail. — } Oh, — you got - ta

B♭



jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

E♭7 B♭

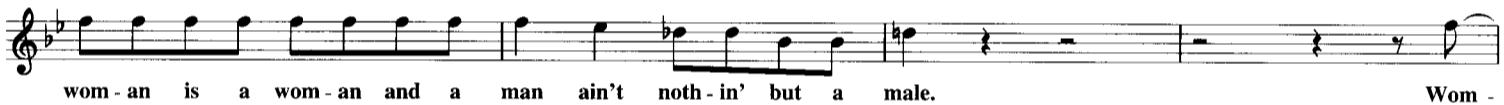


jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

F7/C E♭7/F B♭



jump, jive and then you wail a - way. — A



wom - an is a wom - an and a man ain't noth - in' but a male. Wom -

E♭ B♭



- an is a wom - an and a man ain't noth - in' but a male. One good -

F7/C F7 B♭ D♭9#11 C#m7 F#13



— thing a - bout him; he knows how to jive and wail. —

B



Jack and Jill — went up — the hill to get a pail. —

E B Dm7



Jack and Jill — went up — the hill to get a pail. —

C#m7 F#7#9 B13 G#m7 C#m7 G7b9(add13) E/F# C7#9



Jill stayed up; she wants to learn how to jive and wail. —

B
 Jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

E7 B
 jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

F#7 E7 B
 jump, jive, and then you wail a - way. — You got - ta

B
 jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

E7 B
 jump, jive, and then you wail. You got - ta jump, jive, and then you wail. You got - ta

F#7/C# E7/F# B Ab13 Dm7 G13 **Repeat and Fade**
 jump, jive, and then you wail a - way. — Oh, — you got - ta

JUST A GIGOLO

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Original German Text by JULIUS BRAMMER
 English Words by IRVING CAESAR
 Music by LEONELLO CASUCCI

Moderately

G Gmaj7 G6 Bbdim7 Am7 D7
 Just A Gi - go - lo, ev - 'ry - where I go, peo - ple know the part I'm play - ing.
 Schö - ner Gi - go - lo, ar - mer Gi - go - lo, den - ke nicht mehr an die Zei - ten.

Am7 D7 D7#5 Gmaj7
 Paid for ev - 'ry dance, sell - ing each ro - mance, ev - 'ry night some heart be - tray - ing.
 Wo du als Hu - sar, gold - ver - schnürt so - gar, koon - test durch die Stras - sen rei - ten!

G7 F7 E7 Am7
 There will come a day, youth will pass a - way, then what will they say a - bout ³ me. When the
 U - ni - form pas - sée, Lieb - chen sagt: A - dieu! Schö - ne Welt, du gingst in Fran - sen! Wenn das

F7 Gmaj7 A7 Am7 D7 1 G6 2 G6
 end comes I know they'll say, "Just A Gi - go - lo." As life goes on with - out me. tan - zen!
 Herz das auch bricht, zeig' ein Ja - chen - des Ge - sicht, man zahit und du musst

✓ JUST IN TIME from BELLS ARE RINGING

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Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Moderately

The musical score for "Just In Time" is written in G minor (one flat) and 4/4 time. It consists of five staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has one flat (Bb). The score includes various chords such as Bb, Am7, D7, Fm, G7, C9, F7, Bb9, Eb9, Ab, D7, Gm, Gm(maj7), Gm7, C7, Bb, Ab7, G7, C9, F7, Bb, Gm7, C7, Cm7, F7, Bb, Cm7, F7, Bb, and Cm7. The lyrics are: "Just In Time I found you Just In Time Be - fore you came, my time was run - ning low. I was lost, The los - ing dice were tossed, My bridg - es all were crossed, no - where to go. Now you're here and now I know just where I'm go - ing, no more doubt or fear, I've found my way. For love came Just In Time. You found me Just In Time and changed my lone - ly life, that love - ly day. day."

JUST ONE MORE CHANCE

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Words by SAM COSLOW
Music by ARTHUR JOHNSTON

Moderately slow

The musical score for "Just One More Chance" is written in G minor (one flat) and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked "Moderately slow". The key signature has one flat (Bb). The score includes various chords such as Fmaj7, F#dim7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Gm7, C7, Fmaj7, Db7, F#dim7, Gm7, C7, Gm7, C7, Gm7, C7, Fmaj7, Db7, C7#5, Fmaj7, Cm7, F7, Bbmaj7, Bbm7, Eb7, Fmaj7, Am7b5, D7, Gm7, Dm7, G7, Gm7, C7, Fmaj7, F#dim7, Gm7, C7, Gm7, C7, Gm7, C7, F6, Db7, C7#5, Fmaj7. The lyrics are: "Just One More Chance, to prove it's you a - lone I care for, each night I say a lit - tle prayer for Just One More Chance. Just one more night, to taste the kiss - es that en - chant me, I'd want no oth - ers if you'd grant me Just One More Chance. I've learned the mean - ing of re - pen - tance; Now you're the ju - ry at my trial. I know that I should serve my sen - tence; Still I'm hop - ing all the while you'll give me Just one more word. I said that I was glad to start out; But now I'm back to cry my heart out for Just One More Chance."

JUST SQUEEZE ME (But Don't Tease Me)

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Words by LEE GAINES
Music by DUKE ELLINGTON

Moderately slow (♩ = ♩)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of several systems of music with lyrics underneath. The first system includes a tempo marking 'Moderately slow' and a note value indicator '(♩ = ♩)'. The lyrics are: 'Treat me sweet and gen - tle when you say good - night. Just squeeze me, but please don't tease me. I get sen - ti - men - tal when you hold me tight. Just squeeze me, but, please don't tease me. Miss-ing you since you went a - way, sing-ing the blues a - way each day, count-ing the nights and wait - ing for you. I'm in the mood to let you know I nev - er knew I loved you so. Please say you love me too. When I get this feel - in' I'm in ec - sta - sy. So squeeze me, but please don't tease me.' The score includes various chords such as F, Gm, Fmaj7, F#dim7, Am/G, Gm/C, Am/C, Dm, Cm7, E/D, F7, Bb, G7, C7, and F6. There are also triplets and fermatas indicated in the notation.

Treat me sweet and gen - tle when you say good - night. Just squeeze me, but please don't tease me. I get sen - ti - men - tal when you hold me tight. Just squeeze me, but, please don't tease me. Miss-ing you since you went a - way, sing-ing the blues a - way each day, count-ing the nights and wait - ing for you. I'm in the mood to let you know I nev - er knew I loved you so. Please say you love me too. When I get this feel - in' I'm in ec - sta - sy. So squeeze me, but please don't tease me.

JUST THE TWO OF US

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Words and Music by RALPH MacDONALD,
 WILLIAM SALTER and BILL WITHERS

Moderately

Dbmaj7 C7 Fm Ebm7 Ab7 Dbmaj7 C7 Fm7

I see the crys-tal rain-drops fall, and the beau-ty of it all is when the sun comes shin-ing through _
 We look for love; no time for tears. Wast-ed wa-ter's all that is, and it don't make no flow-ers grow. ___
 I hear the crys-tal rain-drops fall on the win-dow down the hall, and it be-comes the morn-ing dew. ___

Dbmaj7 C7 Fm Ebm7 Ab7 Dbmaj7 C7 Fm

to make those rain-bows in my mind, when I think of you some-time, and I want to spend_ some-time with you. ___ } Just the.
 Good things might come to those who wait not for those who wait too late. We've got to go ___ for all we know. ___ }
 And, dar - ling, when the morn-ing comes and I see the morn-ing sun. I want to be ___ the one with you. ___ }

§

Dbmaj7 C7 Fm7 Em7 Ebm7 Ab7 Dbmaj7 C7 Fm

two of us, we can make it if_ we try. ___ Just the two of us. (Just the two _ of us.) Just _ the

Dbmaj7 C7 Fm Em7 Ebm7 Ab7 Dbmaj7 C7

two of us build-ing cas-tles in_ the sky. ___ Just the two of us, you and I. ___

To Coda ⊕ 1 Fm7

2 Fm7 Dbmaj7 C7sus C7 Cbmaj7 Bb7sus Bb7 Amaj7 Ab7sus Ab7

(Instrumental)

1 Dbmaj7 Gb13 2 Dbmaj7 Gb13 Dbmaj7 C7

Fm Ebm7 Ab7 Dbmaj7 C7 Fm7 D.C. al Coda

CODA Fm D.S. and Fade

Just the

JUST WALKING IN THE RAIN

© 1953 (Renewed) Golden West Melodies, Inc.

Words and Music by JOHNNY BRAGG
and ROBERT S. RILEY

Moderately (♩ = 120)

G G#dim D6 D7 G C G Am F7b5

Just walk - ing in the rain, get - ting soak - ing wet; tor - tur - ing my

D9 G G#dim D7 D7#5 G G#dim

heart by try - ing to for - get. Just walk - ing in the rain,

D6 D7 G C G Am F7b5 D9 D7

so a - lone and blue; all be - cause my heart still re - mem - bers

G C G G7sus G7 C D9 G Am7 D9 D6 G

you. Peo - ple come to win - dows and they al - ways stare at me,

A7 Em A7 D9 G#dim D7 D7#5 G G#dim

shake their heads in sor - row, say - ing, "Who can that fool be?" Just walk - ing in the rain,

D6 D7 G C G Am F7b5 D9 D7

think - ing how we met; know - ing things have changed, some - how I can't for -

1 G C G D7#5 2 G C9 G

get. Just walk - ing in the get.

K-K-K-KATY

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Words and Music by
GEOFFREY O'HARA

Moderately

Eb C7 3 F7

"K - K - K - Ka - ty, beau - ti - ful Ka - ty, You're the

Bb7 Eb Edim7 Bb7 Eb C7 3

on - ly g - g - g - girl that I a - dore; When the m - m - m - moon shines, O - ver the

F7 Bb7 3 Eb Bb7 Eb

cow - shed, I'll be wait - ing at the k - k - k - kitch - en door."

KEEP IT A SECRET

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Words and Music by
JESSIE MAE ROBINSON

Slow Waltz F

The musical score for "Keep It A Secret" is written in 3/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with the tempo marking "Slow Waltz" and the key signature "F". The melody is accompanied by a bass line. The lyrics are: "If you see my dar - ling with some - bod - y new Keep It A Se - cret what -". The second staff continues the melody with lyrics: "ev - er you do. Why should you tell me and break my poor heart". The third staff has lyrics: "then fool - ish pride would just drive us a - part. If you see my dar - ling in". The fourth staff has lyrics: "some ren - dez - vous paint - ing the town with a { girl he } once knew pay no at -". The fifth staff has lyrics: "ten - tion and just let it be but Keep It A Se - cret from me." The score includes various chord symbols such as F, Bb, F7, Bdim7, Am7b5, D7, G7, and C7.

If you see — my dar - ling — with some - bod - y new Keep It A Se - cret — what -
ev - er you do. Why should you tell me and break my poor heart
then fool - ish pride would just drive us a - part. If you see — my dar - ling — in
some ren - dez - vous paint - ing the town — with a { girl he } once knew pay no at -
ten - tion — and just let it be but Keep It — A Se - cret — from me. —

KENTUCKY RAIN

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Words and Music by EDDIE RABBITT
and DICK HEARD

Slowly (triple feel)

The musical score for "Kentucky Rain" is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The tempo marking is "Slowly (triple feel)". The first staff has lyrics: "Sev - en lone - ly days and a doz - en towns a - go, I reached out one night and you were gone. They said, Showed your pho - to - graph to some old gray beard - ed men sitting on a bench out - side a gen - 'ral store." The second staff has lyrics: "Don't know why you'd run, what you're run - nin' to or — from, all I know is I want to bring you 'Yes, — she's been here,' but their mem - 'ry was - n't clear, was it yes - ter - day, no — wait, the day be -". The third staff has lyrics: "home. — So I'm walk - ing — in the rain, thumb - ing — for a ride, — on this fore. — Fi - n'ly — got a ride with a preach - er — man who asked, — 'Where you". The fourth staff has lyrics: "lone - ly — Ken - tuck - y back road. — I've loved you much too long and my love's too strong to bound on such a dark — af - ter - noon?" — As we drove on thru the rain, as he lis - tened, I ex - plained. And he". The score includes various chord symbols such as C, G, F, Am, D7, G7, and C7.

Sev - en lone - ly days and a doz - en towns a - go, I reached out one night and you were gone. They said,
Showed your pho - to - graph to some old gray beard - ed men sitting on a bench out - side a gen - 'ral store.
Don't know why you'd run, what you're run - nin' to or — from, all I know is I want to bring you
"Yes, — she's been here," but their mem - 'ry was - n't clear, was it yes - ter - day, no — wait, the day be -
home. — So I'm walk - ing — in the rain, thumb - ing — for a ride, — on this
fore. — Fi - n'ly — got a ride with a preach - er — man who asked, — "Where you
lone - ly — Ken - tuck - y back road. — I've loved you much too long and my love's too strong to
bound on such a dark — af - ter - noon?" — As we drove on thru the rain, as he lis - tened, I ex - plained. And he

D7 G7 Fmaj7 D7
 let you go, nev - er know - ing what went wrong. }
 left me with a prayer - that I'd find you. } Ken - tuck - y Rain keeps pour - ing

C Bm Em Am7 F Em F C Fmaj7
 down. And up a - head's an - oth - er town that I'll go walk - ing thru, with the

C Em Am Em C Am³ F6 G7 C Em
 rain in my shoes, search - ing for you, in the cold Ken - tuck - y Rain.

F G7 1 C Dm7 G7 2 C Em F Repeat and Fade
 in the cold Ken - tuck - y Rain. Rain. In the cold Ken - tuck - y

KISSES SWEETER THAN WINE

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 Folkways Music Publishers, Inc., New York, NY

Words by RONNIE GILBERT, LEE HAYS,
 FRED HELLERMAN and PETE SEEGER
 Music by HUDDIE LEDBETTER

Moderately slow

Bb F Gm Dm F Dm G
 1. When I was a young man and nev - er been kissed, I got to think - in' o - ver what I had missed. I
 2. asked me to mar - ry and be his sweet wife, and we would be so hap - py all of our life. He
 3.- 5. (See additional lyrics)

Bb F Gm Dm F Dm G
 got me a girl, I kissed her and then, Oh, Lord, I kissed her a - gain.
 begged and he plead - ed like a nat - ur - al man and then, Oh, Lord, I gave him my hand.

CHORUS

Bb Dm Gm7 D7 G
 Oh, Kiss - es Sweet - er Than Wine.

Bb Dm Gm7 D7 G 1-4 5
 Oh, Kiss - es Sweet - er Than Wine. He

Additional Lyrics

3. I worked mighty hard and so did my wife,
 A-workin' hand in hand to make a good life.
 With corn in the fields and wheat in the bins,
 And then, oh, Lord, I was the father of twins.
 Chorus

4. Our children numbered just about four,
 And they all had sweethearts knock on the door.
 They all got married, and they didn't wait.
 I was, oh, Lord, the grandfather of eight.
 Chorus

5. Now we are old and ready to go.
 We get to thinkin' what happened a long time ago.
 We had lots of kids and trouble and pain,
 But, oh, Lord, we'd do it again.
 Chorus

LADY OF SPAIN

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Words by ERRELL REAVES
 Music by TOLCHARD EVANS

Beguine tempo

Am Dm6 Am Dm6 Am Gm6

Night in Ma - drid, blue and ten - der; Span - ish moon makes sil - ver splen - dor.

A A7 D G7 C F7 Bb Eb7 Ab Ab7 Cm Adim

Mu - sic throb - bing plain - tive sob - bing notes of a gui - tar, While ar - dent ca - ba - lle - ro ser - e -

Fm6 G7 C G7

nades. La - dy Of Spain, I a - dore you. Right from the
 La - dy Of Spain, I'm ap - peal - ing, Why should my

G7#5 C Gm6 A7 Dm

night I first saw you, My heart has been yearn - ing for you;
 lips be con - ceal - ing All that my eyes are re - veal - ing?

1 D7 Fm6 G7 2 D7 G7 C6

What else could an - y heart do? La - dy Of Spain, I love you.

THE LADY'S IN LOVE WITH YOU

from the Paramount Picture SOME LIKE IT HOT

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Words by FRANK LOESSER
 Music by BURTON LANE

Rhythmically

A9 Am7/D D9

If there's a gleam in her eye each time she straight - ens your tie, you'll know The

G D+ G6 D+ G6 N.C. A9

La - dy's In Love With You. If she can dress for a date with - out that

Am7/D D9 G D+ G6 D+ G6 N.C.

wait - ing you hate it means The La - dy's In Love With You. And when your

G7 Dm7 G7 Dm7 G7 C

friends ask you o - ver to join their ta - ble but she picks that far a - way booth for

Cm6 D7 N.C. A9 Am7/D D7 E7 Bm7/F# E7/G#

two, well, sir, here's just how it stands, you've got ro - mance on your hands be - cause The

Am Am7 D7b9 1 G D9 N.C. 2 G

La - dy's In Love With You. If there's a You.

LAMBETH WALK

from ME AND MY GIRL

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By NOEL GAY,
L. ARTHUR ROSE and DOUGLAS FURBER

Moderate 2-Beat

F/A A^bdim7 Gm7 C7 Am7^b5 D7 Gm7 B^bdim7 Am F7 F+ Dm7

Lam - beth you've nev - er seen, The skies ain't blue the grass ain't green. - It has - n't got the May - fair touch, but

Gm7 C7 F Am C6 Bm7^b5 E7 A6 Bm7^b5 E7

that don't mat - ter ver - y much. We play the Lam - beth way, not like you but a bit more gay And

Am F/A D7 G7^b9 C7 C7[#]5 F B^b/C F

when we have - a bit of fun - oh, boy. - - - - - An - y time - you're Lam - beth way -

D7[#]5 Gm7 D7 Gm7 C7 F B^b/C C7

An - y eve - ning an - y day, - you'll find - us all do - in' the Lam - beth Walk. -

F B^b/C F D7[#]5 Gm7 Dm7 Gm7

Ev - 'ry lit - tle Lam - beth gal - with her lit - tle Lam - beth pal, - you'll find - 'em all

C7 F Dm7 G7 C G7 C

do - in' the Lam - beth Walk. Ev - 'ry - thing free - and eas - y, do as you darn - well pleas - ey,

Am F D7 C G7sus G7 C7 C7[#]5 F B^b/C F

Why don't you make - your way there? Go there, stay there, Once you get - down Lam - beth way, -

D7 Gm7 D7 Gm7 C7

ev - 'ry eve - ning, ev - 'ry day, - you'll find your - self do - in' the Lam - beth Walk. Walk.

1 F G9 C7[#]5 2 F

LAST DATE

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By FLOYD CRAMER

Very slowly

C C7 F C C7 F C C7

F C G7 C7 F C/G G7

2 C C7 F G7 C C7 F G7 C C7 F G7

C Em/B Am Dm7 G7 Dm7/G G7 C C7 F

C C7 F C C7 F C G7

C7 F C/G G7 C F/C Em/C Dm/C C

LAST NIGHT ON THE BACK PORCH (I LOVED HER BEST OF ALL)

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Words and Music by LEW BROWN
and CARL SCHRAUBSTADER

Moderately C7 F7 Bb C7 F7 Bb Gm

There's a girl I'm wild a - bout. — Ev - 'ry time I take her out — I hug her

D+ Gm C7 F7 C7 F7 Bb

I squeeze her I tease her so — and we al - ways can be found — where there's

C7 F7 Bb F C7 F C7 F7

no one else a - round. — Do we cud - dle? Do we pet? — You ain't heard noth - in' yet: — I

Bb Bdim7 F7

love her in the morn ing and I love her at night. { I love her, yes I
The first time that I

F7#5 Bb Bb7 Bb7#5 C9

love her when the stars are shin - ing bright. } I love her in the spring - time and I love her in the
met her it was true love at first sight. }

Cm7b5 F7 C7 F7

fall, but Last Night { On The Back Porch } I loved her best of all. I all.
in the par - lor }

1 Bb F7#5 2 Bb

LANDSLIDE

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Words and Music by
STEVIE NICKS

Moderately flowing

E \flat B \flat /D Cm7 B \flat /D E \flat

I took my love — and I took it down. — I climbed a moun -

B \flat /D Cm7 B \flat /D E \flat B \flat /D

- tain and I — turned a - round. — And I saw my — re - flec - tion in the

Cm7 B \flat /D E \flat B \flat /D Cm7 B \flat /D

snow - cov - ered hills — till the land - slide brought me down. — Oh,

E \flat B \flat /D Cm B \flat /D E \flat B \flat /D

mir - ror in — the sky, — what is love? Can the child — with - in my heart rise -

Cm7 B \flat /D E \flat B \flat /D Cm7 B \flat /D

— a - bove? — Can I sail through the chang - ing — o - cean — tides? — Can I

E \flat B \flat /D Cm7 B \flat /D E \flat B \flat /D Cm7

han - dle the sea - sons of — my life? — Mm mm, I don't know.

B \flat /D E \flat B \flat /D Cm7 F7/A B \flat

Mm mm, — mm mm. Well, I've — been a -

§ F7/A Gm E \flat B \flat /D Cm7

fraid of — chang - ing 'cause I built my — life — a - round you. —

F7/A B \flat F7/A Gm7 E \flat

But time — makes you bold - er. Chil - dren — get old - er — and I'm — get - ting old -

Bb/D Cm7 To Coda ⊕ Bb/D Eb/sus2 Bb/D F5/C

er, too. So... (Instrumental)

Bb/D Eb/sus2 Bb/D Cm7(add4) Bb/D Eb(add2) Bb/D

F5/C Bb/D Eb Bb/D Cm7 F7 Bb D.S. al Coda

I've been a-

CODA ⊕ Bb/D Eb Bb/D Cm7 Bb/D Eb/sus2

I'm get-ting old - er, too. So take this love,

Bb/D F5/C Bb/D Eb/sus2 Bb/D F5/C

take it down. Oh, if you climb a moun - tain and you turn a - round,

Bb/D Eb Bb/D Cm7 Bb/D Eb

if you see my re-flec - tion in the snow - cov-ered hills, well, the land - slide will

Bb/D Cm7 Bb/D Eb Bb/D Cm7

bring it down, down. And if you see my re-flec - tion in the snow

Freely Bb/D Tempo I Eb Bb/D

cov-ered hills, well, may - be the land - slide - 'll bring it down.

Cm7 Bb/D Eb Bb/D Cm

Well, well, the land - slide - 'll bring it down.

THE LAST TIME I SAW PARIS

from LADY, BE GOOD
from TILL THE CLOUDS ROLL BY

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

The Last Time I Saw Par - is Her heart was warm and gay. I heard the laugh - ter of her heart in
 ev - 'ry street ca - fe. The Last Time I Saw Par - is, Her trees were dressed for spring, And lov - ers walked be -
 neath those trees, And birds found songs to sing. I dodged the same old tax - i - cabs that I had dodged for years; The
 cho - rus of their squeak - y horns was mu - sic to my ears. The Last Time I Saw Par - is, Her heart was warm and
 gay. No mat - ter how they change her I'll re - mem - ber her _____ that way. _____

LAY DOWN SALLY

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Words and Music by ERIC CLAPTON,
MARCY LEVY and GEORGE TERRY

Bright beat

There is noth - ing that _ is wrong _ in want - ing you _ to stay _ here _ with me
 sun ain't near - ly on _ the rise, _ and we still got _ the moon and stars _ a - bove.
 long to see _ the morn - ing light _ col - our - ing _ your face so dream - i - ly.

I know you've got _ some - where _ to go, _ but won't you make _ your - self _ at home _ and
 Un - der - neath the vel - vet skies, _ love is all _ that mat - ters. Won't _ you
 So don't you go _ and say _ good - bye; _ you can lay _ your wor - ries down _ and

stay with me? _ And don't you ev - er leave. _ } Lay Down, Sal - ly, and
 stay with me? _ And don't you ev - er leave. _ }
 stay with me. _ And don't you ev - er leave. _ }

rest you in _ my arms. _ Don't you think _ you want _ some - one _ to talk _ to?

Lay Down, Sal - ly; no need to leave _ so soon. _ I've been try - ing all _ night long _ just to

talk to you. _ { The I talk to you. _ CODA talk to you. _

LAYLA

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Words and Music by ERIC CLAPTON
 and JIM GORDON

Moderately D5 C5 Bb5 C5 D5 N.C. D5 C5 Bb5 C5 1 D5 N.C. 2

(Instrumental)

C#m G#m C#m7 C7 D7 E7

Ah, what -'ll you do — when you get lone - ly, and no - bod - y's wait - in' by your — side?
 I tried to give — you — con - so - la - tion, when your old man — he let you down. —
 So make the best — of the sit - u - a - tion, be - fore I fi - n'ly go in - sane. —

F#m(add9) B E A F#m B5

You been run - nin' and hid - in' much — too long, — you know it's just — your fool - ish
 Like a fool, — I fell in love — with you, — you turned my whole world up - side
 Please don't say — we'll' nev - er find — a way, — and tell me all — my love's — in

E N.C. D5 C5 Bb5 C5 D5 N.C. D5 C5 Bb5 C5

pride. } Lay - la. — You got me on — my knees. — Lay - la. — I
 down. }
 vain. }

D5 N.C. D5 C5 Bb5 C5 D5 N.C. To Coda D5 C5 Bb5

beg you, dar - lin', please. — Lay - la. — Dar - lin', won't you ease my wor - ried mind. —

1,2 C5 3 D.S. al Coda CODA D5 C5 Bb5 C5

Lay - mind. —

C C/E F C C/E

(Instrumental with guitar solo ad lib.)

F Bb7 C 1,2 3 G/B

Am Dm G C G/B Am

D G C C/E 3

F C C/E 3 F

Bb7 C Repeat and Fade

LAZY RIVER

from THE BEST YEARS OF OUR LIVES

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Words and Music by HOAGY CARMICHAEL
and SIDNEY ARODIN

Moderately slow

Up a La - zy Riv - er by the old mill - run, That la - zy, La - zy Riv - er in the noon - day sun,
Lin - ger in the shade of a kind old tree; Throw a-way your trou - bles, dream a dream with me —
Up a La - zy Riv - er where the rob - in's song A - wakes a bright new morn - ing, We can loaf a - long,
Blue skies up a - bove, ev - 'ry - one's in love, Up a La - zy Riv - er, how
hap - py you can be. Up a La - zy Riv - er with me. _____ me.

Chords: D7, Db7, C7, F#dim, G7, G, Ab9, G9, C7, C6, Db7, C7, F, C7, Bdim, F, D7, Db7, C7, F#dim, G7, G, Ab9, G9, Bb, Bdim, F, E7, Eb6, D7, G9, C7, F, E7, D7, G9, C7, 1 F Bb6 F, 2 F6

LAZYBONES

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Words and Music by HOAGY CARMICHAEL
and JOHNNY MERCER

Slow Blues

La - zy bones, sleep-in' in the sun, how you 'spec' to get your day's work done? Nev - er get your day's work
La - zy bones, sleep-in' in the shade, how you 'spec' to get your corn - meal made? Nev - er get your corn - meal
done, made sleep-in' in the noon - day sun. shade. _____ When 'tat - ers need spray-in', I
bet you keep pray-in' the bugs fall off of the vine, and when you go fish-in' I bet you keep wish-in' the
fish won't grab at your line. La - zy bones, loaf - in' thru the day. How you 'spec' to make a
dime that way? Nev - er make a dime that way, (well look - y here...) He nev - er heard a word I say!

Chords: C, F, C, F, C, F, G+, C, C7, Abdim7, Gdim7, D7/F#, Gm/D, Dm, D7b5, G7, F, 1 C G7, 2 C F C, F, F6, Fmaj7, F6, C, G7, C, F7, Eb7, D7, G7, D7, Dm7, G7, C, F, C, F, C, F, G+, C, C7, Abdim7, Gdim7, D7/F#, Gm/D, Dm, D7b5, G7, F, C

LEANING ON A LAMP POST

from ME AND MY GIRL

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By NOEL GAY

Moderately, with a lilting Swing

C Am Dm7 G7 C C#dim7 G7 C Am7

Lean - ing on a lamp, may-be you think I look a tramp, or you may think I'm hang - ing

D7 G7 C Ebdim Dm7 G7 C Am Dm7 G7

'round to steal a car. But no, I'm not a crook, And if you

C6 C#dim7 G7 C C/B Am D7 G Dm7 G7

think that's what I look, I'll tell you why I'm here and what my mo - tives are. I'm

C Cmaj7 C6 C Dm7 G7 C

Lean - ing On A Lamp - post at the cor - ner of the street, in case a cer - tain lit - tle la - dy comes by Oh

Dm7 G F Em7 Am7 G/D D7 F/G G7 C Cmaj7

me, oh my, I hope the lit - tle la - dy comes by. I don't know if she'll get a - way, She

C6 C Dm7 E7 Am C Dm7 G F Em7 Am7

does - n't al - ways get a - way, but an - y - way I know that she'll try. Oh me, oh, my, I

G/D D7 G G7 Dm7 G7 G+ C G6 F/G

hope the lit - tle la - dy comes by. There's no oth - er girl I could wait for, But this one I'd break an - y

E Am D7 Am7 D7 Dm7 Dm7b5 G7

date for, I won't have to ask what she's late for, She'd nev - er leave me flat, she's not a girl like that, She's

C C/B Am C Dm7 E Am C7 E+

ab - so - lute - ly won - der - ful and mar - ve - lous and beau - ti - ful, and an - y - one can un - der - stand why I'm

F E7 Am Ab7b5 C/G G7

Lean - ing On A Lamp - post at the cor - ner of the street, in case a cer - tain lit - tle la - dy comes by. I'm by.

1 C G7 2 C

LEARNIN' THE BLUES

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Words and Music by
DOLORES "VICKI" SILVERS

With a solid beat (♩ = ♩♩)

The ta - bles are emp - ty, the dance floor's de - sert - ed. You play the same
you light one af - ter the oth - er won't help you for -

love song, it's the tenth time you've heard it. That's the be -
get { her } and the way that you love { her. } You're on - ly
{ him }

gin - ning, just one of the clues. You've had your first
burn - ing a torch you can't lose. But you're on the

les - son in } learn - in' the blues. The cig - a - rettes When you're out
right track for }

in a crowd, the blues will taunt you con - stant - ly. When you're out in a crowd, the

blues will haunt your mem - o - ry. The nights when you don't sleep, the whole night you're

cry - in'. But you can't for - get { her, } soon you e - ven stop try - in'.
{ him, }

You'll walk the floor and wear out your shoes.

When you feel your heart break, you're learn - in' the blues.

LEAVE A TENDER MOMENT ALONE

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Words and Music by
BILLY JOEL

In an easy 4

E - ven though I'm in love. *love*
some - times I get so a - fraid. *Inst.*
but just when I ought to re - lax

Inst.

I'll say some-thing so wrong
I put my foot in my mouth
(Leave a tender moment)

just to have some-thing to say
'Cause I'm just a-void-ing the facts.

Inst. (Leave it alone)

I know the mo-ment is-n't right
if the girl gets too close
I know the mo-ment is-n't right

to tell the girl a com-i-cal line
if I need some room to es-cape
to hold my e-mo-tions in-side

to keep the con-ver-sa-tion light
when the mo-ment a-rose
to change the at-ti-tude to-night

I guess I'm just fright-ened out of my mind
I'd tell her it's all a mis-take
I've run out of plac-es to hide

but if that's how I feel
but that's not how I feel
and if that's how I feel

then it's the best feel-ing I've ev-er known
no, that's not the wom-an I've known
then it's the best feel-ing I've ev-er known

it's un-de-ni-a-bly real
she's un-de-ni-a-bly real
it's un-de-ni-a-bly real

So Leave A Ten-der Mo-ment A-lone.
Leave A Ten-der Mo-ment A-lone.
Leave A Ten-der Mo-ment A-lone.

Yes I know I'm in
But it's not on-ly me

break-ing down when the ten-sion gets high

just when I'm in a ser-i-ous mood
she is sud-den-ly qui-et and shy.

CODA

(Instrumental)

Leave A Ten-der Mo-ment A-lone.

(Leave A Tender Moment Alone)

Repeat and Fade
Leave A Ten-der Mo-ment A-lone. (Leave a tender moment)

LEAVING ON A JET PLANE

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Words and Music by
JOHN DENVER

Moderately

All my bags are packed, I'm read - y to go, I'm stand - ing here out - side your door, I hate to wake you
man - y times I've let you down, so man - y times I've played a - round; I tell you now
Now the time has come to leave you, one more time let me kiss - you, then close your eyes -

up to say good - bye. But the dawn is break - in', it's ear - ly morn, the
they don't mean a thing. Ev - 'ry place I go I'll think of you, ev'ry
I'll be on my way. Dream a - bout the days to come when

tax - i's wait - in' he's blow - in' his horn, al - read - y I'm so lone - some I could die. So
song I sing I'll sing for you, when I come back I'll bring your wed - ding ring. So
I won't have to leave a - lone, a - bout the times I won't have to say:

kiss me and smile for me, tell me that you'll wait for me, hold me like you'll nev - er let me
go. 'Cause I'm Leav - in' On A Jet Plane, don't know when I'll be back a - gain, oh,

babe, I hate to go. There's so go. I'm
Leav - in' On A Jet Plane, don't know when I'll be back a - gain, oh, babe,

I hate to go. (Instrumental)

LET ME ENTERTAIN YOU

from GYPSY

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Words by STEPHEN SONDHEIM
Music by JULE STYNE

Moderately

Ex - tra! Ex - tra! Hey! look at the head - line. His - tor - i - cal news is be - ing made.

Ex - tra! Ex - tra! They're draw - ing a red line A - round the big - gest scoop of the de -
cade! A bar - rel of charm, A fab - u - lous thrill! The

D7 G7 C Cdim7 G7
 big - gest lit - tle head - line in vaud - e - ville! So Let Me En - ter - tain You,
 Dm7 G7 C G7 Dm7 G7#5
 Let me make you smile. Let me do a few tricks, some old and then some new tricks I'm ver - y ver - sa -
 C C7 F Fm C Cdim7 Dm7 D7 3 G7 C
 tile. And if you're real good, I'll make you feel good, I want your spir - its to climb. Just Let Me En - ter -
 A7 Dm G7 C E7 A7 Dm C#dim7 Dm G7 C
 tain You And we'll have a real good time, yes sir, - We'll have a real good time.

LET ME SING AND I'M HAPPY
 from the Motion Picture MAMMY

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Words and Music by
 IRVING BERLIN

Moderately

C C#dim Dm G9#5 C/E Ebdim Dm7 G7
 Let me sing a fun - ny song with cra - zy words that roll a - long. And
 C C7 F C A7 D9 G7
 if my song can start you laugh - ing, I'm hap - py, hap - py.
 C C#dim Dm G9#5 C/E Ebdim Dm7 G7
 Let me sing a sad re - frain, of bro - ken hearts that loved in vain. And
 C E7#5 Am Am7 D7 F/G G7 C B7b9 Em B7 Em
 if my song can start you cry - ing, I'm hap - py. Let me croon a
 B7 Em Am Em B7 Em B7 Em
 low down blues to lift you out of your seat. If my song can
 B7 Em Am Em C#dim Dm7 G7 C C#dim
 reach your shoes and start you tap - ping your feet, I'm hap - py. Let me sing of
 Dm G9#5 C/E Ebdim Dm7 G7 C E7#5
 Dix - ie's charms, the Swan - ee shore and moth - er's arms. And if my song can

Am	Am7	1	D7	F/G	G7	C	C#dim	Dm7	G7#5(b9)
make you home - sick, I'm hap - py.									
2									
D7 F/G G7 C Db7 C6/9									
hap - py.									

LET THE GOOD TIMES ROLL

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Words and Music by
LEONARD LEE

Medium Bounce

F

(1.,3.) Come on, ba-by, Let The Good Times Roll, _____
 (2.) Come on, ba-by, gon-na have a ball, _____

Come on, ba-by, let me thrill your soul; _____
 put your trou-bles up a-gainst the wall; _____

Bb F G7 C7 F

Come on, ba-by, Let The Good Times Roll, _____ roll on and on. _____

hold you tight, _____ tell me ev-'ry-thing is right to-night; _____
 paint the town, _____ don't let noth-in' ev-er bring us down; _____
 cra-zy fling, _____ love can be such a swing-in' thing; _____

Come on, ba-by, Let The

F C7 1 F 2,3 F Bb

Good Times Roll, _____ roll on and on. _____ on. _____

Feel so
Feel so

F C7 F Bb F

good _____ in my arms, Sug-ar ba-by,
 good _____ when you're close, Sug-ar ba-by,

G7 C7 F

you're my good luck charm. }
 I dig you the most. }

Come on, ba-by, Let The Good Times Roll, _____

Come on, ba-by, let me thrill your soul; _____
 Come on, ba-by, Let The Good Times Roll, _____

F7 To Coda ⊕ F D.C. al Coda

roll on and on. _____

CODA ⊕ F

on. _____

LET THERE BE LOVE

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Lyric by IAN GRANT
Music by LIONEL RAND

Moderately

Eb maj9 Gm7 Bb m6 C7b9 Ab m6

Let there be you _____ and let there be me. _____ Let there be oy-sters _____

Bb7b9 Eb maj9 Eb6 Eb dim 3 Fm7 Bb7b9

un-der the sea. _____ Let there be wind, _____ an oc-ca-sion-al

Eb maj9 Eb6 Eb dim 3 Fm7 Bb7b9 Eb6 Fm7 Bb7b9

rain _____ chi-le con car-ne _____ and spar-king cham-pagne. _____ Let there be

Ebmaj9 Gm7 Bbm6 C7b9 Abm6 Bb7b9

birds _____ to sing in the trees. _____ Some-one to bless me _____ when - ev - er I

Ebmaj9 Edim Fm7 Bb7b9 Ebmaj9 Gm7 Bbm6 C9 C7

sneeze. _____ Let there be cuck - oos, _____ a lark and a dove. _____ But first of all,

Fm7 Bb7b9 Eb Ebdim Fm7 Bb7 Eb Abm6 Eb6

please _____ Let There Be Love. _____ Let there be Love. _____

LET'S FACE THE MUSIC AND DANCE
from the Motion Picture FOLLOW THE FLEET

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Words and Music by
IRVING BERLIN

Moderately

Cm Ab/C Cm Cm6 Cm7 Cm Ab/C Cm Dm7b5 G7 C

There may be trou- ble a - head. _____ But while there's moon- light and mu - sic and love and ro -

Cmaj7 C7 F6 Fm6 C Ab9 Dm7b5 G7#5 Cm Ab/C Cm

mance, _____ Let's Face The Mu - sic And Dance. _____ Be - fore the fid - dlers have

Cm6 Cm7 G7 Ab7 D7 Dm7 G7

fled, _____ be - fore they ask us to pay the bill, _____ and while we still _____ have the chance, _____

Em7b5 A7b9 F Bb6 C6 Ab Eb7 Ab

Let's Face The Mu - sic And Dance. _____ Soon _____ we'll be with - out the moon, _____

Eb7 Ab G7 Cm Ab/C Cm Cm6

_____ hum - ming a dif - f'rent tune, _____ and then _____ there may be tear - drops to shed. _____

Cm7 Cm Ab/C Cm Dm7b5 G7 C Cmaj7 C7 F

_____ So while there's moon - light and mu - sic and love and ro - mance, _____ Let's Face The

Fm6 C/E D7 Ab13b5 C/G Dm7 Dm7/G C6 Ebm6 Dm7b5 G7#5 G7#5(b9)C6

Mu - sic And Dance, _____ dance. _____ Let's Face The Mu - sic And Dance. _____

LET'S FALL IN LOVE

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Words by TED KOEHLER
Music by HAROLD ARLEN

Moderately bright

C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7
 Let's Fall In Love, why should-n't we fall in love? Our hearts are made of it. Let's take a chance
 Dm7 G7 Em7 A7 Dm7 G7 C Dm7 G7 C Em7b5 A7b9
 why be a - fraid of it? Let's close our eyes, and make our own Par - a -
 Dm7 G7 G7/F Em7 Am7 Dm7 G7 Bm11 E7 Am7
 dise. Lit - tle we know of it, still we can try to make a go of it. We
 D7 D7b9 Cmaj9 C 3 Em7 A7b9 Dm7 G7
 might have been meant for each oth - er. To be or not to be. Let our hearts dis - cov - er.
 C Dm7 G7 C Em7b5 A7b9 Dm7 G7 G7/F Em7 Am7 3
 Let's Fall In Love, why should-n't we fall in love? Now is the time for it while we are
 1 Dm7 G7 C F C G7 2 Dm7 G7 C G7sus C
 young. Let's Fall In Love. young. Let's Fall In Love.

LET'S HAVE ANOTHER CUP O' COFFEE

from the Stage Production FACE THE MUSIC
from the Motion Picture THERE'S NO BUSINESS LIKE SHOW BUSINESS

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Words and Music by
IRVING BERLIN

Moderately

C Cmaj7 C7 C+/E F6 Fm6/Ab G7 C
 Just a-round the cor - ner, there's a rain - bow in the sky. So Let's Have An-oth - er Cup O'
 F C7 F Fm6 C Ebdim G7/D C Cmaj7 C7 C+/E
 Cof - fee and let's have an-oth - er piece o' pie! Trou - ble's just a bub - ble, and the
 F6 Fm6/Ab G7 C F C C#dim7 G7
 clouds will soon roll by. So Let's Have An-oth - er Cup O' Cof - fee and let's have an-oth - er piece o'
 C Am6 Em B7 Em
 pie. Let a smile be your um - brel - la, for it's just an A - pril show'r. E - ven John D. Rock - e -
 A7 D7 G7 C Cmaj7 C7 C+/E F6
 fel - ler is look - ing for the sil - ver lin - ing. Mis - ter Her - bert Hoov - er says that now's the time to
 Fm6/Ab G7 C Am D7 G7 1 C Ebdim7 G7 2 C
 buy. So Let's Have An-oth - er Cup O' Cof - fee and let's have an-oth - er piece o' pie! pie!

LET'S HEAR IT FOR THE BOY

from the Paramount Motion Picture FOOTLOOSE

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Words by DEAN PITCHFORD
Music by TOM SNOW

Moderately bright

C Am7 F G C Am7 F G

1. My ba - by, he don't talk sweet;_ he ain't got much to say. _____ But he
2. (See additional lyrics)

C Am7 F G C Am7 F Dm/G C Am7

loves me, loves me, loves me; I know that he loves me an - y-way. And may - be he don't dress

F G C Am7 F G $\text{\textcircled{S}}$ Bbmaj9 C(add2) G

CHORUS

fine, but I don't real-ly mind. _____ 'Cause ev-'ry time he pulls me near I just wan-na cheer;_ Let's

D G/B C(add2) G/A D G/B C(add2) G/A

Hear It For _ The Boy, _ let's give the boy _ a hand, _____ let's

D G/B C(add2) G/A D G/B C G/A

hear it for _ my ba - by, _ you know you got - ta un - der - stand. _____ Oh, _____

Em7 F#m7 G C G/B A7sus

To Coda $\text{\textcircled{P}}$

may - be he's _ no Ro - me - o, _ but he's my lov-in' one - man show. Oh wo, wo, wo, Let's Hear It For The Boy. _

1 D F F/C C G/A G F G C F G 2 D.S. al Coda D G CODA $\text{\textcircled{P}}$ A7sus

2. My _____ wo, Let's Hear It For _ The Boy. _

D G/B C G/A D G/B C G/A

Repeat ad lib. and Fade

(Bkgd.) Let's Hear It For The Boy. _ Let's hear it for my man. _ Let's hear it for my ba - by. Let's Hear It For The Boy. _

Additional Lyrics

2. My baby may not be rich;
He's watchin' ev'ry dime.
But he loves me, loves me, loves me.
We always have a real good time.
And maybe he sings off key,
But that's all right by me, yeah.
But what he does, he does so well.
Makes me wanna yell.
Chorus

LET'S TAKE AN OLD-FASHIONED WALK

from the Stage Production MISS LIBERTY

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Words and Music by
IRVING BERLIN

Bright Waltz tempo

C Cmaj7 C6 Cmaj7 C

Let's Let's Take take An a Old stroll fash - ioned the Walk. park. I'm just a

Cmaj7 Dm G7 C/E F6

burst lane - ing where with talk. dark What and a tale heart could that's be con - trolled if we re -

C/G G7 1 C F C/E Dm7

went for on an old - fash - ioned walk. old - fash - ioned

2 C F C/E B7b9 Em Em(maj7)

walk. I know for a cou - ple who

Em7 A9 G/D

seem to be miles a - part, there's

Em7 Am7 D7 G7

noth - ing like walk - ing and hav - ing a "heart to heart."

C Cmaj7 C6 Cmaj7 C

I know a girl who de - clined. Could - n't

Cmaj7 Dm G7 C/E F

make up her mind. She was wrapped up and sold com - ing

C/G G7 C F Dm7 G7 C

home from an old - fash - ioned walk.

LIECHTENSTEINER POLKA

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Words and Music by EDMUND KOETSCHER
and RUDI LINDT

Brightly

F C7

Ja, das ist die Liech - ten - stei - ner Pol - ka mein Schatz! Pol - ka mein Schatz!

F6 F C7

Pol - ka mein Schatz! Da bleibt doch kein Liech - ten - stei - ner auf sei - nem Platz!

F F7 Bb F6

Auf sei - nem Platz mein Schatz! Man kann beim Schie - ben, Schie - ben, Schie - ben sich in bei - de Au - gen

F Dm7 G9 C7 C7#5 F

seh'n. Man muu sich lie - ben, lie - ben, lie - ben, und die Lie - be, die ist schön! Oh ja, so ei - ne

C7 F Fine

Liech - ten - stei - ner Pol - ka die hat's; die macht Ra - batz, mein Schatz! Der

C6 Ebdim7 G7

al - te Herr von Liech - ten - stein, Ja! Ja! Ja! Der kann - te - nicht al - lei - ne sein, Nein! Nein!

C Cm6 G G#dim7 D7 G6

Nein! Er - schick - te sei - ne Bo - ten aus, Ja! Ja! Ja! Schaut mir nach Mu - si - kan - ten aus und

D7 G G7 Gdim7 G7 C D.C. al Fine C7

schickt sie mir in's Haus! Die Mu - sik leg - te los, da wub - ten Klein und Groß:

LIES

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Words by GEORGE E. SPRINGER
Music by HARRY BARRIS

Moderately

D7 G7 C7

Lies that made me hap - py Lies that made me

F9 Bb Bbm F D7 G7

blue. you lied to me the day that you prom - ised you'd

Db7 C7 D7 G7

be true. Lies that broke my heart, dear,

C7 F9 F7#5 Bb Bbm F

I be - lieved them, too. But the mean - est lie that you told to

D7 G7 C7 1 F C7 2 F

me was "I love you." you."

LIFE IS JUST A BOWL OF CHERRIES

from GEORGE WHITE'S SCANDALS (1931 Edition)

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Words and Music by LEW BROWN
and RAY HENDERSON

Moderately

Life Is Just A Bowl Of Cher - ries. — Don't make it se - ri - ous, — Life's too mys - te - ri - ous. — You work, you save, you
wor - ry so, But you can't take your dough when you go, go, go, So keep re - peat - ing, "It's the ber - ries." The
strong - est oak must fall. — The sweet things in life, — To you were just loaned — so how can you lose — what
you've nev - er owned. — Life Is Just A Bowl Of Cher - ries, So live and laugh at it all.

LIFT EV'RY VOICE AND SING

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Words by JAMES WELDON JOHNSON
Music by J. ROSAMOND JOHNSON

Lift ev - 'ry voice and sing, Till earth and heav - en ring, Ring with the har - mo - nies of
Ston - y the road we trod, Bit - ter the chast - 'ning rod, Felt in the days when hope un -
God of our wea - ry years, God of our si - lent tears, Thou who hast brought us thus far

Lib - er - ty; Let our re - joic - ing rise High as the lis - t'ning — skies, Let it re -
born — had died; Yet with a stead - y beat, Have not our wea - ry — feet Come to the
on — the way; Thou who hast by Thy might, Led us in - to the — light, Keep us for -

sound loud as the roll - ing sea. — Sing a song full of the faith that the dark past has
place for which our fa - thers sighed? — We have come o - ver a way that with tears has been
ev - er in the path, — we pray. — Lest our feet stray from the plac - es, our God, where we

taught us Sing a song full of the hope that the pres - ent has brought — us; Fac - ing the
wa - tered We have come, tread - ing our path thro' the blood of the slaugh - tered, Out from the
met Thee, Lest our hearts, drunk with the wine of the world, we for - get — Thee; Shad - owed be -

ris - ing sun of our new day be - gun, Let us march on till vic - to - ry — is won.
gloom - y past, Till now we stand at — last Where the white gleam of our bright star — is cast.
neath Thy hand, May we for - ev - er — stand, True to our God, True to our na - tive land.

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Words and Music by
 RONALD BLACKWELL

Moderately

VERSE

Em Em G
 (Spoken:) Who's that I see walkin' in these woods? Why, it's Lil' Red Riding Hood!

1. Hey there, Lil' Red Rid - ing Hood,
 2. (See additional lyrics)

A C B7 Em
 you sure are look - ing good. You're ev - 'ry-thing a big bad wolf could want.

B7 Em G A
 Listen to me. Lil' Red Rid - ing Hood, I don't think lit - tle big girls should

C B7 Em B7 CHORUS G
 go walk - ing in these spook - y old woods a - lone. Ooh! (Wolf call) What big

Em A7
 eyes you have, the kind of eyes that drive wolves mad. So, just to see that you don't get chased, I think I

D7 G Em
 ought to walk with you for a ways. What full lips you have; they're sure to lure

A7 D7
 some - one bad, so un - til you get to grand-ma's place, I think you ought to walk with me and be safe.

Em G A C
 Hey there, Lil' Red Rid - ing Hood, you sure are look - ing good. You're ev - 'ry-thing a

B7 1 Em B7 2 Em
 big bad wolf could want. Listen to me. want.

Additional Lyrics

Verse

2. I'm gonna keep my sheep suit on
 Until I'm sure that you've been shown,
 That I can be trusted walkin' with you alone.
 Ooh! Lil' Red Riding Hood,
 I'd like to hold you if I could.
 But you might think I'm a big bad wolf so I won't.

Chorus

2. Ooh! What a big heart I have,
 The better to love you with.
 Lil' Red Riding Hood, even bad wolves can be good.
 Ooh! I'll try to be satisfied,
 Just to walk close by your side.
 Maybe you'll see things my way,
 Before we get to grandma's place.
 Hey there, Lil' Red Riding Hood.
 You sure are looking good.
 You're everything that a big bad wolf could want.

LIKE SOMEONE IN LOVE

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Easy Swing

Cmaj7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7 Cmaj7

Late - ly I find my - self out gaz - ing at stars, hear - ing gui - tars Like Some - one In

Gm7 C7 F6 Bm7 E7 Amaj7 A6 Am7 D7

Love. Some - times the things I do a - stound me, most - ly when - ev - er you're a -

Dm7 G7#5 Cmaj7 C/B C6/A C/G D7/F# G7/F Em7 Eb7 Dm7 G7

round me. Late - ly I seem to walk as though I had wings, bump in - to things Like

C Gm7 C7 F6 Bm7 E7 Amaj7 D9 D#dim7

Some - one In Love. Each time I look at you I'm limp as a glove and

Em7 A7 Dm7 G7b9

feel - ing Like Some - one In Love. Love.

1 C Am7 Dm7 G7 2 C Fm6 C

LILLI MARLENE

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German Lyric by HANS LEIP
English Lyric by TOMMIE CONNOR
Music by NORBERT SCHULTZE

Slowly

C Dm7 G7 C C7

Un - der - neath the lan - tern by the bar - rack gate, Dar - ling, I re - mem - ber the way you used to wait; 'Twas
Time would come for roll - call, time for us to part, Dar - ling, I'd ca - ress you and press you to my heart; And

F C Dm7 G9 C Dm7 G9

there that you whis - pered ten - der - ly, That you lov'd me, You'd al - ways be } My Lil - li of the
there 'neath that far - off lan - tern light, I'd hold you tight, We'd kiss "Good-night," }

C A7 Dm7 G7 C Dm7 G7 C

lamp - light, My own Lil - li Mar - lene. (Instrumental) Or - ders came for sail - ing
Rest - ing in a bil - let

Dm7 G7 C C7 F

some - where o - ver there, All con - fined to bar - racks was more than I could bear; I knew you were wait - ing
just be - hind the line, E - ven tho' we're part - ed your lips are close to mine; You wait where that lan - tern

C Dm7 G9 C Dm7 G9 C A7

in the street, I heard your feet, But could not meet, } My Lil - li of the lamp - light, My
soft - ly gleams, Your sweet face seems, To haunt my dreams, }

Dm7 G7 C Dm7 G7

own Lil - li Mar - lene. (Instrumental)

1 C 2 C

LIMBO ROCK

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Words and Music by BILLY STRANGE
and JON SHELDON

Bright Latin Rock

F C7 F

Ev - 'ry lim - bo boy and girl all a - round the lim - bo world, gon - na
spread your lim - bo feet, then you move to lim - bo beat. Lim - bo
self a lim - bo girl, give that chick a lim - bo whirl. There's a

C7 F Bb

do the Lim - bo Rock all a - round the lim - bo clock.)
an - kle, lim - bo knee; bend back, like the lim - bo tree. } Jack be lim - bo, Jack be quick,
lim - bo moon - a - bove, you will fall in lim - bo love. }

F C7 F C7 F Bb F

Jack go un - der lim - bo stick. All a - round the lim - bo clock, hey, let's do the Lim - bo Rock.

1, 2 F6

(Spoken:) "Limbo lower now, limbo lower now. How low can you go?" First Get you your

3 F6

(Spoken:) "Don't move that limbo bar. You'll be a limbo star. How low can you go?"

LIPSTICK ON YOUR COLLAR

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Words by EDNA LEWIS
Music by GEORGE GOEHRING

Moderately, with a rocking beat

Bb Gm Cm7 F7 Bb Gm

When you left me all a - lone at the Rec - ord Hop, Told me you were go - in' out
You said it be - longed to me made me stop and think, then I no - ticed yours was red,

Cm7 F7 Bb Bb7 Eb

for a so - da pop. You were gone for quite a while, half an hour or more.
mine was ba - by pink. Who walked in but Ma - ry Jane, lip - stick all a mess.

C7 F7 Bb

You came back and man, oh man, this is what I saw. Lip - stick On Your Col - lar
Were you smooch - in' my best friend? Guess the an - swer's yes. }

Eb Bb Eb

told a tale on you. Lip - stick On Your Col - lar said you were un - true.

Bb D7 Gm Dm Eb Bb

Bet your bot - tom dol - lar you and I are through 'cause Lip - stick On Your Col - lar

F7 Bb Bb F7 Bb F7 Bb

told a tale on you. you. Told a tale on you. Told a tale on you.

LISBON ANTIGUA (In Old Lisbon)

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English Lyric by HARRY DUPREE
Music by RAUL PORTELA,
J. GALHARDO and AMADEU DO VALE

Moderately bright

C#dim7 G9 Dm7 G7 C

I gave my heart _____ to you in Old Lis - bon that night. _____

C/E C#dim7 G7 Dm7 G7

Un - der the spell of your charms, _____ I felt your arms _____ hold me so

C C#dim7 Dm7 G7 C

tight. _____ 'Twas heav - en _____ to find such bliss in each kiss. _____

C/E C#dim7 G7 Dm7/G G7 C#dim7 G9 G7

I lost my heart but I found one so true, _____ in Old Lis - bon with

1 C G7 C#dim7 2 C Bb Fm/Ab G7

you. _____ I gave my you. _____ It hap - pened

Cm G7 Dm7b5 G7 Cm

one night in Por - tu - gal, _____ Lis - bon was gay in the moon - light. _____

Bb Ab G7 3

The stars were shin - ing a - bove _____ when I found you, _____ my _____ love. _____

Cm N.C. Cm Dm7b5 G7 Cm G7/C Cm G7

What is this strange - ness, this splen - dor, _____ all this mys - t'ry that makes me sur -

D.S. al Coda CODA

Cm G7 C#dim7 C

ren - der? _____ I gave my _____ you. _____

A LITTLE BIRD TOLD ME

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Words and Music by
HARVEY O. BROOKS

Medium Jump

Fmaj7 Gm9 F6 Gm9 F6 Am7 Gm7 C7 Fmaj7

A Lit - tle Bird _____ Told Me that you love _____ me _____ and I be - liev

G9 C7b9 F6 Gm7 F6 N.C. Fmaj7 Gm9 F6 Gm9

_____ that you do. _____ This lit - tle bird _____ al - so told me I was fall -

F6 Am7 Gm7 C7 F D7 Gm7 F

ing. _____ Gold - fish pond and a wish-ing well _____ ev - 'ry-thing is gon - na

C7 F6 Fmaj7 Gm9 F6 Gm9 F6 Am7 Gm7 C7

turn out swell. _____ A Lit - tle Bird Told Me we'd be hap - py _____ and

Fmaj7 G9 C7b9 F6 Gm7 F Gm7 Fmaj7 G9 C7b9

I be - lieve _____ that it's true _____ and now I know that it's true.

F6 Gm7 F6 G9 Gm9 C7b9 F6 Gb7 F6

_____ { in } June it's { bound } to come true. _____ (Spoken:) "Love that lit - tle bird."

LITTLE DARLIN'

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Words and Music by
MAURICE WILLIAMS

Brightly Bb6 Gm Cm7

Lit - tle Dar - lin', my Lit - tle Dar - lin', oh, _____ where

F7 Bb6 Gm

are _____ you? My _____ love, I was wrong

Cm7 F7 Bb6

to try to love _____ two, know-ing well

Gm Cm7 F7

that my love was _____ just for _____ you,

1 Bb Cm7 F7 2 Bb Eb9 Bb

on - ly _____ you. _____ Lit - tle you. _____

Additional Lyrics
(May be spoken over repeat of Chorus)

**My dear, I need your love to call my own
And never do wrong; and to hold in mine your little hand.
I'll know too soon that I'll love again.
Please come back to me.**

LITTLE GIRL BLUE

from JUMBO

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Words by LORENZ HART
 Music by RICHARD RODGERS

Moderately

F Dm7 Gm9 C9 F Cm9 F7b9 Bbmaj7 Bbm7 Eb7

Sit there and count your fin - gers what can you do? Old girl you're through.
 Sit there and count the rain - drops fall - ing on you. It's time you knew,

F Dm7 D7b9 Db7 Am7 Ab7 Gm7 C7 F Gm7 C7

Sit there and count your lit - tle fin - gers; un - luck - y Lit - tle Girl Blue. _____
 all you can count on is the rain - drops that fall on Lit - tle Girl Blue. _____

2 C7 Gm7 C7 Fmaj7 Em7

— No use, old girl, you may as well sur - ren - der; your hope is get - ting slen - der. Why

A7 Am7 D7b9 Gm7 C7b9 F Dm7 Gm9 C9 F

won't some - bod - y send a ten - der blue boy to cheer a Lit - tle Girl Blue? _____

LITTLE GREEN APPLES

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Words and Music by BOBBY RUSSELL

Rather slowly

Am Am7 D7 G Gmaj7

And I wake up in the morn - ing with my hair down in my eyes and she says, "Hi." —

G6 Am Am7 D7

And I stum - ble to the break - fast ta - ble while the kids are go - ing off to school, "Good -

G Gmaj7 G6 G7

bye." — And she reach - es out an' takes my hand; squeez - es it, says, "How you feel - in',
 she drops what she's do - in' and hur - ries down to meet me and I'm

C Cm Am7 D7 Am7 D7

Hon?" late. And I look a - cross at smil - ing lips that warm my heart and see my morn - ing
 always late. But — she sits wait - ing pa - tient - ly and smiles when she first sees me 'cause she's

G Gmaj7 G6 CHORUS Am7 D7 Am7 D7 Am7 D7

sun. } And if that's not lov - in' me, then all I've got to say:
 made that way. }

Am7 D7 G

{ God did - n't make Lit - tle Green Ap - ples and it don't rain in In - dian - ap - 'lis in the
 { God did - n't make Lit - tle Green Ap - ples and it don't snow in Min - ne - ap - 'lis when the

Am
 sum-mer-time. — There's no such thing as Doc-tor Seuss Dis-ney-land and Moth-er Goose is no
 win-ter comes. — There's no such thing as make-be-lieve, pup-py dogs and au-tumn leaves and —

G
 nurs-'ry rhyme. — } God did-n't make Lit-tle Green Ap-ples and it don't rain in In-dian-ap-'lis in the
 B. B. guns. — }

Am
 sum-mer-time, — And when my-self is feel-in' low I think a-bout her face a-glow to

G Am7 D7 Am Am7 D7 G Gmaj7
 ease my mind. Some-times I call her up at home know-ing she's bus-y —

G6 Am Am7 D7 G Gmaj7 G6
 And ask if she could get a-way and meet me — and grab a bite to eat. — And

D.S. and Fade on Chorus

LITTLE WHITE LIES

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Words and Music by
 WALTER DONALDSON

Easy Swing
 Gmaj7 Cm7 F7 Gmaj7 Cm7 F7 Bm7 E7
 The moon was all a-glow, and heav-en was in your eyes, the night — that you

Am7 D7 Am7 D7 Gmaj7 Am7 D7 Gmaj7 Cm7 F7
 told me those Lit-tle White Lies. — The stars all seem'd to know that you

Gmaj7 Cm7 F7 Bm7 E7 Am7 D7 Am7 D7 Gmaj7 C#m7b5 F#7
 did-n't mean all those sighs, the night — that you told me those Lit-tle White Lies. I

Bmaj7 G#7 C#m7 F#7 Bmaj7 G#7 C#m7 Em7 A7 Dmaj7 B7 Em7 A7
 try, — but there's no for-get-ting, when eve-ning ap-pears. I sigh, — but there's no re-gret-ting,

Dmaj7 Em7 A7 Am7 D7 Gmaj7 Cm7 F7 Gmaj7
 in spite — of my tears. { The dev-il was in your heart, but heav-en was in your
 Who would-n't be-lieve those lips, who ev-er could doubt those

Cm7 F7 Bm7 E7 Am7 D7 Am7 D7 1 G Am7/D D7 2 G
 eyes, the night — that you told told me those Lit-tle White Lies. The
 eyes, the night — that you told me those Lit-tle White Lies. The Lies?

LITTLE SISTER

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Words and Music by DOC POMUS
 and MORT SHUMAN

Brightly

F (Instrumental) Lit-tle Sis - ter, don't you, (Instrumental)

F Lit-tle Sis - ter, don't you, (Instrumental) Lit-tle Sis - ter, don't you,

Bb kiss me once or twice, tell me that it's nice and then you run. Yeah, yeah, —

C7 Db7 C7 F Lit-tle Sis - ter, don't you do what your big sis - ter done. { You know I I used to Hey, ev - 'ry

dat - ed your big sis - ter. Oh, I took her to the show. Hey, I
 pull down on your pig - tails. Hey, girl, pinch your turned up nose. Aw, but
 time I see your sis - ter, Lord, she's with some - bod - y new. Aw, she's

went for some can - dy, a - long — came. Jim Dan - dy and they slipped right out — the door. —
 ba - by, you've been grow - in' and late - ly it's been show - in' from your head down to — your toes. — (Instrumental)
 mean and she's e - vil like a lit - tle old boll wee - vil, think I'll try my luck - with you. —

Lit-tle Sis - ter, don't you, (Instrumental) Lit-tle Sis - ter, don't you,

(Instrumental) Lit-tle Sis - ter, don't you kiss me once or twice, tell —

F C7 me that it's nice and then you run. Yeah, Lit-tle Sis - ter, don't you

Db7 C7 1,2 F 3 F do what your big sis - ter done. Huh! Huh! Huh! Huh! done. Well, —

C7 Db7 C7 F Lit-tle Sis - ter, don't you do what your big sis - ter done. Ah, —

C7 Db7 C7 F Lit-tle Sis - ter, don't you do what your big sis - ter done. (Instrumental)

LIVIN' ON A PRAYER

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Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD

Moderate Rock Em Em(add2)

(Spoken:) Once upon a time, not so long ago... Tom - my used to work on the docks, _____
Tom - my's got his six - string in hock, _____ now

un - ion's been on strike. He's down on his luck, it's tough, _____ so tough. _
he's hold - ing in what he used to make it talk. So tough, _____ it's tough. _

Gi - na works the din - er all day _____ work - ing for her man. She
Gi - na dreams of run - ning a - way; _____ when she cries in the night, Tom - my

brings home her pay, for love, _____ for love. _____ She says we've got to }
whis - pers: ba - by, it's O. _ K. some - day. _____ We've got to }

hold on _____ to what we've got. It does - n't make a dif - f'rence if we make it or not. We've
got each oth - er and that's a lot for _____ love. _ We'll give it a shot.

Whoa, _____ we're half - way there. _ Whoa, _____ liv - in' on a prayer. _ Take my _____ hand, _ we'll

make it, I swear. _ Whoa, _____ liv - in' on a prayer. _

2 C Em C D G C D
Liv - in' on _____ a prayer. _____ (Instrumental)

Oh, _____ we've got to

hold _____ on, _____ read - y or _____ not, you live for the fight when it's all that you've got.

Whoa, _____ we're half - way there. _ Whoa, _____ liv - in' on a prayer. _

Take my hand _____ and we'll make it, I swear. _ Whoa, _____ liv - in' on a prayer. _

Repeat and Fade

LONELY BOY

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Words and Music by
PAUL ANKA

Moderately slow Rock beat

I'm just a lone-ly boy, lone-ly and blue; I'm all a-lone with noth-in' to do. I've got ev-'ry-thing you could think of, but all I want is some-one to love. Some-one, yes, some-one to love, some-one to kiss. Some-one to hold at a mo-moment like this. I'd like to hear some-bod-y say, "I'll give you my love each night and day." A life-time of love means more to me than rich-es or fame un-told. Some-where there's a some-one wait-ing for me. I'll find her be-fore I grow too old. Some-bod-y, some-bod-y, some-bod-y, please send her to me. I'll make her hap-py, just wait and see. I prayed so hard to the heav-ens above that I might find some-one to love. I'm just a lone-ly boy, lone-ly and blue; I'm all a-lone with noth-in' to do. I've got ev-'ry-thing you could think of, but all I want is some-one to love.

LONELY STREET

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Words and Music by CARL BELEW,
 W.S. STEVENSON and KENNY SOWDER

Moderately slow

I'm look - ing for that lone - ly street; I've got a sad, sad tale to tell.
 I need a place to go and weep. Where's this place called Lone - ly Street?
 A place where there's just lone - li - ness, where dim lights bring for - get - ful - ness,
 where bro - ken dreams and mem - 'ries meet. Where's this place called Lone - ly Street?
 Per - haps up - on that lone - ly street, there's some - one such as I
 who came to bur - y bro - ken dreams and watch an old - love - die. If I could find that
 lone - ly street, where dim lights bring for - get - ful - ness, where bro - ken dreams and mem - 'ries meet.
 Where's this place called Lone - ly Street? I'm Street?

LONG AGO (AND FAR AWAY)

from COVER GIRL

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Words by IRA GERSHWIN
 Music by JEROME KERN

Moderately slow

Long a - go and far a - way, I dreamed a dream one day, and now that
 Chills run up and down my spine. A - lad - din's lamp is mine. The dream I
 dream is here be - side me. Long the skies were o - ver - cast, but now the clouds have
 dreamed was not de - nied me.
 passed: you're here at last! Just one look and then I knew
 that all I longed for, long a - go was you.

LONELY TEARDROPS

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Words and Music by BERRY GORDY,
 GWEN GORDY FUQUA and TYRAN CARLO

Moderately

The musical score for 'Lonely Teardrops' is written in G-flat major (three flats) and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked 'Moderately'. The score includes various chords such as Eb, Ebm, Bb, F7, N.C., Gm, Eb, Cm7, Bb, Bb9, D7, and Eb. There are also performance markings like 'To Coda' and 'D.C. al Coda'. The lyrics are: 'Lonely Tear-drops, My pil-low's nev-er dry. Lone-ly Tear-drops, Come home come home. Just say you will, Say you will, Say you will. Hey, hey. My heart is cry-in', cry-in'. Just give me an-oth-er chance for our ro-mance. Come on and tell me that one day you'll re-turn, 'cause ev-'ry day that you've been gone a-way, you'll know how my heart does noth-ing but burn. Cry-in' hey. Say it right now, ba-by. Come on, come on.'

LONG BEFORE I KNEW YOU

from BELLS ARE RINGING

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Words by BETTY COMDEN and ADOLPH GREEN
 Music by JULE STYNE

Moderately slow

The musical score for 'Long Before I Knew You' is written in G-flat major (three flats) and 4/4 time. It consists of three staves of music with lyrics underneath. The tempo is marked 'Moderately slow'. The score includes various chords such as Ab, Ebmaj9, Eb6, Bb13, Bb7, Ab, Cm, Fm7, Cm, Dm7b5, G7, Eb7, Ab, Eb7, Ab, Gm7b5, C7, Fm7b5, Bb7, Ab, Ebmaj9, Eb6, Bb13, and Bb7. The lyrics are: 'Long Be-fore I Knew You, Long be-fore I met you, I was sure I'd find you some-day some-how. I pic-tured some-one who'd walk and talk and smile as you do, And make me feel as you do right now. All that was long be-fore I held you, Long be-fore I kissed you.'

Abdim7 Cm Fm7 Cm Dm7b5 G7 Cm Eb7 Ab Eb7

Long be-fore I touched you _____ and felt this glow. _____ But now you real - ly are here and

Ab Fm6 G7 Cm F9 Eb6 C7b9 Fm7 Bb9 Eb Ab Eb

now at last I know That Long Be-fore I Knew You _____ I loved you so. _____

THE LONGEST WALK

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Words by EDDIE POLA
Music by FRED SPIELMAN

Moderately fast, with an easy swing

Gdim7/Ab Ab Gm7b5 C7

I took The Long - est Walk _____ in the world _____ last night: _____ from your

Gb6 F7 Bbm7 Eb7

arms to your _____ front door. _____ I heard the sad - dest words _____

Bbm7 Eb7 Bbm7 Eb7 Ab G7

_____ in the world last night, when you said you loved _____ me no

Bbm7 Eb7 Gdim7/Ab Ab Gm7b5

more. _____ I won't be - lieve it's true. _____ I'll keep af - ter you _____

C7 Gb6 F7 Bbm7

_____ till we love like we loved _____ be - fore. _____ And then The

G7 Ab Fm7 To Coda ⊕ Bbm7

Long - est Walk _____ will be the short - est walk: _____ back to your

Eb7 Ab Eb7 D.S. al Coda CODA Bbm7

arms _____ once _____ more. _____ I took The _____ back to your

Eb7 Ab Fm7 Bbm7

arms _____ once _____ more, _____ back to your

Eb7 Ab Fm7 Bbm7 Eb7 Ab

arms _____ once _____ more. _____

LOOK FOR THE SILVER LINING

from SALLY

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Words by BUDDY DeSYLVA
Music by JEROME KERN

Smoothly

Look For _____ The Sil - ver Lin - ing _____ when - e'er a cloud ap - pears in the
 blue. _____ Re - mem - ber some - where _____ the sun is shin - ing _____ and so the
 right thing _____ to do is make it shine for you. A heart full _____ of joy and
 glad - ness _____ will al - ways ban - ish sad - ness and strife. _____ So al - ways Look For _____
 _____ The Sil - ver Lin - ing _____ and try to find the sun - ny side of life. _____

LOOK IN MY EYES PRETTY WOMAN

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Copyright RenewedWords and Music by DENNIS LAMBERT
and BRIAN POTTER

Bright Rock beat

Time is on my side _____ tho' the world keeps get - tin' cold -
 You're my guid - ing star _____ you're my faith, my hope, my pow -
 - er, 'Cause I've got you, girl _____ to ease my trou - bled _____ mind. _____
 - er, When I just can't find _____ a rea - son to be - lieve. _____
 I'm a dif - f'rent man _____ when your head is on _____ my shoul - der, I can
 Touch my hand with love _____ and you light my dark - est hour, _____ I can
 find the an - swers in _____ me that I nev - er tho't _____ I'd find. _____ } 'Cause when you
 feel the warm - re - turn - ing _____ and my pain a - bout _____ to leave. _____ }

Look In My Eyes — Pret - ty Wom - an, the world — is a peace - ful place. —

All I can see — when there's you — and there's me — is love up -

on your face. — Stand by me, ba - by, and we'll find the way be - fore our

day is done, — Look In My Eyes — Pret - ty Wom - an, and we'll o - ver -

come. —

1 G7 2 D.S. and Fade G7

LOOK TO THE RAINBOW
from FINIAN'S RAINBOW

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Words by E.Y. HARBURG
Music by BURTON LANE

Very slowly Eb

On the day I was born, said my fa - ther, said he. I've an el - e - gant leg - a - cy
sump - tu - ous gift to be - queath to a child, Oh the lure of that song kept her

wait - in' for ye. 'Tis a rhyme for your lips — and a song for your heart, — To sing it when -
feet run - nin' wild. For you nev - er grow old — and you nev - er stand still, — With whip - poor - wills

ev - er the world falls a - part. } Look, look, Look To The Rain - bow,
sing - in' be - yond the next hill. }

Fol - low it o - ver the hill — and stream. Look, look, Look To The

Rain - bow, Fol - low the fel - low who fol - lows a dream. Fol - low the fel - low,

Fol - low the fel - low, Fol - low the fel - low who fol - lows a dream. 'Twas a dream.

1 Eb 2 Eb

LOOP DE LOOP

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TEDDY VANN

Moderately, with a beat

Here we go Loop - De-Loop, — here we go loop - de-li, — here we go Loop - De-Loop, —

on _____ a Sat - ur - day night. We're hav - ing a par - ty.

Ev-'ry-bod-y's hav-in' a great _ time. _ All the gang's here and a - danc-in'. Yeah! _ I'm a - loop-in' with a ba-by of mine. _

Here we go Loop - De-Loop, — here we go loop - de-li, — here we go Loop - De-Loop, —

on _____ a Sat - ur - day night. Dar-ling are you read - y

to loop-a-loop loop _ with me? Start right there. _ Wait just a min-ute un - til I count to three. _

CODA

night, a Sat - ur - day night. _____

Play 3 times

D.C. al Coda
One, two, three!

LOST IN THE STARS

from the Musical PRODUCTION LOST IN THE STARS

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New York and Chappell & Co., Los Angeles, CAWords by MAXWELL ANDERSON
Music by KURT WEILL

Moderately

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, And they

ran through His fin-gers like grains of sand, And one lit-tle star fell a - lone. Then the Lord God hunt-ed through the

wide night air For the lit - tle dark star on the wind down _ there And He stat - ed and prom-ised He'd

G A7 D7 G Cm7 Eb7 Bb Gm7
 take spe - cial care So it would-n't get lost a - gain. Now a man don't mind if the stars grow dim And the
 Ebm Gm Cm7 Eb7 Bb Gm Ebm F7 F7#5
 clouds blow o - ver and dark - en him, So long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes
 E7 Eb7 D7 G Gdim7 D7 G E7 Am Cm
 on. But I've been walk-ing through the night and the day Till my eyes get wea-ry and my head turns gray, And
 G Cm6 G Cm6 D7 Am7
 some-times it seems may-be God's gone a - way, For - get - ting the prom-ise that we heard Him say And we're lost out
 G Em7 Eb7 G Gdim7 D Am7 G
 here in the stars, Lit-tle stars, big stars, blow - ing through the night, And we're lost out here in the stars,
 Em7 Eb7 G Gdim7 D7 G Eb7 G6
 Lit-tle stars, big stars, blow - ing through the night, And we're lost out here in the stars.

✓ **LOUISE** ✓
 from the Paramount Picture INNOCENTS OF PARIS

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Words by LEO ROBIN
 Music by RICHARD A. WHITING

Moderately

F F+ Dm7 G7
 Ev - 'ry lit - tle breeze seems to whis-per "Lou - ise." Birds in the trees seem to twit - ter "Lou - ise."
 Ev - 'ry lit - tle beat that I feel in my heart, seems to re - peat what I felt at the start,
 F/A Abdim7 Gm7 C7 1 Gm7 C7 Gm7 C7 2 Gm7 C7 C7#5 F
 Each lit - tle rose tells me it knows I love you, love you. dore you, Lou - ise.
 each lit - tle sigh tells me that I a -
 Am E7 Am D7 G7
 Just to see and hear you bring joy I nev - er knew. But to be so near you thrills me through and
 Gm7 C7 F F+ Dm7
 through. An - y - one can see why I want - ed your kiss, it had to be but the
 G7 F/A Abdim7 Gm7 C7 Gm7 C7 F
 won - der is this; can it be true, some-one like you could love me, Lou - ise.

LOVE (CAN MAKE YOU HAPPY)

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Words and Music by
JACK SIGLER, JR.

Moderately

Wake up in the morn-ing, with the sun-shine in your eyes, — And the smell of flow - ers bloom - ing in the
If you think you've found some - one you'll love for - ev - er more, — Then it's worth the price you'll have to

air. Your mind is filled with the thoughts of a cer - tain some - one that you — love. And your
pay. To have to hold's im - por - tant then for - ev - er is the — praise. That —

life is filled with joy when she is there. } Love Can Make — You Hap - py
means a love you find is goin' to stay. }

if you find — some - one who cares — to give a life - time to you And who has — a lot to share. —

Love, — love Love, — love

Love Can Make — You Hap - py Love Can Make — You Hap - py Love. —

LOVE CHANGES EVERYTHING

from ASPECTS OF LOVE

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHARLES HART

Drammatico

Love, Love Chang - es Ev - 'ry - thing: hands and fac - es, earth and sky. Love, Love Chang - es Ev - 'ry - thing: how you
Love, Love Chang - es Ev - 'ry - thing: days are long - er, words mean more. Love, Love Chang - es Ev - 'ry - thing: pain is

live and how you die. Love can make the sum - mer fly or a night seem like a life - time. Yes
deep - er than be - fore. Love will turn your world a - round and that world will last for - ev - er. Yes

love, Love Chang - es Ev - 'ry - thing, now I trem - ble at your name. } Noth - ing in the world will ev - er be the
love, Love Chang - es Ev - 'ry - thing, brings you glo - ry, brings you shame. }

same. same. ————— (Instrumental)

Off _____ in - to the world we go, plan - ning fu - tures, shap - ing years. Love _____ bursts in and sud - den - ly all our wis - dom dis - ap - pears. Love _____ makes fools of ev - 'ry - one: all the rules we make are bro - ken. Yes love, _____ love chang - es ev - 'ry - one. Live or per - ish in its flame. Love will nev - er, nev - er let you be the same. _____ Love will nev - er, nev - er let you be the same. _____

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114 v **LOVE IS A SIMPLE THING**

Words by JUNE CARROLL
Music by ARTHUR SIEGEL

Moderate rocking tempo

Love Is A Sim - ple Thing, love is a sil - ver ring, shi - ny as a rib - bon bow,
Love Is A Sim - ple Thing, love is a mag - ic ring, much more fun than mis - tle - toe,
soft as a qui - et snow. Love is a nur - ser - y rhyme,
gay as a pup - pet show. Love is the thun - der and rain,
old as the tick of time. Love is so man - y things,
swift as a soar - ing plane. Love is a sum - mer moon,
bright as an an - gel's wings, gen - tle as the morn - ing light, long as a win - ter night.
gay as a big bal - loon, wild as a storm at sea, young as a ca - li - o - pe.
Love makes an old heart sing; and it fills ev - 'ry emp - ty space;
Love is a touch of spring; it's as sweet as a first em - brace.
love is a warm - ing place, Love Is A Sim - ple Thing.
Love is a spe - cial face, Love Is A Sim - ple Thing.

LOVE AND MARRIAGE

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Relaxed tempo (♩ = $\frac{3}{4}$)

Love and mar - riage, love and mar - riage, go to - geth - er like a
Love and mar - riage, love and mar - riage, it's an in - sti - tute you

horse and car - riage. This I tell ya, broth - er, ya can't have one with - out the
can't dis - par - age. Ask the lo - cal gen - er, try and they will say it's el - e -

oth - er. men - t'ry. Try, try, try to sep - a - rate them;

it's an il - lu - sion. Try, try, try and you will on - ly

come to this con - clu - sion. Love and mar - riage, love and mar - riage,

go to - geth - er like a horse and car - riage. Dad was told by

Moth - er, you can't have one, You can't have none, you

can't have one with - out the oth - er!

LOVE IN BLOOM

from the Paramount Picture SHE LOVES ME NOT

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Words and Music by LEO ROBIN
and RALPH RAINGER

Slowly

G B7 Em C Am D7

Can it be { the trees that fill the breeze with rare stars and mag - ic per - fume? } Oh no it is - n't the
the spring that seems to bring the stars right in - to my room? }

1 D7#5 G G Am7 D7 2 G Bm F#7 Bm

trees, it's Love In Bloom! spring, it's Love In Bloom. My heart was a des-ert, you plant-ed a

F#7 Bm F#7 Bm D7 G

seed, and this is the flow - er This hour_ of sweet ful - fill - ment! Is it all a dream the

B7 Em C Bbdim7 G/B Bbdim7 D7 G

joy su-preme, that came to us in the gloom? You know it is - n't a dream, it's Love In Bloom.

LOVE IS JUST AROUND THE CORNER

from the Paramount Picture HERE IS MY HEART

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Words and Music by LEO ROBIN
and LEWIS E. GENSLER

Easy Swing

G7 C7 F G7 C7 F G7 C7

Love Is Just A-round The Cor - ner, an - y co - zy lit - tle cor - ner, Love Is Just A-round The
I'm a sen - ti-men - tal mourn - er, and I could - n't be for - lorn - er when you keep me on a

F Am7b5 D7 G7 C7 1 F 2 F A7 Dm7 A7

Cor - ner when I'm a-round you. you. Ve - nus de Mi - lo was not - ed for her
cor - ner just wait - ing for

Dm7 G7 Gdim7 G7 Gdim7 G7 Gm7 C7

charms. But strict - ly be - tween us, you're cut - er than Ve - nus and what's more you've got arms. So

G7 C7 F G7 C7 F

let's go cud - dle in a cor - ner, an - y co - zy lit - tle cor - ner,

G7 C7 F Am7b5 D7 G7 C7 F

Love Is Just A-round The Cor - ner and I'm a - round you.

LOVE IS THE SWEETEST THING

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Words and Music by
RAY NOBLE

Flowing

Musical score for "Love is the Sweetest Thing" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Love Is the Sweetest Thing. What else on earth could ever bring Love Is the strangest thing. No song of birds up on the wing such happiness to every-thing, as love's old story. shall in our hearts more sweetly sing, than love's old story. What-ever heart may desire, what-ever fate may send, this is the tale that nev-er will tire, this is the song with-out end. Love is the great-est thing, the old-est, yet the lat-est thing, I on-ly hope that fate may bring love's sto-ry to you."

LOVE LETTERS

Theme from the Paramount Picture LOVE LETTERS

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Words by EDWARD HEYMAN
Music by VICTOR YOUNG

Gracefully

Musical score for "Love Letters" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Love Let-ters straight from your heart Keep us so near while a-part, I'm not a-lone in the night When I can have all the love you write. I mem-o-rize ev-'ry line I kiss the name that you sign, And dar-ling, then I read a-gain right from the start Love Let-ters straight from your heart."

✓ LOVE LETTERS IN THE SAND

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Words by NICK KENNY and CHARLES KENNY
Music by J. FRED COOTS

Moderately

On a day like to - day — We passed the time a - way writ - ing Love Let - ters
In The Sand, — How you laughed when I cried — each time I saw the
tide take out Love Let - ters In The Sand. — You made a vow that
you would al - ways be true — But some - how that vow meant noth - ing to you. —
— Now my poor heart just aches — With ev - 'ry wave it breaks o - ver
Love Let - ters In The Sand. On a Sand. —

✓ LOVE, LOOK AWAY from FLOWER DRUM SONG

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately, with expression

Love Look A-way! — Love Look A-way from me. Fly when you pass my door, Fly and get lost at
sea. Call it a day. — Love, let us say we're through. No good are you for
me, No good am I for you. Want - ing you — so, I try too much. —
Af - ter you — go, I cry too much. — Love, Look A-way. — Lone - ly though I may
be, Leave me and set me free, — Look a-way, look a-way, look a-way from me. —

LOVE ME OR LEAVE ME

from LOVE ME OR LEAVE ME

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

Fm G7 C7 Fm

Love Me Or Leave Me and let me be lone - ly; You won't be - lieve me, and
might find the night - time, the right time for kiss - ing; But night - time is my time for

G7 C7 Ab Bb7 Eb7

I love you on - ly; I'd rath - er be lone - ly, than hap - py with some - bod - y else. —
just rem - i - nis - cing, Re - gret - ting, in - stead of for - get - ting with some - bod - y else. —

1 2

Ab Db7 C7 Ab G7 Gb7 F7

You There'll be no one un - less that some - one is

Bbm F7b9 Bbm Eb7 Ab Bdim7

you, I in - tend to be in - de - pend - ent - ly blue. —

Bbm C7 Fm G7 C7 Fm

I want your love, but I don't want to bor - row, to have it to - day, and to

G7 C7 Ab Bb7 Eb7 Ab

give back to - mor - row; For my love is your love, there's no love for no - bod - y else! —

LOVE ME TENDER

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Words and Music by ELVIS PRESLEY
and VERA MATSON

Moderately slow

G A7 D7sus D7 G A7

Love Me Ten - der, love me sweet; Nev - er let me go. You have made my life com - plete,
Love Me Ten - der, love me long; Take me to your heart. For it's there that I be - long,
Love Me Ten - der, love me dear; Tell me you are mine. I'll be yours through all the years,

D7sus D7 G CHORUS B7 Em G7 Cmaj7 Cm G

And I love you so. }
And we'll nev - er part. } Love Me Ten - der, love me true. All my dreams ful - fill.
Till the end of time. }

Dm6 E7#5 E7 A7 1,2 3

D7sus D7 G Am7 D7 D7sus D7 G

For, my dar - lin' I love you And I al - ways will. And I al - ways will.

LOVE TAKES TIME

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Words and Music by MARIAH CAREY
and BEN MARGULIES

Slowly

B F#/A# G#m D#m/F# C#m7 B/D#

I had it all but I let it slip a way. Could-n't see I treat ed you
Los - ing my mind from this hol - low in - my heart. Sud - den - ly I'm so in -

F#sus F# B F#/A# G#m D#m/F# 3

wrong. Now I wan - der a - round feel - ing down and cold
- complete, yeah. Lord, I'm need - ing you now. Tell me how to stop the rain.

C#m7 B/D# F#sus F# G#m E F#

try - ing to be - lieve that you're gone. } Love Takes Time to heal.
Tears are fall - ing down end - less - ly.

D#m7 G#m7 F# E F# D#7/G G#m F#

when you're hurt - ing so much. Could - n't see that I was blind to let you go. I can't es - cape the

To Coda

E F# D#7/G G#m C#m7

pain in - side 'cause Love Takes Time. I don't want to be here.

F#7sus 1 B F#/A# C#m7 B/D# E(add9)

I don't want to be here a - lone. Oo.

2 B C#m7b5 B/D# D#7sus 3 D#7 G#m

You might say that it's o - ver.

D#7sus 3 D#7 G#m 3 D#7sus D#7 3

You might say that you don't care. Oh. You might say you don't

G#m 3 C#m7 Emaj7/F# 3 3 3 3 3 3 3 3

miss me, you don't need me. But I know that you do and I feel that you do in - side.

CODA

C#m7 F#7sus

I don't want to be there. I don't want to be there a - lone.

B F#/A# C#m7 B/D# E(add9) B(add9)

(Instrumental)

LOVE YOU MADLY

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By DUKE ELLINGTON

Moderately

Love — You Mad - ly right or wrong. — Sounds — like the lyr - ic of — a song, — but

since it's so — I thought you ought to know, — I love you, Love — You Mad - ly. Bet - ter fish are

in the sea — is — not the the - o - ry — for me — and that's for sure — just like I said be - fore, — "I

love you, Love — You Mad - ly." If you could see the hap - py you and me — I

dream a - bout so proud - ly, — you'd know the breath of spring — that makes me sing — my — love song — so loud -

- ly. Good — things come to those who wait, — so — just re - lax and wait — for fate — to

let me see — the day you'll say to me, — "I love you, Love — You Mad - ly!" Love — - ly!"

LOVE YOUR SPELL IS EVERYWHERE

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Words and Music by ELSIE JANIE
and EDMUND GOULDING

Slow Beguine tempo

Love, your mag - ic spell is ev - 'ry - where, Love, I knew you well and

found you fair. Then you left me and I laughed at fate,

Now I ask is it too late? — Love, your mel - o - dy is

in the air, Yet, I call you and you are not there.

D7 Gm9 Gm Dm

Come, here is my heart, my soul to mate _____ make me for - get the voice that

A7 1 Dm Em7 A7 2 Dm Gm Dm

whis - pers, "Wait." "Wait."

LOVELY HULA HANDS

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Words and Music by
 R. ALEX ANDERSON

Hula tempo

F6 F/A Abdim7 Gm7 C7 Gm7 C7 Bdim7

Love - ly Hu - la Hands grace - ful as the birds in mo - tion. _____ Glid - ing like the gulls o'er the

C7 F C7 F#dim C7 F6 F/A Abdim7

o - cean, Love - ly Hu - la Hands, Kou - li - ma na - ni - e. Love - ly Hu - la Hands tell - ing of the rain in the

Gm7 C7 Gm7 C7 Bdim7 C7 F C7 F

val - ley _____ and the swirl - ing wind on the pa - li. Love - ly Hu - la Hands Kou - li - ma na - ni - e.

F7 Bb F7 Bb D7

I can feel the soft ca - res - es of your love - ly hands, _ your Love - ly Hu - la Hands. Ev - 'ry lit - tle move ex -

Gm C7 F6 F/A Abdim7

press - es so I'll un - der - stand all the ten - der mean - ing of your hu - la hands. Fin - ger - tips that say, "A -

Gm7 C7 Gm7 C7 Bdim7 C7 F C7 F

lo - ha" _____ say to me a - gain, "I love you!" Love - ly Hu - la Hands, Kou - li - ma na - ni - e.

LOVELY TO LOOK AT from ROBERTA

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Words and Music by JIMMY McHUGH,
 DOROTHY FIELDS and JEROME KERN

Moderately slow

F Fdim C11 C7 C11 C7

Love - ly To Look At, de - light - ful to know and heav - en to kiss. _____ A com - bi - na - tion like this _____ is quite my

F6 F#dim Gm7 C9 F Dm6

most im - pos - si - ble scheme come true. I - mag - ine find - ing a dream like you! You're Love - ly To Look At. It's thrill - ing to hold you

E7 C7 F6 Abdim F6

ter - ri - bly tight. _____ For we're to - geth - er, the moon is new, and oh, it's Love - ly To Look At you to - night! _____

A LOVELY WAY TO SPEND AN EVENING

Copyright © 1943 UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC.
Copyright RenewedWords by HAROLD ADAMSON
Music by JIMMY McHUGH

Slowly

B♭maj7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

This is A Love-ly Way ____ To Spend An Eve - ning. ____ Can't think of an - y - thing ____ I'd rath - er

Fmaj7 Cm7 F7 B♭maj7 Gm7 C7 Fmaj7 Dm7 Gm7

do. ____ This is A Love - ly Way ____ To Spend An Eve - ning. ____ Can't think of an - y - one ____
Love - ly Way ____ To Spend An Eve - ning. ____ I want to save all my nights ____

To Coda ⊕

C7 F Cm7 F7 B♭maj7 Eb7 Am7 Dm7 Gm7 C7

____ as love - ly as you. ____ A cas - u - al stroll thru a gar - den, a kiss by a la - zy la -

Fmaj7 Em7b5 A7 Dm7 G7 C7 Cm7 F7 CODA F

goon, catch - ing a breath of moon - light hum - ming our fav - 'rite tune. This is A

D.S. al Coda

LOVER

from the Paramount Picture LOVE ME TONIGHT

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

D G#m7 C#7 Gm7 C7 F#m7 B7

Lov - er, ____ when I'm near you ____ and I hear you ____ speak my name ____

Fm7 B♭7 Em7 A7 D D7 G A7

soft - ly ____ in my ear you ____ breathe a flame. ____

D G#m7 C#7 Gm7 C7 F#m7 B7

{ Lov - er, ____ when we're danc - ing, ____ keep on glanc - ing ____ in my eyes ____
Lov - er, ____ it's im - mor - al, ____ but why quar - rel ____ with our bliss ____

Fm7 B♭7 Em7 A7 D

till love's ____ own en - tranc - ing ____ mu - sic dies. ____
when two ____ lips of cor - al ____ want to kiss? ____

F# G#m7 C#7 F# G#m7 C#7

All of my fu - ture is in you. ____ Your ev - 'ry plan I de - sign. ____
I say "The Dev - il is in you," ____ and to re - sist you I try; ____

A Bm7 E7 Em7 A7

Prom - ise you'll al - ways con - tin - ue ____ to be mine. ____
but if you did - n't con - tin - ue ____ I would die! ____

D G#m7 C#7 Gm7 C7 F#m7 B7

Lov - er, ____ please be ten - der. ____ When you're ten - der, ____ fears de - part. ____

Fm7 Bb7 Em7 A7

Lov - er, I sur - ren - der to my heart.

1 D6 Bm

Em7 A7

2 D6 Bm Em7 A7 D

heart.

LOVER, COME BACK TO ME

from THE NEW MOON

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Lyrics by OSCAR HAMMERSTEIN II
 Music by SIGMUND ROMBERG

Moderately

G B7 Em A7 G A7 D7

The sky was blue, and high a - bove the moon was new, and so was love. This ea - ger heart of mine was sing - ing:
 You came at last, love had its day, that day is past, you've gone a - way. This ach - ing heart of mine is sing - ing:

1 G C Cm6 G D7 2 G B7 Em Am Em

"Lov - er, where can you be?" "Lov - er, Come Back To Me!" When I re - mem - ber ev - 'ry lit - tle thing you used to do,

B7 F#7b9 B7 Em Am Em A7

I'm so lone - ly, Ev - 'ry road I walk a - long I've walked a - long with you. No won - der I am

D7 G B7 Em G#dim7

lone - ly. The sky is blue, The night is cold, the moon is new. But love is old.

Am G Am/D D7 G C Cm6 G

And while I'm wait - ing here, this heart of mine is sing - ing: "Lov - er, Come Back To Me!"

LOVING YOU

© 1957 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER and MIKE STOLLER

Slowly, with a beat

F C7

I will spend my whole life through Lov - ing You, Lov - ing You. Win - ter, sum - mer, spring - time, too,

F F7 Bb F Cm6 D7 G7

Lov - ing You, Lov - ing You. Makes no dif - frence where I go or what I do. You know that I'll

C7 G7 C7 F C7

al - ways be Lov - ing You. If I'm seen with some - one new, don't be blue, don't be blue.

F F7 Bb F Cm6

I'll be faith - ful I'll be true, al - ways true, true to you. There is on - ly one for me, and you know

D7 G7

1 C7 F C7 2 C7 F

who. You know that I'll al - ways be Lov - ing You. Lov - ing You.

LULLABY OF THE LEAVES

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Words by JOE YOUNG
Music by BERNICE PETKERE

Moderately

Cra - dle me where south - ern skies can watch me with a mil - lion eyes, Oh, sing me to sleep,
Lull - a - by Of The Leaves. _____ Cov - er me with heav - en's blue and let me dream a
dream or two, Oh, sing me to sleep, Lull - a - by Of The Leaves. _____ I'm
breez - ing a - long, a - long with the breeze, I'm hear - ing a song, a song thru the trees, ooh ooh ooh ooh ooh
ooh. The pine mel - o - dy car - ess - ing the shore, Fa - mil - iar to me, I've heard it be - fore, ooh
ooh ooh ooh, _____ That's south - land, don't I feel it in my soul, and don't I know I've
reached my goal, Oh, sing me to sleep, Lull - a - by Of The Leaves. _____

MAGGIE MAY

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Words and Music by ROD STEWART
and MARTIN QUITTENTON

Moderately

1. Wake up, Mag-gie, I think I got some-thing to say to you. _ It's late Sep - tem-ber and I
3. (See additional lyrics)
real - ly should be back at school. I know I keep you a - mused, _ but I
feel I'm be - ing used, oh, Mag-gie, I could-n't have tried _ an - y - more. _____ You
led me a - way from home, just to save you from be - ing a - lone. You
stole my heart _ and that's what real - ly hurts. 2. The morn - ing sun, when it's
4. (See additional lyrics)

G D A G

in your face, real-ly shows your age. But that don't wor-ry me none in my eyes you're

D G D G

ev - 'ry - thing. I laughed at all of your jokes, my love you did - n't need to coax.

A Em F#m Em

Oh, Mag-gie, I could-n't have tried an - y - more. You

Em A Em A

led me a - way from home just to save you from bein' a - lone. You

Em A D

stole my soul, and that's a pain I can do with - out.

Em7 G D Repeat and Fade

(Instrumental) Additional Lyrics

3. All I needed was a friend
 To lend a guiding hand.
 But you turned into a lover, and, mother, what a lover!
 You wore me out.
 All you did was wreck my bed,
 And, in the morning, kick me in the head.
 Oh, Maggie, I couldn't have tried anymore.
 You led me away from home
 'Cause you didn't want to be alone.
 You stole my heart. I couldn't leave you if I tried.

4. I suppose I could collect my books
 And get on back to school.
 Or steal my daddy's cue
 And make a living out of playing pool.
 Or find myself a rock 'n' roll band
 That needs a helping hand.
 Oh, Maggie, I wish I'd never seen your face.
 You made a first-class fool out of me.
 But I'm as blind as a fool can be.
 You stole my heart, but I love you anyway.

MAGIC MOMENTS

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Lyric by HAL DAVID
 Music by BURT BACHARACH

Moderately

Eb Cm Fm7 Bb7 Eb Cm

I'll nev - er for - get the mo - ment we kissed the night of the hay - ride, the way that we hugged to try to keep
 The pen - ny ar - cade, the games that we played, the fun and the priz - es, the Hal - lo - ween Hop when ev - 'ry - one

Fm7 Bb7 Eb Gm Ab Bb9 Eb

warm while tak - ing a sleigh - ride; } Mag - ic Mo - ments, mem - 'ries we've been shar - ing. Mag - ic
 came in fun - ny dis - guis - es;

Gm Ab Bb9 Eb7 Bbm7 Eb7 Ab Db9

Mo - ments, when two hearts are car - ing. Time can't e - raise the mem - 'ry of these

Eb Gm

1 | Ab Bb7b9 Eb | 2 | Ab Bb7b9 Eb

Mag - ic Mo - ments filled with love. filled with love.

M-O-T-H-E-R

(A Word That Means the World to Me)

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Words by HOWARD JOHNSON
Music by THEODORE MORSE

Moderately

“M” is for the mil - lion things she gave me,

“O” means on - ly that she’s grow - ing old,

“T” is for the tears were shed to save me,

“H” is for her heart of pur - est gold,

“E” is for her eyes with love - light shin - ing.

“R” means right, and right she’ll al - ways be,

Put them all to - geth - er, they spell “MOTH - ER,” A word that means the

world to me. me. The world to me.

(YOU'VE GOT) THE MAGIC TOUCH

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Words and Music by
BUCK RAM

Moderately Eb sus Eb Gbdim7 Bb7

You've Got The Mag - ic Touch, it makes me glow so much; it casts a

spell, it rings a bell, the mag - ic touch; oh, when I feel your charm, it's like a

Bb7 Eb Ab Eb

four a - larm; you make me thrill so much, You've Got The Mag - ic Touch. Here I go

Ab Eb C7

reel - ing, oh, oh, I'm feel - ing the glow, but where can I go from you? -

F7 Bb9 Bb7 Ebsus Eb Gbdim7 Bb7

I did - n't know too much and then I felt your touch, and now I

1 Eb Ebmaj7 Ab Fm7 Bb9 Bb7	2 Eb Ab Eb/G Fm7 Ebmaj7
-------------------------------	----------------------------

learn I can re - turn the mag - ic touch. You've Got The touch.

MAKE BELIEVE
 from SHOW BOAT

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Lyrics by OSCAR HAMMERSTEIN II
 Music by JEROME KERN

Moderately slow G7 G9 G7#5 C

We could Make Be - lieve I love you, on - ly Make Be - lieve that you love

Cmaj7 F#dim7 G7 Dm7 G Dm7 G7 C

me. Oth - ers find peace of mind in pre - tend - ing. Could - n't you, could - n't

D7 G7 C#dim G7 G9

I? Could - n't we Make Be - lieve our lips are blend - ing

G7#5 C6 C D7 F6

in a phan - tom kiss, or two, or three? Might as well Make Be -

F#dim7 C C#dim7 G7 C

lieve I love you, for to tell the truth, I do.

✓ MAKE SOMEONE HAPPY from DO RE MI

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Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Moderately

Eb Eb+ Eb6 Eb Eb+ Eb6 Bbm7
 Make _____ Some-one Hap - py, Make just one _____ some-one hap - py, Make just one _____ heart the heart you
 sing to. One _____ smile that cheers you, One face that lights when it nears you. One man you're
 ev - 'ry - thing to. Fame, _____ if you win it, Comes and goes _____ in a min - ute.
 Bbm7 Eb7 Ab Ab+ Ab6 Abm6 Bb7b9 Eb
 Where's the real _____ stuff in life to cling to? Love _____ is the an - swer, Some-one to
 Bb7b9 Eb Eb6 Ebmaj7 Cm7 Gm7 C9 Fm7
 love is the an - swer. Once you've found him, Build your world a - round him, Make _____
 Bb7 Eb Gm7 C7 Fm7 Bb7 Eb
 _____ Some-one Hap - py, Make just one _____ some-one hap - py And you _____ will be hap - py too. _____

MAKIN' WHOOPEE! from WHOOPEE!

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Moderately G G#dim7 Am7 D7
 An - oth - er bride, _____ an - oth - er of June, _____ An - oth - er
 shoes, _____ a lot of rice, _____ The groom is
 G G7 C Cm6 G/D
 sun - ny hon - ey - moon; _____ An - oth - er sea - son, _____ an - oth - er
 nerv - ous, _____ he an - swers twice; _____ It's real - ly kill - ing, _____ that he's so
 1 Eb7 D7 G Am7/D 2 Eb7 D7
 rea - son _____ for Mak - in' Whoop - ee! _____ A lot of will - ing _____ to make

G Ddim7 Am Cm6
 whoop - ee! (Instrumental) Pic-ture a lit - tle love - nest, Down where the ros - es
 G Ddim7 Am Cm6 G G#dim7 Am7 D7
 cling; Pic-ture the same sweet love - nest, think what a year can bring. He's wash - ing
 G G#dim7 Am7 D7 G G7 C Cm6
 dish - es and ba - by clothes, He's so am - bi - tious he e - ven sews, But don't for -
 G/D Eb7 D7 G
 get, folks, that's what you get, folks, for Mak - in' Whoop - ee!

MAKING OUR DREAMS COME TRUE

Theme from the Paramount Television Series LAVERNE AND SHIRLEY

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Words by NORMAN GIMBEL
Music by CHARLES FOX

Brightly

F A7 Dm A7 Dm
 Give us an - y chance, we'll take it. Read us an - y rule,
 Noth - ing's gon - na turn us back now, straight a - head and on
 Bb C/Bb Bb F/C Dm C/E C Bb C
 we'll break it. } We're gon - na make our dreams come true, do - in' it our way.
 the track now.
 Dm7 G Cmaj7 C Bbmaj7
 There is noth - ing we won't try; nev - er heard the word im - pos - si - ble. This time there's
 Gm6/Bb F C Bb C F A7 Dm A7
 no stop - ping us. We're gon - na do it. On your mark, get set, and go now.
 Dm Bb C/Bb Bb F/C Dm C/E
 Got a dream and we just know now, we're gon - na make that dream come true,
 C7 Bb/C C7 F Dm Bb C7 Gm7 C7
 and we'll do it our way, yes, our way. Make all our dreams come true. And do it
 Repeat and Fade

A MAN AND A WOMAN

(Un homme et une femme)
from A MAN AND A WOMAN

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Original Words by PIERRE BAROUH
English Words by JERRY KELLER
Music by FRANCIS LAI

Moderately

When hearts are pass - ing in the night, in the lone - ly night _____ then they must
si - lence of the mist, of the morn - ing mist, _____ when lips are

hold each oth - er tight, oh so ver - y tight. _____ And take a chance that in the light in to -
wait - ing to be kissed, long - ing to be kissed, _____ where is the rea - son to re - sist and de -

mor - row's light _____ they'll stay to - geth - er. _____ So much in love. _____ And in the
ny a kiss _____ that holds a prom - ise _____ of hap - pi - ness? _____ Tho' yes - ter -

day _____ still sur - rounds you _____ with a warm and pre - cious mem - o - ry, _____ may - be _____ for to -

mor - row _____ we can build a new dream _____ for you and me. _____ This glow we

feel is some - thing rare, some - thing real - ly rare. _____ So, come and say you want to share want to
pass - ing in the night, in the rush - ing night. _____ A man, a wom - an in the night, in the

real - ly share _____ the beau - ty wait - ing for us there, call - ing for us there _____ that on - ly
lone - ly night _____ must take a chance that in the light, in to - mor - row's light _____ they'll be to -

lov - ing _____ can give the heart. _____ What life is
geth - er _____ so much in _____ love, _____ to - geth - er _____ so much in

love. _____ So, tell me _____ you're not a - fraid to take the chance, real - ly take a chance.
mu - sic of a glance of a fleet - ing glance

Let your heart be - gin to dance, let it sing and dance, to the
to the mu - sic of ro - mance, of a new ro - mance, take a chance.

A MAN WITHOUT LOVE

(Quando m'innamoro)

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English Lyric by BARRY MASON
 Original Words and Music by D. PACE,
 M. PANZERI and R. LIVRAGHI

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment line. The piano accompaniment includes chords (D, A7, Eb, Bb7) and triplets. The lyrics are as follows:

I can re-mem - ber when we walked to - geth - er, Shar - ing a love I thought _ would last for -
 ev - er. Moon - light to show the way ____ so we can fol - low. Wait - ing in - side her
 eyes ____ was my to - mor - row. Then some - thing changed her mind, Her kiss - es told me.
 I had no lov - ing arms ____ to hold me. Ev - 'ry day I wake up, then I start to break up,
 { Lone - ly is A Man With - out Love. ____ } Ev - 'ry day I start out, then I cry my heart out.
 { Know - ing that it's cloud - y a - bove. ____ }
 Lone - ly is A Man With - out Love. ____
 I can - not face this world that's fall - en down on me. So, if you see my girl ____ please send her
 home to me. Tell her a - bout my heart ____ that's slow - ly dy - ing.
 Say I can't stop my - self ____ from cry - ing. Ev - 'ry day I wake up, then I start to break up,
 lone - ly is A Man With - out Love. ____ Ev - 'ry day I start out, then I cry my heart out.
 Lone - ly is A Man With - out Love. ____ Ev - 'ry day I wake up, then I start to break up,
 { know - ing that it's cloud - y a - bove. ____ } Ev - 'ry day I start out, then I cry my heart out,
 { lone - ly is A Man With - out Love. ____ }
 Lone - ly is A Man With - out Love. ____ Lone - ly is A Man ____ With - out Love. ____

MANAGUA, NICARAGUA

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and Regent Music Corporation (BMI), New York, NYLyric by ALBERT GAMSE
Music by IRVING FIELDS

Moderately

Ma - na-gua, Ni - ca - ra - gua is a beau - ti - ful town. You buy a "ha - ci - en - da" for a few "Pe - sos" down. You give it to the la - dy you are try - in' to win. But her pa - pa does - n't let you come in. Ma - na-gua, Ni - ca - ra - gua is a heav - en - ly place. You ask a se - ño - ri - ta for a "leet - tle" em - brace. She an - swers you, "Car - am - ba! Scram - ba, Bam - ba - ri - to." In Ma - na-gua, Ni - ca - ra - gua that's "No." I have been to man - y trop - ic ports. I might in - clude e - ven Brook - lyn. If you're ev - er feel - ing out of sorts, I'd like to re - com - mend a look in Ma - na-gua, Ni - ca - ra - gua; what a won - der - ful spot! There's cof - fee and ba - nan - as and a temp 'ra - ture hot. So take a trip and on a ship go sail - ing a - way, a - cross the "a - gua" to Ma - na-gua, Ni - ca - ra - gua. O - le! Ma - ra - gua. O - le!

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MAÑANA

Words and Music by PEGGY LEE
and DAVE BARBOUR

The fau - cet she is drip - ping and the fence she's fall - ing down. My pock - et needs some moth - er's al - ways work - ing; she's work - ing ver - y hard. But ev - 'ry time she once I had some mon - ey but I gave it to my friend. He said he'd pay me broth - er took his suit - case and he went a - way to school. My fa - ther said he win - dow she is bro - ken and the rain is com - ing in. If some - one does - n't mon - ey so I can't go in to town. — My broth - er is - n't work - ing and my looks for me I'm sleep - ing in the yard. — My moth - er thinks I'm la - zy and dou - ble, it was on - ly for a lend. — But he said a lit - tle lat - er that the on - ly learn'd to be a sil - ly fool. — My fa - ther said that I should learn to fix it, I'll be soak - ing to my skin. — But if we wait a day or two the sis - ter does - n't care. The car she needs a mo - tor so I can't go an - y - where. — may - be she is right. I'll go to work Ma - ña - na, but I got - ta sleep to - night. — horse she was so slow. Why he gave the horse my mon - ey is some - thing I don't know. — Ma - make a chi - li pot. But then I burn'd the house — down; the chi - li was too hot. — rain may go a - way. And we don't need a win - dow on such a sun - ny day. —

Musical score for the first system of "Mandy". It consists of two staves. The top staff is the vocal line with lyrics: "ña - na, Ma - ña - na, Ma -". The bottom staff is the piano accompaniment with lyrics: "ña - na is soon e - nough for me." The key signature has two flats (Bb). Chords are indicated above the notes: Bb, G7, Cm, F7, Bb. There are first and second endings marked with "1-4" and "5".

MANDY
from YIP, YIP, YAPHANK
from ZIEGFELD FOLLIES

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Words and Music by
IRVING BERLIN

Moderately

Musical score for the second system of "Mandy". It consists of two staves. The top staff is the vocal line with lyrics: "Man - dy, there's a min - i-ster hand - y. And it sure would be dan - dy, if we'd let him make a". The bottom staff is the piano accompaniment with lyrics: "fee. So don't you lin - ger, here's the ring for your fin - ger. Is - n't it a hum - din - ger?" The key signature has two flats. Chords are indicated above the notes: F, C, A7, D7, G9, G7#5, C, C7b5, C7, C7#5, F, C, A7, D7, G9, G7#5, C, Cdim, G7, C, Am, D9, G7. There are first and second endings marked with "1" and "2".

MANGOS

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Words and Music by DEE LIBBEY
and SID WAYNE

Calypso

Musical score for the third system of "Mangos". It consists of two staves. The top staff is the vocal line with lyrics: "Man - gos, pa - pay - a, chest - nuts from the fire, In my house of straw I have". The bottom staff is the piano accompaniment with lyrics: "so much more. Pie from the pig - eon I fix in the 'Kidg - eon,' Each bite is just right for your ap - pe - tite. Now, if you like the way I cook, and if you like the way I look, then step in - side my shad - y nook, and you'll find Man-gos and pa-pay-as, an - y - thing your heart de-sir-es!" The key signature has two flats. Chords are indicated above the notes: Gm7, C7, F, Gm7, C9, Fmaj7, E, F, Gm7, C7, F, Gm7, C9, F, Gb, F N.C., Em7, A7, A9, Am7, D7, Dm7, G7, G9, N.C., C7, Gm7, C7, F, Gm7, C9, Fmaj7, E, F, Gm7, C7, F, Gm7, C7b9, F, C7, F. There are first and second endings marked with "1" and "2".

MANDY

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Words and Music by SCOTT ENGLISH
and RICHARD KERR

Moderately

Bb Bbmaj7 Bb6 Bbmaj7

I re - mem - ber all my life. _____ Rain - ing down as cold as ice. _____
morn - ing; just an - oth - er day. _____ Hap - py peo - ple pass my way. _____

Cm Cm7 Abmaj7 F11

Shad - ows of a man a face through a win - dow, _ cry - in' in the night. The night turns in - to
Look - ing, in their eyes, I

2 Cm7 Abmaj7 F11

see a mem - 'ry, I nev - er re - al - ized how hap - py you made _ me. Oh,

Bb Gm Eb F F11

Man - dy, _ well, you came _ and you gave _ with - out tak - ing, _ But I sent you a - way. _ Oh,

Bb Gm Eb F F11

Man - dy, _ well, you kissed _ me and stopped _ me from shak - ing _ And I need you to - day. _ Oh,

Bb Bbmaj7 Bb6 Bbmaj7

Man - dy. Stand - ing on the edge of time; _ Walked a - way when love was mine. _

Cm Cm7 Abmaj7 F11

Caught up in a world of up - hill climb - ing; _ Tears are in my eyes and noth - ing is rhym - ing, } Oh,
Yes - ter - day's a dream; I face the morn - ing _ cry - ing on a breeze, the pain is call - ing, }

§ Bb Gm Eb F

Man - dy, _ well, you came _ and you gave _ with - out tak - ing. But I

F11 Bb Gm Eb

sent you a - way. _ Oh, Man - dy, _ well, you kissed _ and you stopped _ me from shak -

F To Coda ⊕ 1 F11 Gm F7

- ing. _ And I need you to - day. _ Oh, Man - dy.

2 F11 D.S. al Coda

need you to - day. _ Oh,

CODA ⊕ F11 Bb

need you.

THE MARCH OF THE SIAMESE CHILDREN

from THE KING AND I

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Music by RICHARD RODGERS

Moderately

Chords: F, Dm9, Dm, E7, Am, Am7b5, Am7, C7, C7b5, C7, N.C., F, Dm9, Dm, E7, Am, Am7b5, Am, C, F, Fine, Am9, B7, Em7, A7, Dmaj9, D6, Em7, Am, Asus, E7, C, C7, N.C., D.S. al Fine

MARCHETA

(A Love Song of Old Mexico)

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Words and Music by
 VICTOR L. SCHERTZINGER

Moderately

Chords: F, Dm, C7, F6, C+, F, Dm, C7, F, Dm, E7, Am, C7, F, Dm, C7, F, Dm

Mar - che - ta, Mar - che - ta, I still hear you call - ing me back to your
 che - ta, Mar - che - ta, In dreams I can see you, your sweet face with
 arms once a - gain, I still feel the spell of your last kiss up - on me, Since
 love all a - glow, Your voice like soft mu - sic still ech - oes a - round me As
 then, life has all been in vain. All has been sad - ness with - out you, Mar -
 in the old days long a - go. Come back, come back, dear, with you here, Mar -
 che - ta, Each day finds me lone - ly and blue. My poor heart is bro - ken, I
 che - ta, Then life once more joy - ful will be. The world's drear and lone - ly and
 want you, Mar - che - ta, I need you, Mar - che - ta, I do. Mar -
 sun - less, Mar - che - ta, Your love was life's sun - shine to me.

MARIA

from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Lively

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it down?
 How do you find a word that means Ma - ri - a? A flib-ber - ti - gib-bet! A will - o' - the - wisp! A clown!
 Man - y a thing you know you'd like to tell her; Man - y a thing she ought to un - der - stand. But
 how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the sand? Oh,
 how do you solve a prob - lem like Ma - ri - a? How do you hold a moon - beam in your hand? _____

MAS QUE NADA

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Words and Music by
 JORGE BEN

Moderately bright

Ooo, _____ when your eyes _____ meet mine.
 Ooo, _____ I could lose _____ my mind.
 ô _____ a - ri - á _____ rai - ô _____

Pow! Pow! Pow! _____
 Ow! Ow! Ow! _____
 ô - bá, ô - bá, ô - ba. _____ Ow! bá.

It's _____ a feel - ing that be - gins to grow an' grow an' grow in - side _____
 Mas _____ Que Na - da sai da mi - nha fren - te que eu que - ro pa -

me _____ 'til I feel like I'm gon - na ex - plode. _____ Oh, this is
 - sar, _____ Pois o sam - ba es - tá a - ni - ma - do, O que

what you do _____ to me! _____ Are your lips _____ say - ing things -
 eu que - ro e _____ sam - bar. _____ Es - se sam - ba _____ Que é mix -

ALWAYS

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Words and Music by
IRVING BERLIN

Moderate Waltz

I'll be lov - ing you, Al - ways _____ with a love that's true,
Al - ways. _____ When the things you've planned need a help - ing hand, I will un - der -
stand, Al - ways, Al - ways. Days may not be fair, Al - ways. _____
That's when I'll be there, Al - ways, _____ not for just an hour, not for just a
day, not for just a year, but Al - ways. _____ Al - ways. _____

(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME

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Lyric by HAL DAVID
Music by BURT BACHARACH

Bossa Nova

I walk a - long the cit - y streets you used to walk a - long _____ with me; _____ And ev - 'ry
When shad - ows fall I pass the small ca - fe where we would dance at night; _____ And I can't
step I take re - calls how much in love we used to be. _____ } Oh, how can I for - get you, _____
help re - call - ing how it felt to kiss and hold you tight. _____ }
When there is Al - ways Some - thing There To Re - mind Me; Al - ways Some - thing There.
To Re - mind Me. I was born to love you _____ And I will
nev - er be free, You'll al - ways be a part of me. _____ Whoa, whoa, whoa. _____
whoa. _____ I'll nev - er love an - oth - er, ba - by. _____
I nev - er will for - get you, ba - by. _____

Repeat and Fade

ALWAYS TRUE TO YOU IN MY FASHION

from KISS ME, KATE

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Words and Music by
 COLE PORTER

126

Gracefully

1

2

AMEN

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Words and Music by
JESTER HAIRSTON

Moderate Gospel

F C9 F B \flat F C7

(Group) A - men, A - men, A - men, A - men, A -

1 F 2 F

(Solo) Sing it o - ver. See the ba - by, Wrapped in a man - ger On Christ - mas morn - in' men.

C9 F B \flat F C7 F

A - men, A - men, A - men, See Him in the tem - ple Talk - in' with the eld - ers men,

C9 F B \flat F C7 F

A - men, Who mar - velled at His wis - dom. - A - men, A - men, A - men, A -

G \flat G \flat

men. See Him at the Jor - dan Where John was bap - tiz - in' And sav - in' all sin - ners. See Him at the sea - side Talk - in' to the fisher - men And mak - in' them dis - ci - ples. men, men,

Db9 G \flat C \flat 1 G \flat Db7 2 G \flat Db7 G \flat G G \flat

A - men, A - men, A - men, A - men, A - men. March - in' in Je - ru - sa - lem See Him in the gar - den (men.) A -

D9 G C 1 G D7

O - ver palm - branch - es In pomp and splen - dor. Pray - in' to His Fa - ther In deep - est sor - row. men, A - men, A - men, A - men, A -

2 G D7 G A \flat A \flat

men, A - men, A - men. Led be - fore - Pi - late Then they cru - ci - fied Him But He Hal - le - lu - jah He - died to save us And He men, A -

1 Eb9 A \flat D \flat 2 A \flat Eb7 A \flat

rose on Eas - ter. lives for - ev - er. men, A - men, A - men, A - men, A - men.

AMAZING GRACE

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Words by JOHN NEWTON
 From A Collection of Sacred Ballads
 Traditional American Melody
 From Carrell and Clayton's Virginia Harmony
 Arranged by Edwin O. Excell

With an easy flow

1. A - maz - ing — Grace! How sweet the sound that saved a
 2. - 5. (See additional lyrics)
 wretch like me! I once was lost but now am
 found; was blind, but now I see. 'Twas me.

Additional Lyrics

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

AMERICA, THE BEAUTIFUL

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Words by KATHERINE LEE BATES
 Music by SAMUEL A. WARD

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

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

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

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

AMEN

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Words and Music by
JESTER HAIRSTON

Moderate Gospel

(Group) A - men, A - men, A - men, A - men, A -

(Solo) Sing it o - ver. See the ba - by, Wrapped in a man - ger On Christ - mas morn - in' men.

A - men, A - men, A - men, See Him in the tem - ple Talk - in' with the eld - ers men,

A - Who mar - velled at His wis - dom. - A - men, A - men, A - men, A -

See Him at the Jor - dan Where John was bap - tiz - in' And sav - in' all sin - ners. men. (men.) See Him at the sea - side Talk - in' to the fisher - men And mak - in' them dis - ci - ples. men,

A - men, A - men, A - men, A - men, A - men. March - in' in Je - ru - sa - lem See Him in the gar - den (men.) A -

O - ver palm branch - es In pomp and splen - dor. Pray - in' to His Fa - ther men, In deep - est sor - row. A - men, A - men, A -

men, A - men, A - men. (men.) Led be - fore Pi - late Then they cru - ci - fied Him But He Hal - le - lu - jah He - died to save us And He

rose on Eas - ter. lives for - ev - er. men, A - men, A - men, A - men, A - men.

AND SO IT GOES

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Words and Music by
BILLY JOEL

Slow Ballad, with much rubato

F Asus Am C³ F³ G C³

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

F Asus Am C F³ F/G C C/Bb F/A

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

Fm6/Ab C/G³ Am³ D/F# Gsus G C³ C/Bb F/A

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

Fm6/Ab C/E³ Am³ D/F# Gsus G C F C/E F³ Asus Am

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

C F G C F³ Asus Am C F F/G

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

C F³ Asus Am C³ F³ F/G³ C

(Instrumental) And this is

C/Bb F/A Fm6/Ab C/G Am D/F# Gsus G C³

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

C/Bb F/A Fm6/Ab C/G Am D/F#³ Gsus G C³ F

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

Asus Am C³ F G C F Asus Am

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

C F F/G C F³ Asus Am C F

you can have this heart to break. (Instrumental)

G C/Bb F/A Fm6/Ab C/G F F/G C

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

AMONG MY SOUVENIRS

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Words by EDGAR LESLIE
Music by HORATIO NICHOLLS

Moderately

Eb Edim7 Fm7 Bb7 Bb9#5 Eb Ebdim7 Fm7 Bb7
 There's noth - ing left for me. Of days that used to be. I live in mem - o - ry A - mong My Sou - ve -

Eb Edim7 Fm7 Bb7 Bb9#5 Eb Ebdim7 Fm7
 nirs. Some let - ters tied with blue. A pho - to - graph or two. I see a rose from you A -

Bb7 Eb Eb7 Ab Bb7 Eb
 mong My Sou - ve - nirs. A few more to - kens rest with - in my treas - ure chest. And tho' they

Bb7 G7 Cm F9 Bb9#5 Eb Edim7 Fm7 Bb7 Bb9#5
 do their best To give me con - so - la - tion, I count them all a - part, And as the

Eb Ebdim7 Fm7 Bb7

1	Eb Cm7 Fm7 Bb9#5
2	Eb Abm6 Eb

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

ANNIE'S SONG

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Words and Music by
JOHN DENVER

Moderately

Dsus G A Bm G
 You fill up my sens - es like a night in a

D D/C# D/B D/A G F#m Em G
 for - est, Like the moun - tains in spring - time, like a walk in the

A7 G A Bm G D D/C#
 rain. Like a storm in the des - ert, like a sleep - y blue o - cean.

D/B D/A G F#m Em A7 D Dsus D Dsus
 You fill up my sens - es, come fill me a - gain. Come let me

G A Bm G D D/C# D/B D/A G

love you, let me give my life to you. Let me drown in your laugh -
 sens es like a night in a for - est. Like the moun-tains in spring -

F#m Em G A7 G A Bm

ter, let me die in your arms. Let me lay down be - side you, let me
 time, like a walk in the rain. Like a storm in the des - ert, like a

G D D/C# D/B D/A G F#m Em A7

al - ways be with you. Come let me love you, come love me a -
 sleep - y blue o - cean. You fill up my sens es, come fill me a -

1 D Dsus D Dsus 2 D Dsus D

gain. You fill up my gain.

✓
ANNIVERSARY SONG
 from the Columbia Picture **THE JOLSON STORY**

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By AL JOLSON
 and SAUL CHAPLIN

Moderately

B7 Em

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

Am Em B7

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

Em B7 Em

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

Am Em

in the skies ex - cept for the few that were
 - ment sub - lime we'd find that our love is un -

B7 1 Em N.C. To next strain 2 Em Fine D9

there in your eyes. (Instrumental) Dear, as I held you so
 al - tered by time.

G D7 G B7

close in my arms, an - gels were sing - ing a hymn to your charms. Two hearts gen - tly

Em Am B7 Em D.C. al Fine

beat - ing were mur - mur - ing low, "My dar - ling, I love you so." The

THE ANNIVERSARY WALTZ

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Words and Music by AL DUBIN
and DAVE FRANKLIN

Moderately

C6 C#dim7

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

G7 Dm7 G7 Dm7

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

G9 G+ C6 C#dim7 G9 G7 C9 F

dream come true. _____ Let this be the an - them to our fu - ture years, To

A7 D9 G7#5 C6

mil - lions of smiles and a few lit - tle tears. May I al - ways lis - ten

A7 D7 G7 1 C 2 C

to the An - ni - ver - sa - ry Waltz with you. _____ you. _____

ANOTHER OP'NIN', ANOTHER SHOW

from KISS ME, KATE

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Words and Music by
COLE PORTER

Brightly Eb

An - oth - er Op' - nin', An - oth - er Show In Phi - ly, Bos - ton or for -
oth - er job that you hope, at last, will make your fu - ture for -

Bb7 Eb Bbdim7 Bb7 Eb C7b9

Balt - i - moe. A chance for stage - folks to say "hel - lo?" an - oth - er op' -
get your past An - oth - er pain where the ul - cers grow an - oth - er op' -

Abm9 Bb7 1 Eb Bb7 2 Eb D7 Gm

- nin' of an - oth - er show. An - show! Four weeks you re -

D7 Gm Eb7 D7

hearse and re - hearse. Three weeks and it could - n't be worse

Gm C9 F F7 Bb Bb7 Gm7

One week will it ev - er be right? Then out o' the hat, it's that

C7 F7#5 Bb Bb7 Eb Bb Eb6

big first night! — The o - ver - ture — is a - bout to start. — You cross your fin -

Bb7 Eb Bbdim7 Bb7 To Coda ⊕

- gers and hold your heart, — It's cur - tain time — and a - way we go, — An -

Eb C7b9 Abm9 Bb7 Eb Bb7 CODA ⊕ Eb C7b9

oth - er op' - nin' of an - oth - er show. An - oth - er op' - nin', just

F7 Fm7 Bb9 Cm7 B+ Eb Bb7 Bb7b5 Bb7 Eb

an - oth - er op' - nin' of an - oth - er show!

ANSWER ME MY LOVE

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

Slow Waltz Eb

An - swer me, oh, my love, Just what sin have I been guilt - y of? Tell me how I came to

Ebmaj9 Gbdim7 Fm7 Bb7 Eb Bb Ab Abm

lose your love?_ Please An - swer Me, My Love. You were mine yes - ter - day, I be - lieved that love was

Ebsus Eb Ab6 Ebmaj9 Gbdim Fm7 Bb7 Eb

here to stay, Won't you tell me where I've gone a - stray?_ Please An - swer Me, My Love.

Gm Eb9 Gm6 Gm Ebm6/9

If you're hap - pi - er with - out me, I'll try not to care, But if you still think a - bout me, Please

F7 Bb7 Eb Bb Ab Abm

lis - ten to my prayer. You must know I've been true. Won't you say that we can

Ebsus Eb Ab6 Ebmaj9 Gbdim Fm7 Bb7

start a - new. In my sor - row now I turn to you, — Please An - swer Me, My Love. Love.

1	2
Eb Bb7	Eb

ANTICIPATION

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Words and Music by
CARLY SIMON

Moderately

We can never know about the days to come,
- you, how eas-y it feels to be with you. -
- row we might not be to- geth- er. I'm no And

but we think a- bout them an- y- way. And I won- der
how right your arms feel a- round me. But I, I re-
pho-ph-et, and I don't know na- ture's ways. So I'll try and

if I'm real- ly with you now, or just chas- ing af- ter some
heard those words just late last night, when I was think- ing a- bout how
see in- to your eyes right now, and stay right here, 'cause

fi- ner day. An- ti- ci- pa- tion,
right- to- night might be. } An- ti- ci- pa- tion, is

An- ti- ci- pa- tion is mak- ing me late, is

keep- ing me wait- ing. And I tell to- mor-
D.C. al Coda

CODA
these are the good old days. These are the good old days. And stay right here, 'cause
these are the good old days. These are the good old days. These are the good old days;
these are the good old days. These are the good old days. (Instrumental)

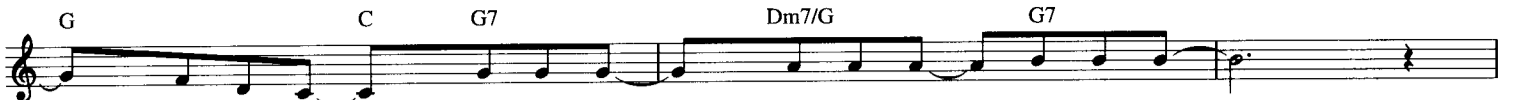
ANYTHING YOU CAN DO from the Stage Production ANNIE GET YOUR GUN

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Words and Music by
IRVING BERLIN

Moderately

Annie: An- y- thing You Can Do, I can do bet- ter. I can do an- y- thing bet-
er than you. **Annie:** An- y- thing you can buy, I can buy cheap- er. I can buy any- y- thing cheap-
Annie: An- y- one you can lick, I can lick fast- er. I can lick an- y- one fast-
er than you. **Frank:** No you can't. **Annie:** Yes I can. **Frank:** No you can't.
er than you. **Frank:** Fif- ty cents. **Annie:** For- ty cents. **Frank:** Thir- ty cents.
er than you. **Frank:** With your fist. **Annie:** With my feet. **Frank:** With your feet.



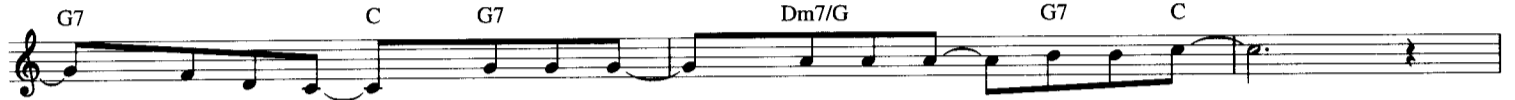
Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.
Annie: Twen - ty cents. Frank: No you can't. Annie: Yes I can, yes I can.
Annie: With an axe. Frank: No you can't. Annie: Yes I can, yes I can.



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



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



Annie: Yes I am. Frank: No you're not. Annie: Yes I am, yes I am.
Annie: Six - ty feet. Frank: No you can't. Annie: Yes I can, yes I can.
Annie: No I can't. Frank: Can you teach? Annie: Yes I can, yes I can.



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



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



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



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



Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.
Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.
Annie: Yes I can. Frank: No you can't. Annie: Yes I can, yes I can.

APACHE

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By JERRY LORDAN

Moderately

ARE YOU LONESOME TONIGHT?

TRO - © Copyright 1926 (Renewed) Cromwell Music, Inc. and Bourne Co., New York, NY

Words and Music by ROY TURK
 and LOU HANDMAN

Moderate Waltz tempo

Are You Lone-some To-night, do you miss me to-night, are you sor-ry we drift-ed a-part? —
 — Does your mem-o-ry stray to a bright sum-mer day, when I kissed you and called you sweet-
 heart? — Do the chairs in your par-lor seem emp-ty and bare? Do you gaze at your
 door-step and pic-ture me there? Is your heart filled with pain? Shall I come back a-
 gain? Tell me, dear, Are You Lone-some To-night? Are You night? —

✓ APRIL IN PARIS

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Words by E.Y. HARBURG
 Music by VERNON DUKE

Moderately

The musical score is written in 4/4 time and consists of eight staves. The first staff begins with the tempo marking 'Moderately'. The melody is primarily composed of eighth and quarter notes, with several triplet markings. The lyrics are written below the notes, with some words split across lines. Chord symbols are placed above the staff to indicate the harmonic structure. The score concludes with a double bar line and repeat dots.

Chord symbols: Fm6/G, Cmaj7, Dm7b5, G7, Cmaj7, Gm7, C7, Fmaj7, Bm7b5, E7, Am7, F#m7b5, B7#5, B7b9, Bm7, E7, Em7b5, A7, F#m7b5, Fdim, C6/E, Fm6, C/E, Bm7b5, E7b9, Am, Am/G, F#m7b5, B7#5, B7, Emaj7, Dm7, G7, Fm6/G, Cmaj7, Em7b5, A7#5, D7, G7, C.

Lyrics:
 A - pril In Par - is, chest - nuts in blos - som,
 hol - i - day ta - bles un - der the trees.
 A - pril In Par - is, this is a feel - ing
 no one can ev - er re - prise.
 I nev - er knew the charm of spring, nev - er met it face to face.
 I nev - er knew my heart could sing, nev - er missed a warm em - brace, till
 A - pril In Par - is, whom can I run to,
 what have you done to my heart?

AQUELLOS OJOS VERDES

(Green Eyes)

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Music by NILO MENENDEZ
Spanish Words by ADOLFO UTRERA
English Words by E. RIVERA and E. WOODS

Moderately

N.C. Ebmaj7 Eb Eb6 Ebmaj7

Your green eyes with their soft lights, Your eyes that promise sweet nights
A - que - llos o - jos ver - des de mi - ra - da se - re - na

Bring to my soul a long - ing a thirst for love di - vine.
De - ja - ron en mi al - ma eter - na sed de a - mar

In dreams I seem to hold you To find you and en - fold you
An - he - los de ca - ri - cias de be - sos y ter - nu - ras

Our lips meet, and our hearts too, with a thrill so sub - lime.
de to - das las dul - zu - ras que sa - bi - an brin - dar

Those cool and lim - pid green eyes A pool where - in my love lies
A - que - llos o - jos ver - des se - re - nos co - mo un la - go

so deep, that in my search - ing For hap - pi - ness, I fear
en cu - yas quie - tas a - guas un di - a me mi - ré

Fm Ab6 Abmaj7 Adim7 Eb/Bb Bbm6/Db

That they will ev - er haunt me All through my life they'll taunt me
No sa - ben las tris - te - zas que en mi al - mahan de - ja - do

C7 F7 Bb7

But will they ev - er want me green eyes make my dreams come
A - que - llos o - jos ver - des que yo nun - ca be - sa -

1 Eb Eb6 Edim7 Bb7 2 Eb

true. Your green eyes with their true.
ré. A - que - llos o - jos ré.

ARE YOU SINCERE

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Words and Music by WAYNE WALKER
and LUCKY MOELLER

Moderately

Are You Sin-cere when you say, "I love you?" — Are You Sin-cere when you say, "I'll be true?" —

Do you mean ev-'ry word that my ears have heard? I'd like to know — which way to go, — Will our love

cere? — Are You Sin — Are You Sin-cere when you say you miss me? — Are You Sin -

cere ev-'ry time you kiss me? — And are you real-ly mine ev-'ry day, all the

time; I'd like to know — which way to go. — Will our love grow, — Are You Sin - cere? —

AREN'T YOU GLAD YOU'RE YOU

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately

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

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

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

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

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

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

AS IF WE NEVER SAID GOODBYE

from SUNSET BOULEVARD

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Music by ANDREW LLOYD WEBBER
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
 with contributions by AMY POWERS

Moderato

Norma: Ebmaj7

I don't know why I'm fright - ened _____ I know my way a - round here. _____ The

card - board trees, the paint - ed seas, _____ the sound here. _____ Yes, a

world to re - dis - cov - er, _____ but I'm not in an - y hur - ry, _____ and I

need a mo - ment. The whis - pered con - ver - sa - tions _____ in

o - ver - crowd - ed hall - ways, _____ the at - mos - phere _____ as thrill - ing here _____ as

al - ways. _____ Feel the ear - ly morn - ing mad - ness, _____ feel the

mag - ic in the mak - ing. _____ Why, ev - ery - thing's as if we nev - er said good -

bye. _____ I've spent so ma - ny morn - ings, _____ just

try - ing to re - sist you. _____ I'm trem - bling now, _____ you can't know how _____ I've

missed you, _____ missed the fair - y - tale ad - ven - tures _____ in this

ev - er - spin - ning play - ground. _____ We were young to - geth - er, I'm

Ab/Eb

Eb Ebmaj7 Dbmaj7

Ab/C Fm7

Db Ab/C Bb7 Ebmaj7

Fm/Eb Eb Ebmaj7

Dbmaj7 Ab/C

Fm7 Ebmaj7/Bb Ab/Bb

Eb Ebmaj7

Dbmaj7 Ab/C

Fm7 Db Ab/C Bb7

com - ing out of make - up, the light's al - read - y burn - ing, not long un - til the
 cam - eras will start turn - ing, and the ear - ly morn - ing mad - ness, and the
 mag - ic in the mak - ing, yes, ev - ery - thing's as if we nev - er said good - bye. *molto accel.*
 I don't want to be a - lone, that's all in the past. This world's wait - ed
 long e - nough, I've come home at last, and this time will be big - ger,
 and bright - er than we knew it. So watch me fly, we all know I can
 do it. Could I stop my hand from shak - ing? Has there ev - er been a mo - ment
 with so much to live for? The whis - pered con - ver - sa - tions in
 o - ver - crowd - ed hall - ways, so much to say, not just to - day, but al - ways.
 We'll have ear - ly morn - ing mad - ness, we'll have mag - ic in the mak - ing, yes,
 ev - ery - thing's as if we nev - er said good - bye, yes, ev - ery - thing's as if we
 nev - er said good - bye. We taught the world new ways to dream.

ARRIVEDERCI ROMA

(Goodbye to Rome)

from the Motion Picture SEVEN HILLS OF ROME

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Written by CARL SIGMAN, RANUCCI RENATO, SANDRO GIOVANNI and PEIDRO GARINELI

Moderately

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Ar - ri - ve - der - ci, Ro - ma. Good - bye, good - bye to Rome. Cit - y of a mil - lion moon - lit plac - es, cit - y of a mil - lion warm em - brac - es, Where I found the one of all the fac - es far from home. Ar - ri - ve - der - ci, Ro - ma. It's time for us to part. Save the wed - ding bells for my re - turn - ing, keep my lov - er's arms out - stretched and year - ning Please be sure the flame of love keeps burn - ing in {her} {his} heart.

AS LONG AS HE NEEDS ME

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!
from the Broadway Musical OLIVER!

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Words and Music by LIONEL BART

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Slowly

As Long As He Needs Me I know where I must be. I'll cling on stead - fast - ly. As Long As He Needs Me. As long as life is long. I'll love him, right or wrong; And some-how I'll be strong As Long As He Needs Me. If you are lone - ly then you will know When some-one needs you you love them so. I won't be - tray his trust. Tho' peo - ple say I must. I've got to stay true, just As Long As He Needs Me. As Long As He Needs Me.

AT MY FRONT DOOR

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

With a beat

G6 G7 C7
Cra - zy lit - tle ma - ma come knock-ing, knock-ing At My Front Door, door, door. Cra - zy lit - tle ma - ma come knock-ing,

G6 D7 C7 G
knock-ing At My Front Door. Cra - zy lit - tle ma - ma come knock, knock, knock-ing Just like she did it be - fore.

G6 G7 C7
I woke up this morn-ing with a feel-ing of de-spair, I tel - e-phoned my ba - by but she was-n't there. Heard

G 3 D7
some-one knock-ing, and much to my sur-prise. There stood my ba-by, look - ing in my eyes. Cra - zy lit - tle ma - ma come

C7 G6
knock, knock, knock-ing Just like she did it be - fore. If you got a lit - tle ma - ma and ya want to get a-long, Teach

G7 C7 G6
your lit - tle ma - ma right from wrong. Tell her that you love her like you did be-fore, She'll come knock, knock, knock-ing

D7 C7 G6 1 2
at your door. Cra - zy lit - tle ma - ma come knock, knock, knock-ing Just like she did it be - fore.

AT SUNDOWN

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Words and Music by
WALTER DONALDSON

Medium Swing

Gm C7 F
Ev - 'ry lit - tle breeze is sigh - ing of the love un - dy - ing At Sun - down,
cot - tage co - zy the world seems ros - y At Sun - down,

D7 Gm C7 F
Ev - 'ry lit - tle bird is rest - ing and feath - er nest - ing At Sun - down,
Where a lov - ing smile will greet me and al - ways meet me At Sun - down,

A7 D7 G7
Each lit - tle rose - bud is sleep - ing While
I seem to sigh, I'm in heav - en, When

1 C7 C+ F D7
shad - ows are creep - ing. In a lit - tle

2 Gm C7 F
night is fall - ing and love is call - ing me home.

AULD LANG SYNE

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Words by ROBERT BURNS
Traditional Scottish Melody

Moderately F

Should auld ac- quaint-ance be for- got, and nev- er brought to mind? Should auld ac- quaint-ance
 be for- got and days of Auld Lang Syne? For Auld _____ Lang _____ Syne, my dear, for
 Auld _____ Lang _____ Syne, We'll tak' a cup o' kind- ness yet, for _____ Auld _____ Lang _____ Syne.

(Chords: F, C7, F, F7, Bb, Bdim7, F, C7, A/C#, Dm, Gm7, C7, F, C7#5, F, C7, F, F7, Bb, F, C7, A/C#, Dm, Gm7, C7, F)

BABY (YOU'VE GOT WHAT IT TAKES)

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Words and Music by CLYDE OTIS
 and MURRAY STEIN

Medium shuffle beat

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

(Chords: Eb Eb7#9, Eb, Eb9, Ab7, Eb6, Eb7#9, Eb6, Bb7, Ab7, Bb7, Eb7#9, Eb, Ab7, Eb6, Ab7, Bb7, Ab7, Bb7, Fm7/Bb, Eb, Ab7, Eb, Bb7, Eb7#9, Eb6, Ab7, Bb7, Ab7, Eb)

AUTUMN IN NEW YORK

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Words and Music by
 VERNON DUKE

Brightly

Gm7 Am7 Bb6 C7 F6 Gm7 Am7 D7b9

Au - tumn In New York, _____ why does it seem so in - vit - ing?
 Au - tumn In New York, _____ the gleam - ing roof - tops at sun - down.

Gm7 Am7 Bb6 C7 Am7b5 D7

Au - tumn In New York, _____ it spells the thrill of first night - ing.
 Au - tumn In New York, _____ it lifts you up when you're run - down.

Gm7 Bbm7 Eb7 Abmaj7 Dm7b5

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, _____ they're
 Jad - ed rou - és and gay di - vor - cees who lunch at the Ritz _____ will

Cm/G Dm7b5 G7#5 Cmaj7 C7 C7#5

mak - ing me feel _____ I'm home. _____ It's
 tell you that "it's _____ di - vine!" _____ This

Gm7 Am7 Bb6 C7 F6 Gm7 Am D7 Db7

Au - tumn In New York, _____ that brings the prom - ise of new love;
 Au - tumn In New York, _____ trans - forms the slums in - to May - fair;

Cm7 Dm7 Ebm6 F7 Bbm Abm7 Gbmaj9 C7#9(#11)

Au - tumn In New York _____ is of - ten min - gled with pain. _____
 Au - tumn In New York, _____ you'll need no cas - tles in Spain. _____

Fm C7#5 Fm Ab7#5 Dbmaj7 Ab7#5 Dbmaj7 Abm6 Gm7 Am7

Dream - ers with emp - ty hands may sigh for ex - ot - ic lands; it's } Au - tumn In New York, _____
 Lov - ers that bless the dark on bench - es in Cen - tral Park greet }

Bbm6 C7b9

1	Fm	C7#9
2	Fm	Bb7 Fm

_____ it's good to live it a - gain. _____ gain. _____

BABY ELEPHANT WALK
from the Paramount Picture HATARI!

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Words by HAL DAVID
Music by HENRY MANCINI

Brightly, with humor

Musical score for 'Baby Elephant Walk' in 4/4 time, key of B-flat major. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The melody is written in a simple, rhythmic style. Chord symbols are placed above the staff at various points: F, Bb7, C, Bb, F, Bb, Am, Gm, F, F7, F, Bb, F, Bb, F, C, Bb, F, Bb7, F, C, Bb, F, F7. The score includes first and second endings, indicated by '1' and '2' above the staff lines. The piece concludes with a double bar line.

BABY, IT'S YOU

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NEW HIDDEN VALLEY MUSIC and UNITED ARTISTS MUSIC, INC.

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

Moderately slow

Ab Eb

It's not the way you smile that touched my heart.
You should hear what they say a - bout you.

Ab Eb

It's not the way you kiss that tears me a - part.
They say you've nev - er nev - er been true.

Cm Fm

Man - y man - y nights roll by.
Does - n't mat - ter what they say.
I sit a - lone at home and cry o - ver
I know I'm gon - na love you an - y old way, what can I

Eb Cm Ab Bb7

you. What can I do? I can't help my - self,

Eb Cm Eb Cm

'Cause, Ba - by, It's You.
Ba - by, It's You.

Eb Cm Ab Bb7

do when it's true. I don't want no - bod - y,

Eb Cm Eb

'Cause, Ba - by, It's You.
Ba - by, It's You.

BACK IN YOUR OWN BACKYARD

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

Medium Swing

G Eb7 Am7 D7 D+

The bird with feath - ers of blue is wait - ing for you. Back In Your Own Back -

G6 D7 G Eb7 Am7 D7

yard, You'll see your cas - tle in Spain, Through your win - dow - pane; Back In Your Own

G Bm Bm7 E7

Back - yard. Oh, you can go to the East, go to the West, But some - day you'll come

A9 Am7 D7 D+ G Eb7 Am7

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

D7

Back In Your Own Back - yard. The bird with yard.

1 G D7 D+ 2 G Cm G

BALLADE POUR ADELINE

By PAUL de SENNEVILLE

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Slowly

The musical score is written for guitar in 4/4 time, marked 'Slowly'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is indicated as 'Slowly'. The score includes various guitar techniques such as slurs, accents, and dynamic markings like 'loco'. Chord diagrams are provided above the notes for each staff. The piece concludes with a double bar line.

Chord progression for the first staff: C

Chord progression for the second staff: Dm, G, C

Chord progression for the third staff: Dm, G, C, Am, Em

Chord progression for the fourth staff: F, G, C, G/B, Am, Em, F, G7sus

Chord progression for the fifth staff: G7, 8va, C

Chord progression for the sixth staff: Dm (8va), G, C, Eb, F, G, C

Chord progression for the seventh staff: Dm (8va), G, C, loco, Am, Em

Chord progression for the eighth staff: F, G, C, Am, Em, F, G7sus

Chord progression for the ninth staff: G7, 8va, C

Chord progression for the tenth staff: Dm (8va), G, C, Eb, F, G, C

Chord progression for the eleventh staff: Dm (8va), G, C, F, G, C

Chord progression for the twelfth staff: Dm (8va), G, C, F, G, C, F, G, C

✓ BALI HA'I from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

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

BAND OF GOLD

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Words by BOB MUSEL
Music by JACK TAYLOR

Moderately

I've nev - er want - ed wealth un - told; my life has one de - sign. A sim - ple lit - tle Band Of Gold
have and hold, for fame is not my line. Just want a lit - tle Band Of Gold
to prove that you are mine. Don't want the world to Some sail a - way to A - ra -
to prove that you are mine. by and oth - er lands of mys - ter - y, But all the won - ders that they see will nev - er
tempt me. Their mem - o - ries will soon grow cold but till the end of time
I'll have a lit - tle Band Of Gold to prove that you are mine.

BALLERINA

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and HARRISON MUSIC CORP. (ASCAP)

Lyrics by BOB RUSSELL
Music by CARL SIGMAN

Moderately, with a very marked rhythm

120

Dance bal - le - ri - na dance, and do your pir - ou - ette in rhy - thm with your ach - ing heart.
Whirl bal - le - ri - na whirl, and just ig - nore the chair that's emp - ty in the sec - ond row.

Dance bal - le - ri - na dance, you must - n't once for - get there a danc - er has to
This is your mo - ment girl al - tho' he's not out there ap - plaud - ing as you

1 dance the part. steal the show. Once you said
2 his love must wait its turn. You want - ed fame in - stead I guess that's your con -

cern, we live and learn. And love is gone, bal - le - ri - na gone. So on with your ca -

reer, you can't af - ford a back - ward glance. Dance on and on and on.

A thou - sand peo - ple here have come to see the show as 'round and 'round you go. So bal - le - ri - na

dance dance dance.

BATTLE HYMN OF THE REPUBLIC

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Words by JULIA WARD HOWE
Music by WILLIAM STEFFE

Majestically

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

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

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

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

BE A CLOWN from THE PIRATE

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Words and Music by
COLE PORTER

Brightly

C G7 C6 C G7

Be A Clown, _____ Be A Clown, _____ all the world _____ loves a
Clown, _____ Be A Clown, _____ all the world _____ loves a
Clown, _____ Be A Clown, _____ all the world _____ loves a

C Dm7 G7 Bdim7 Am

clown. _____ Act the fool, _____ play the calf _____ and you'll
clown. _____ Be a cra - zy buf - foon _____ and the
clown. _____ Be the poor - sil - ly ass _____ and you'll

G D7 G D9 G G7 C G7

al - ways have _____ the last laugh, _____ wear the cap _____ and the
'dem - oi - selles - 'll all swoon, _____ dress in huge _____ bag - gy
al - ways trav - el first class, _____ give 'em quips _____ give 'em

C6 C7 F6 G7

bells _____ and you'll rate with all _____ the great swell. _____ If
pants _____ and you'll ride the road _____ to ro - mance. _____ A
fun. _____ And they'll pay to say _____ you're A - 1. _____ If

C G7 Cdim7 G9 C G7

you be - come a doc - tor, folks - 'll face you with dread. _____ If you be - come a den - tist, they'll be
butch - er or a bak - er lad - ies nev - er em - brace. _____ A bar - ber for a beau would be a
you be - come a farm - er you've the weath - er to buck. _____ If you be - come a gam - bler, you'll be

Cdim7 G9 C A7 Dm Fm

glad when you're dead, _____ you'll get a big - ger hand if you can stand on you head. _____ Be A
so - cial dis - grace. _____ They all - 'll come to call if you can fall on your face. _____ Be A
struck with your luck. _____ But jack you'll nev - er lack if you can quack like a duck. _____ Be A

C G7 1,2 C G7 3 C

Clown, Be A Clown, Be A Clown! _____ Be A
Clown, Be A Clown, Be A Clown! _____ Be A
Clown, Be A Clown, Be A Clown! _____ Clown! _____

BE CAREFUL, IT'S MY HEART

from HOLIDAY INN

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Words and Music by
IRVING BERLIN

Moderate Fox Trot

Gm7/C C7 Gm7/C C7 F6 Gm7 G#dim7 F/A

Be Care - ful, _____ It's My Heart. _____ It's

Gm7/C C7 Gm7/C C7 F6 Gm G#dim7 F/A

not my watch you're hold - ing, it's my heart. _____ It's

F Fm(maj7) Am7b5 D7b9 Gm7b5 C7 Fmaj7 F6

not the note I sent you that you quick - ly burned.

Ab/Eb 3 Ab6 G7 3 Gm7/C C7

It's not the book I lent you that you nev - er re - turned. Re -

Gm7/C C7 Gm7/C C7 F6 Gm7 G#dim7 F/A

mem - ber, _____ it's my heart. _____ The

Gm7/C C7 Gm7/C C7 Am7 D7/A D7

heart with which so will - ing - ly _____ I part. _____ It's

Gm Gm9/D Gm7b5 F/C Dm7 G7 Gm7

yours to take - to keep or break, - but please, be - fore - you start, Be Care - ful, _____

C9 C7b9 F6 1 Gm7 Bbmaj7 C7sus C7 2 Eb F6

_____ It's My Heart. _____ Be _____

BE MY LIFE'S COMPANION

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Words and Music by BOB HILLIARD
and MILTON DeLUGG

Moderately

F Bb6 F6 Gm7 C9 Gm7 C9 C9#5

Be My Life's joy Com - pan - ion and you'll nev - er grow old, I'll love you so much that you'll
in liv - ing you just nev - er grow old. You've got - ta stay young - 'cause you'll

1 F6 2 F6 Bdim7 F9 Bb Bbm6 F Dm

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

Em7 A7 Dm Dm(maj7) Dm7 G9 C7 F Bb6 F6

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

Gm7 C9 Gm7 C9 C9#5 F6 F9 Bb

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

Bbm6 F Dm G9 Bb6 Gm7 C7

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

F F7 Bb9 F6 Bb9

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

F6 Bb9 F6

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

G7 Gm7 C7 F Bb6 F6

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

Gm7 C9 Gm7 C9 C9#5 F6 Bdim F9

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

Bb Bbm6 F Dm G9 Bb6

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

Gm7 C7 F Bb9 F

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

G7 Em7 Am

that you feel in your heart? If your heart is beat - ing
 - to de ma - ra - ca - tú E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, Then let the mu - sic start. Hold me, hold -
 vel - lho, Sam - ba de pre - to tú. Mas Que Na -

Am G7 Am

me! It's heav - en ooo it's heav - en when you hold me; I
 - da, Um sam - ba co - mo es - se ta - o le - gal, Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay.
 cê nao vai que - rer que eu che - gue no fi - nal.

Am D.C. al Coda (take repeat) CODA Am

Ow!
 bá!

MASQUERADE

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Lyric by PAUL FRANCIS WEBSTER
 Music by JOHN JACOB LOEB

Moderately

G Gdim7 D7 G D7

Twilight soon will fade, I'll meet you at the Mas - quer - ade.
 Lov - er dressed in jade, hold me tight at the Mas - quer - ade.

G Am E7 Am D7 G Am7/D G 1 D7

While our hearts are swing - ing to vi - o - lins sing - ing till dawn.
 If the mu - sic halts, dear, then my heart will waltz, dear, right on.

2 G F#7 Bm Gdim7

Twelve o' - clock is chim - ing on the clock up a - bove;

D E9 A7 D7 D+

Now if you'll un - mask your heart I'll love you, love you.

G Gdim7 D7 G D7

Mid - night shad - ows fade, no one's left at the Mas - quer - ade.

G Am E7 Am D7 G Am7/D G

Ev - 'ry - thing is through, dear, but my love for you, dear, lives on.

MARIE

from the Motion Picture THE AWAKENING

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Words and Music by
IRVING BERLIN

F13 Bb6 Gb9

Ma - rie, the dawn is break - ing. Ma -

F6 Db9

rie, you'll soon be wak - ing to

C9 Gm7 C7

find your heart is ach - ing, And

F C7 F F7#5 F13

tears will fall as you re - call the

Bb6 Gb9

moon in all its splen - dor, the

F6 Db9

kiss so ver - y ten - der, the

C9 Gm7 C7

words will you sur - ren - der, to

F C9 F

me, Ma - rie.

MASSACHUSETTS (The Lights Went Out)

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Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

Moderately

G Am C G

Feel I'm go - ing back _ to Mas - sa - chu - setts; some - thing's tell - ing me _
Tried to hitch a ride _ to San Fran - cis - co; got - ta do the things _
Talk a - bout the life _ in Mas - sa - chu - setts; speak a - bout the peo -

Am C G C

— I must go home. _ And the lights all went out in Mas - sa - chu - setts
— I wan - na do. _ And the lights all went out in Mas - sa - chu - setts;
- ple I have seen. _ And the lights all went out in Mas - sa - chu - setts;

G D G

the day I left her stand - ing on her own.
they brought me back to see my way with you.
and Mas - sa - chu - setts is one place I have seen.

3 Am C G Am C G Am C

I will re - mem - ber Mas - sa - chu - setts.

Repeat and Fade

MAY YOU ALWAYS

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Words and Music by LARRY MARKES
and DICK CHARLES

Moderately

G B7 B7b9 Em G7 C C#dim7 G/D Em7

May You Al - ways walk in sun - shine, slum - ber warm when night winds blow. May You Al - ways live with laugh - ter
May good for - tune find your door - way, may the blue - bird sing your song. May no trou - ble trav - el your way,
May You Al - ways be a dream - er, may your wild - est dream come true. May you find some -

A7 1 D7 2 D7 G Em7 Am7 D7 G Em7 Am7 D7 E7

for a smile be - comes you so. stay too long. May your heart - aches be for - got - ten, may no tears be spilled. May

A F#m7 Bm7 E7 A Em7 Adim7 A9 D+ CODA

old ac - quain - tance be re - mem - bered and your cup of kind - ness filled and one to love, as much as I love you.

THE MASTERPIECE

the TV Theme from MASTERPIECE THEATRE

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By J.J. MOURET and PAUL PARNES

Moderately

Musical score for 'THE MASTERPIECE' in 4/4 time, moderately. The score consists of seven staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a common time signature (C). The key signature has one sharp (F#). The melody is written in a single line. Chords are indicated above the staff: C, G7, C, F, C, G. The second staff continues the melody with chords C, G, C, G7, C, G7, C. The third staff has chords F, C, G, Am, F, To Coda II ⊕ G7, To Coda I ⊕. The fourth staff has chords C, F, Bb, G7, A. The fifth staff has chords Dm, Bb, Eb, D7, G7, D.S. al Coda I, CODA I ⊕ C. The sixth staff has chords Bb, F, Eb, A, Dm, Am. The seventh staff has chords D7, G7sus, D.S. al Coda II G7#5 G7, CODA II ⊕ G7, C.

ME AND MY SHADOW

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Words by BILLY ROSE
 Music by AL JOLSON and DAVE DREYER

Moderately

Musical score for 'ME AND MY SHADOW' in 4/4 time, moderately. The score consists of five staves of music with lyrics. The key signature has three flats (Bb, Eb, Ab). The melody is written in a single line. Chords are indicated above the staff: Eb, Abm, Fm7, Bb7, Eb, Bb7, Eb, D7, Cm, Ebm, F7, Bb7, Eb7, Abmaj7, Db7, C7, F9, Bb7, Bb+, Eb, Abm, Fm7, Fm7/Bb, Bb7, Eb.

Me And My Shad - ow stroll - ing down the av - en -
 ue, _____ Me And My Shad - ow not a soul to
 tell our trou - bles to. _____ And when it's twelve o' - clock _____ we climb the stair, _____
 we nev - er knock _____ for no - bod - y's there, _____ Just Me
 And My Shad - ow All a - lone and feel - ing blue. _____

ME AND YOU AND A DOG NAMED BOO

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Words and Music by LOBO

Moderately

I re - mem - ber to this day the bright red Geor - gia clay, I can still re - call the wheat - fields of Saint Paul and the nev - er forget that day We mo - tored state - ly in - to big L. A. The

how it stuck to the tires af - ter the sum - mer rain. Will - morn - in' we got caught rob - bin' from an old hen. Old Mac - lights of the cit - y put set - lin' down in my brain. Though it's

pow - er made that old car go, a wom - an's mind told me that it's so Don - ald, he made us work, but then he paid us for what it was worth. An - on - ly been a month or so that old car's bug - gin' us to go. You

oh, how I wish we were back on the road a - gain. oth - er tank of gas and back on the road a - gain. got - ta get a - way and get back on the road a - gain. (Instrumental)

Me And You And A Dog Named Boo travel - in' and liv - in' off the land. Me And You And A Dog -

Named Boo how I love be - in' a free man. (3. I'll) (Instrumental)

Chords: F, F7, Bb, Csus, C, F, C, Csus, F, F9, Bb, Csus, C, F, Eb, Bb, C, Bb, C, F, Bb, C, F, Bb, C, F, Eb, Bb, F, Fsus, F, 1,2, Fsus, F, 3, D.S. and Fade, Fsus, F

MEAN TO ME

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Lyric and Music by FRED E. AHLERT and ROY TURK

Medium Swing

You're Mean To Me. Why must you be Mean To Me? Gee, honey, it seems to me you love to see me cry - in'. I don't know why. I stay home each night when you say you'll phone. You don't and I'm left a - lone sing - in' the blues and sigh - in'. You treat me cold - ly each day in the year. You al - ways scold me when - ev - er some - bod - y is near, dear. It must be great fun to be Mean To Me. You should - n't, for can't you see what you mean to me? You're me?

Chords: F, Dm7, Gm7, C7, F, Dm7, Bb, Eb9, Fmaj7, D7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7, Bb, Eb9, F7b9, Bb, Eb9, D9b5, D7b9, Gm7, Eb9, D9b5, D9, G7, Gm7, C7#5, F, Dm7, Gm7, C7, F, Dm7, Bb, Eb9, Fmaj7, Dm7, Gm7, C9, 1, F, Dm7, G7, Gm7, C7#5, 2, F, Bb9, F6

MELE KALIKIMAKA

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Words and Music by
ALEX ANDERSON

Brightly

Me - le Ka - li - ki - ma - ka is the thing to say, on a bright Ha -
wai - ian Christ - mas day, That's the Is - land greet - ing that we send to you, -
from the land where palm trees sway. Here we know that
Christ - mas will be green and bright, the sun will shine by day, and all the stars at
night, Me - le Ka - li - ki - ma - ka is Ha - wai - i's way to
say Mer - ry Christ - mas to you. you.

MELLOW YELLOW

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Words and Music by
DONOVAN LEITCH

Moderately slow

I'm just mad a - bout Saf - fron, Saf - fron's mad a - bout me. -
I'm just mad a - bout Four - teen, Four - teen's mad a - bout me. -
Born high for - ev - er to fly, wind ve - loc - i - ty: nil. -
Instrumental

I'm - a just mad a - bout Saf - fron, -
I'm - a just mad a - bout Four - teen, -
Born high for - ev - er to fly, -

she's just mad a - bout me. -
she's just mad a - bout me. -
if you want your cup I will fill. -

They call me Mel - low Yel - low. (Spoken:) Quite rightly.
(4.) *Instrumental continues*

They call me Mel - low Yel - low. Quite rightly. They call me Mel - low

1, 2, 4
Bb

To Coda ⊕
(last time)

Yel - low.

(4.) End instrumental

3

Bb

D.C. al Coda

He's so mel - low, he's so mel - low,

CODA
⊕

Eb

E - lec - tri - cal ba - nan -
I'm just mad a - bout Saf -

Ab Eb Bb7 A

a, is gon - na be a sud - den craze.
fron, I'm just mad a - bout her.

Ab Ab7 Bb7

E - lec - tri - cal ba - nan - a is bound to be the ver - y next phase.
I'm just mad a - bout Saf - fron, a - she's just mad a - bout me.

Ab Eb Bb7

They call me Mel - low Yel - low. (Spoken:) Quite rightly. They call me Mel - low

1 Eb Ab Bb7 Eb Ab

Yel - low. Quite rightly. They call me Mel - low Yel - low.

Bb

2 Eb Ab Bb7 Repeat and Fade

Yel - low. They call me Mel - low

MELODY OF LOVE

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Lyric by TOM GLAZER
Music by H. ENGELMANN

Moderate Waltz

F Eb7 D7 G7 C7 Gm7/D

Ebm6 C7/E C7 C9#5 F/A Ab9 Gm7 C7 F

Eb7 D7 G7 C7 Gm7 C7

1 F Gm7 Abdim F/A 2 F Bbm F

MEMORIES

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Words by GUS KAHN
Music by EGBERT VAN ALSTYNE

Slowly

Mem - o - ries, Mem - o - ries, Dreams of love so
true, O'er the sea of mem - o - ry I'm
drift - ing back to you. Child - hood days, wild - wood
days, A - mong the birds and bees, You left me a -
lone But still, you're my own in my beau - ti - ful Mem - o - ries.

MEMORIES OF YOU from THE BENNY GOODMAN STORY

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Lyric by ANDY RAZAF
Music by EUBIE BLAKE

Moderately slow

Wak - ing skies at sun - rise ev - 'ry sun - set, too seems to be bring - ing me
Mem - o - ries Of You. Here and there, ev - 'ry - where scenes that we once knew
and they all just re - call Mem - o - ries Of You. How I wish I could for - get those hap - py yes - ter -
years that have left a ro - sa - ry of tears. Your face beams in my dreams
spite of all I do. Ev - 'ry - thing seems to bring Mem - o - ries Of You. You.

MEMORY

from CATS

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Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

Freely

Mid - night. Not a sound from the pave - ment. Has the moon lost her mem - ory? She is smil - ing a -
Mem - ory all a - lone in the moon - light I can smile at the old days, I was beau - ti - ful

lone. In the lamp - light the with - ered leaves col - lect at my feet and the
then. I re - mem - ber the time I knew what hap - pi - ness was, let the

wind be - gins to moan. mem - ory live a - gain. Ev - ery street lamp
seems to beat a fa - tal - is - tic warn - ing. Some - one mut - ters and a
street lamp gut - ters and soon it will be morn - ing. Day - light. I must wait for the
sun - rise, I must think of a new life and I must - n't give in. When the
dawn comes to night will be a mem - o - ry too and a new day will be - gin.

(Instrumental)

Burnt out ends of smo - ky days, the stale cold smell of morn - ing. The
street lamp dies, an - oth - er night is o - ver, an - oth - er day is dawn - ing.

Touch me. It's so ea - sy to leave me all a - lone with the mem - ory of my days in the
sun. If you touch me you'll un - der - stand what hap - pi - ness is. Look a new day has be -
gun.

(Instrumental)

MERCEDES BENZ

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Words and Music by JANIS JOPLIN,
MICHAEL McCLURE and BOB NEUWIRTH

Moderate 2

N.C.

Oh, Lord, won't you buy me a Mercedes Benz? My friends all drive

Porsches, I must make amends. Worked hard all my life-time, no

help from my friends, so, Lord, won't you buy me a Mercedes

To Coda

Benz? Oh, Lord, won't you buy me a color TV?

Dialing for Dollars is trying to find me. I wait for de-

liver-y each day until three, so Lord, won't you buy me a

color TV? Oh, Lord, won't you buy me a night on the

town? I'm counting on you, Lord, please, don't let me down.

Prove that you love me and buy the next round. Oh, Lord, won't you

D.S. al Coda

buy me a night on the town? Ev-'ry-bod-y; oh,

CODA

Mercedes Benz?

MIDNIGHT BLUE

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Words and Music by DON GOODMAN
and JOHN WESLEY RYLES

Moderately

What - ev - er it is, it - 'll keep till the morn - ing. Have - n't we both got bet - ter things to
all of the times you told me you need me, need - ing me now is some - thing I could

do? use. Mid - night Blue. E - ven though sim - ple things be - come rough,
Mid - night Blue. Would - n't you give your hand to a friend?

have - n't we had e - nough? May - be it's not the end. } And I think we can make it one more time.

if we try, One more time for all the old times.

For (Instrumental)

Think we can make it, think we can make it. Would - n't you give your heart
to a friend?

Think of me as your friend. And I think we can make
it.

And I think we can make it. And I think we can make
it.

Repeat and Fade

And I think we can make
it.

MIDNIGHT IN MOSCOW

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Based on a song by VASSILI SOLOVIEV-SEDOY
and M. MATUSOVSKY
New Music by KENNY BALL

Moderately

MIDNIGHT SUN

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Words and Music by LIONEL HAMPTON, SONNY BURKE and JOHNNY MERCER

Moderately

Your lips were like a red and ru - by chal-ice, warm - er than the sum - mer night, _____ The
 clouds were like an al - a-bas - ter pal - ace ris - ing to a snow - y height. _____ Each
 star its own au - ro - ra bo - re - a - lis, sud - den-ly you held me tight, _____ I could see the
 Mid-night Sun. _____ I can't ex-plain the sil - ver rain that found me, or was that a
 moon - lit veil? _____ The mu - sic of the u - ni-verse a - round me, or was that a
 night - in - gale? _____ And then your arms mir - ac - u - lous - ly found me, sud - den-ly the
 sky turned pale, _____ I could see the Mid-night Sun. _____ Was there such a night, it's a
 thrill I still don't quite be - lieve, _____ But af - ter you were gone, there was still some star - dust on my sleeve..
 _____ The flame of it may dwin - dle to an em-ber, and the stars for - get to shine, _____
 _____ And we may see the mead - ow in De - cem - ber, i - cy white and crys - tal - line. _____
 _____ But, oh, my dar - ling al - ways I'll re - mem - ber, when your lips were close to mine, _____
 _____ And { I } saw the Mid-night Sun. _____ Your Mid-night Sun. _____

MINUTE BY MINUTE

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BUG MUSIC and SNUG MUSIC (ASCAP)

Words by MICHAEL McDONALD and LESTER ABRAMS
Music by MICHAEL McDONALD

Moderately

Cmaj7

Hey, don't worry. I've been lied to. I've been here man - y
You would stay just to watch me, dar - lin', wilt a - way on

Ebmaj7/F **F13**

times be - fore. Girl, don't you worry. I know where I stand. I don't need this
lies from you. Can't stop the habit of liv - in' on the run. Take it all for

Am7/G **F(add2)/G** **Ebmaj7/F**

love. I don't need your hand. I know I could turn, blink, and you'd be
grant - ed like you're the on - ly one. Liv - in' on my own, some - how that sounds

F13 **Am7/G** **F(add2)/G**

gone. Then I must be pre - pared an - y time to car - ry on. But
nice. You think I'm your fool. Well, you may just be right. }

Fmaj9 **Fmaj9/G** **Cmaj7**

min - ute by min - ute by min - ute by min - ute, I keep hold - in' on. (Instrumental)

Bm7 **Bb7** **Am7** **Fmaj9** **Fmaj9/G**

Min - ute by min - ute by min - ute by min - ute, I keep hold - in' on.

Cmaj7

(Instrumental) **1** **2** **Bm7** **Bb7** **Am7**

I keep hold - in'

Dm7 **C/E** **F** **F#dim7** **C/G** **G#dim7** **Am** **G/B** **Am/C** **C#dim7** **Dm7** **C/E** **F** **F#dim7** **C/G** **G#dim7** **Am** **G/B**

on. (Instrumental)

Am/C **C#dim7** **N.C.** **Em7**

Call my name and I'll be gone.

Cmaj9 **A7sus** **Am7**

You'll reach out and I won't be there. Just my luck, you'll

A7sus **Am7** **Cmaj7/D** **C/D** **Cmaj7/D**

re - al - ize you should spend your life with some - one,

C/D **Cmaj7/D** **Cmaj9**

you could spend your life with some - one. Min - ute by min - ute by

Cmaj9/D **Gmaj7** **F#m7** **F7** **Em7**

min - ute by min - ute, I'll be hold - in' on. (Instrumental) **Repeat and Fade**

MIDNIGHT TRAIN TO GEORGIA

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Copyright RenewedWords and Music by
JIM WEATHERLY

Moderately

L. A. _____ proved _____ too much for the man,
 so he's leav - in' the life he's come to know.
 He said he's go - in' back to find ooh, _____ what's left of his world, _
 the world he left be - hind _ not so long _____ a - go. _____ He's
 leav - in' on that Mid - night Train To Geor - gia, And he's
 go - in' back to a sim - pler place and time. _____ And I'll be with him
 on that Mid - night Train To Geor - gia I'd rath - er live in his world _
 than live with - out him in mine. He kept dream - in' that some - day
 he'd be a star. But he sure found out the hard way that dreams don't
 al - ways come true. So he pawned all his hopes and he e - ven
 sold _____ his old car; bought a one - way tick - et _____ to the life _____
 he once knew. - Oh, yes he did! - He said he would - be leav - in' on that Mid - night Train To
 Geor - gia, And he's go - in' back to a sim - pler

Bb/C F Am Bb Bb/C Dm7
 place and time. _____ And I'll be with him on that Mid-night Train To Geor-gia;
 Dm7 Bb 3 Bb/C F Am/E
 I'd rath-er live in his world _ than live with-out him in mine.
 Gm/D Bb/C F Am/E Gm/D Bb/C Repeat and Fade
 Go, gon-na board, gon-na board, gon-na board the mid-night train. Got-ta

MIMI

from the Paramount Picture LOVE ME TONIGHT

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Words by LORENZ HART
 Music by RICHARD RODGERS

Cheerfully
 G Am7 D7 G D7
 Mi - mi, you fun - ny lit - tle good for noth - ing Mi - mi, am I the guy? _____
 G Am7 D7 G
 Mi - mi, you sun - ny lit - tle hon - ey of a Mi - mi, I'm aim - ing
 G7 C Cdim7 Em7 Edim7
 high! _____ Mi - mi, you've got me sad and dream - y, you could free _____ me, if you'd see _____ me,
 G Am7 D7 G C G Am7 G
 Mi - mi, you know I'd like to have a lit - tle son of a Mi - mi bye and bye. _____

MISS YOU

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Words by CHARLES TOBIAS and HARRY TOBIAS
 Music by HENRY H. TOBIAS

Moderately
 Eb/Bb Bb D7 G7
 I Miss You, _____ since you went a - way, dear. _____ Miss You _____ more than I can
 C7 F7 D7 Gm C7
 say, dear. _____ Day - time, night - time, noth - ing I do _____ can make me for - get _____
 F7 Eb/Bb Bb D7
 that I still love you. Kiss you, _____ in my dreams I kiss you, _____
 G7 C7 F7 Cm7 F7
 whis - p'ring, _____ "Dar-ling, how I Miss You." _____ Tell me, _____ do you ev - er miss me _____
 Bb Gb7 1 Bb F7 F+ 2 Bb Ebm6 Bb
 as I Miss You? I You? _____

MISSION: IMPOSSIBLE THEME

from the Paramount Television Series MISSION: IMPOSSIBLE

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By LALO SCHIFRIN

Moderately, with drive
Gm

Chords: Gm, Bbm, Cm, Gm, Fm, F#m, Gm, Cm, Dsus, Ebsus, Fsus, Dsus, Bb/Ab, Eb/Db

MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

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Words and Music by
TREVOR PEACOCK

Shuffle beat

Chords: C, Em7, Dm7, G7, C, Em7, Dm7, G7, C, Em7, Dm7, G7, Am, C, Am, C, Am, C, Em, C, G7, Bb7, Eb, Gm, Ab, Bb, Gb, Bbm, Bb, G7, D.C. at Coda, G7, C, Em7, Dm7, G7, C, Dm7, G7

Lyrics:
 Mis - sis Brown You've Got A Love - ly Daugh - ter, Girls as sharp as
 She wants to re - turn those things I bought her, Tell her she can
 If she finds that I've been 'round to see you, Tell her that I'm
 her are some - thing rare; But it's sad,
 keep them just the same; Things have changed,
 well and feel - in' fine; Don't let on,

(1.,2.) She does - n't love me now, She's made it clear e - nough, it ain't no good to
 (3.) Don't say she's broke my heart, I'd go down on my knees, but it's no good to

pine. Walk - in' a - bout, E - ven in a
 crowd, well, You'd pick 'er out, Made a bloke feel so proud.

CODA
 Repeat and Fad
 pine. Mis - sis Brown You've Got A Love - ly Daugh - ter.

MISSISSIPPI MUD

Copyright © 1927 Shapiro, Bernstein & Co., Inc., New York
Copyright RenewedWords and Music by JAMES CAVANAUGH
and HARRY BARRIS

Moderately slow $\frac{3}{4}$ C

When the sun goes down the tide goes out. The peo-ple gath-er 'round and they all be-gin to shout

"Hey! Hey! Un-cle Dud, it's a treat to beat your feet on the Mis-sis-sip-pi Mud. It's a

treat to beat your feet on the Mis-sis-sip-pi Mud." What a dance do they do! Lord-y, how I'm

tell-in' you they don't need no band they keep time by clap-pin' their hand. Just as

hap-py as a cow chew-in' on a cud when the peo-ple beat their feet on the Mis-sis-sip-pi Mud.

Lord-y, how they play it! Joy! that mu-sic thrills me. Good-ness, how they sway it. Un-cle Joe, Un-cle

Boy! it near-ly kills me. What a show when they

Jim, go how they pound the mire with vi-gor and vim. beat it up ei-ther fast or slow. When the

Fine

MISTER TOUCHDOWN, U.S.A.

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GENE PILLER and RUTH ROBERTS

With motion F Gm7 C7

They al-ways call him Mis-ter Touch-down, They al-ways call him Mis-ter Team.

Gm7 C7 Dm G7 C7 B7 C7

He can run and kick and throw. Give him the ball and just look at him go. Hip, hip, hoo-

F F7 Bb F

ray for Mis-ter Touch-down, He's gon-na beat 'em to-day. So give a great big cheer for the

he-ro of the year, Mis-ter Touch-down, U. S. A. We al-ways Touch-down, U. S. A.

MISTER ED

from the Television Series

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Words and Music by JAY LIVINGSTON
and RAY EVANS

Moderately, with humor

A horse is a horse, of course, of course, and no one can talk to a horse, of course. That
is, of course, un - less the horse is the fa - mous Mis - ter Ed. Go right to the source and
ask the horse, he'll give you the an - swer that you'll en - dorse; He's al - ways on a stead - y course.
Talk to Mis - ter Ed! Peo - ple yak - ki - ty - yak a streak and waste your time o'
day; But Mis - ter Ed will nev - er speak un - less he has some - thing to say! A
horse is a horse, of course, of course, and this one - 'll talk 'til his voice is hoarse. You nev - er heard of a
talk - ing horse? Well, lis - ten to this, I am Mis - ter
Ed! A Ed!

MR. LEE

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Words and Music by HEATHER DIXON, HELEN GATHERS,
JANICE PUGHT, LAURA WEBB and EMMA RUTH PUGHT

Rhythmically

One two three look at Mis - ter Lee, Three four five
look at him jive. Mis - ter Lee, Mis - ter Lee. Oh! Mis - ter Lee, Mis - ter
Lee, Mis - ter Lee. Oh! Mis - ter Lee, Mis - ter Lee, Mis - ter Lee. Oh! Mis - ter Lee, Mis - ter

F C7 F

Lee. _____ { I met my sweet - ie _____ His name is Mis - ter Lee, _____
 Here comes Mis - ter Lee, _____ He's com - in' for me, _____

Bb7 F

I met my sweet - ie _____ His name is Mis - ter Lee, _____ He's the hand - som - est
 Here comes Mis - ter Lee _____ He's com - in' for me, _____ He's my lov - er

C7 Gm9 C9 F

sweet - ie _____ that you ev - er did see. _____ My heart is ach - in' _____
 boy _____ let's jump for joy. _____ Come on, Mis - ter Lee _____

Bb7

for you Mister Lee. _____ My heart is ach - in' _____ for you Mis - ter
 and do your stuff. _____ Come on, Mis - ter Lee. _____ and do your _____

F C7 Gm9 C7

Lee. _____ 'Cause I love you so _____ and I'll nev - er let you
 stuff. _____ 'Cause you're gon - na be mine _____ till the end _____ of _____

F 1 2 D.C. al Coda CODA F C7 F

go. _____ Mis - ter _____ Lee. _____
 time. _____

MONA LISA

from the Paramount Picture CAPTAIN CAREY, U.S.A.

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Words and Music by JAY LIVINGSTON
 and RAY EVANS

Slowly

Mo - na Li - sa, Mo - na Li - sa, men have named you; You're so like the la - dy with the mys - tic smile. Is it

Fm Bb7 Eb

on - ly 'cause you're lone - ly _____ they have blamed you for that Mo - na Li - sa strange - ness _____ in your smile? Do you

3 Ab/Eb Ab

smile to tempt a lov - er, _____ Mo - na Li - sa, _____ or is this your way to hide a bro - ken heart? Man - y

Abm Eb Bb7 Eb Eb7

dreams have been brought to your door - step. They just lie there, and they die there. Are you

Ab Eb Bb7 1 Eb 2 Eb

warm, are you real, Mo - na Li - sa, or just a cold and lone - ly love - ly work of art? Mo - na art?

A MONTH OF SUNDAYS

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Words by JOHNNY MERCER
Music by ROBERT EMMETT DOLAN

Moderately

G G#dim7 Am7 Bbdim7 G

I'm glad I wait - ed A Month Of Sun - days to find some -

Em7 Am7 D7 G G#dim7 Am7 D#dim7

bod - y like you. I've seen more day - breaks turn in - to lone - ly nights, Those

Em A7 Am7 D7 G G#dim7

signs of Broad - way should have that man - y lights. Have you tried wait - ing A

Am7 Bbdim7 G Em7 Dm7 G7 Cmaj7

Month Of Sun - days for just one dream to come true? I'll have to

Cm G Bbdim Am7 B7 Em A9

own up, That if you had - n't shown up, There'd on - ly be one thing to do, I'd

G G+ Am7 D7b9

wait for a mil - lion months of Sun - days for you. I'm you.

1 2
G Am7 D7 G

MOOD INDIGO from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

Moderately slow

Abmaj7 Bb7 Bbm7 Eb7#5 Abmaj7 Bb7

You ain't been blue, no, no, no, you ain't been blue,

E7 Bm7 E7 Eb7 Abmaj7 Ebm7 Ab7 Dbmaj7

till you've had that Mood In - di - go. That feel - in' goes steal - in' down to my

Gb7 Abmaj7 Bb7 Bbm7 Eb7#5 Abmaj7 Bbm7 Eb7 Abmaj7

shoes, while I sit and sigh: "Go 'long, blues." Al - ways get that

Bb7 Bbm7 Eb7 Abmaj7 Bbm7 Eb7 Abmaj7

Mood In - di - go, since my ba - by said good - bye. In the eve - nin'

Bb7 E7 Eb7 Ebm7

when lights are low, I'm so lone - some I could cry, 'cause there's no - bod - y who

Ab7 Db7 E7 Eb7

cares a - bout me. — I'm just a soul who's blu - er than blue — can be,

Abmaj7 Bb7 Bbm7 Eb7 Abmaj7

when I get that Mood In - di - go, — I could lay me down and die.

MOON LOVE

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Famous Music Corporation

Adapted from Tchaikovsky's Symphony No. 5, Second Movement
Words and Music by MACK DAVID,
MACK DAVID and ANDRE KOSTELANETZ

Flowing

C7 F Gm7

Will this be Moon Love — noth - ing but Moon Love? — Will you be gone when the
moon dreams — grand while the moon beams? — But when the

C7 F Abdim7 Bm7b5 E7 Am7 Cm

dawn comes steal - ing through? — Are these just moon fades a - way will my dreams come true? — Much as I

D7 Gm C7 F G7 C7 F

love you — don't let me love you — if I must pay for your kiss with lone - ly tears. —

Abdim7 C7 F G9 Gm7 C7 F

— Say it's not Moon Love — tell me it's true love. — Say you'll be mine when the moon dis - ap - pears.

MOON RIVER

from the Paramount Picture BREAKFAST AT TIFFANY'S

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Words by JOHNNY MERCER
Music by HENRY MANCINI

Slowly

C Am F C/E F C/E Bm7b5 E7

Moon Riv - er, wid - er than a mile, I'm cross - in' you in style some day. — Old

Am C7/G F Bb9#11 Am Am7/G F#m7b5 B7 Em7 A7 Dm7 G9

dream - mak - er, you heart - break - er, wher - ev - er you're go - in', — I'm go - in' — your way.

C Am F C/E F C/E Bm7b5 E7

Two drift - ers, off to see the world. There's such a lot of world to see. — We're

Am Am/G F#m7b5 F13 C/E F C/E F

af - ter the same rain - bow's end, — wait - in' 'round the bend, — my Huck - le - ber - ry

C/E Am Dm7 G9

friend, Moon Riv - er — and me. —

1 C 2 Abmaj7 Dbmaj7 C

me. —

MOONGLOW

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Words and Music by WILL HUDSON,
 EDDIE DE LANGE and IRVING MILLS

Smoothly

Musical score for "MOONGLOW" in G major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chords are indicated above the notes.

It must have been Moon-glow, way up in the blue, it must have been
 Moon-glow that led me straight to you;— I still hear you say - ing. "Dear one, hold me
 fast." And I start in pray - ing oh Lord, please let this last. — We —
 — seemed to float right thru the air, — heav - en - ly songs — seemed to come from
 ev - 'ry - where: And now when there's Moon - glow way up in the
 blue, I al - ways re - mem - ber that Moon - glow gave me you. —

MOONLIGHT AND ROSES (BRING MEM'RIES OF YOU)

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Words and Music by BEN BLACK,
 EDWIN H. LEMARE and NEIL MORET

Moderately, with expression

Musical score for "MOONLIGHT AND ROSES (BRING MEM'RIES OF YOU)" in F major, 4/4 time. The score consists of five systems of music with lyrics underneath. Chords are indicated above the notes.

Moon - light And Ros - es — bring won - der - ful mem - 'ries of you. —
 — My heart re - pos - es — in beau - ti - ful
 thoughts so true. — June - light dis - clos - es — love's
 old - en dreams spar - kling a - new. — Moon - light And Ros - es —
 — Bring mem - 'ries — of you. — you. —

✓ **MOONLIGHT BECOMES YOU**
from the Paramount Picture ROAD TO MOROCCO

Copyright © 1942 (Renewed 1970) by Famous Music LLC

Words by JOHNNY BURKE
Music by JAMES VAN HEUSEN

Slowly, with expression

F Am7 Abm7 Gm7 C7 F/A Abdim7 Gm7 C7b9 Cm6 D7

Moon - light Be - comes You, it goes with your hair. You cer - tain - ly know the

Gm7 C7 A7 D7 Db9 C9 F Am7 Abm7 Gm7 C7

right thing to wear. Moon - light Be - comes You, I'm

F/A Abdim7 Gm7 C7b9 Cm6 D7 Gm7 C7 C7b9 F Eb6

thrilled at the sight, and I could get so ro - man - tic to - night.

F6 F7#5 Bb Bb+ Eb F7 Bb

You're all dressed up to go dream - ing, now don't tell me I'm wrong. And

Em7b5 A7b9 Dm G7 Gm7 C7 F Am7 Abm7

what a night to go dream - ing, mind if I tag a - long? If I say I

Gm7 C9 F/A Abdim7 Gm7 C7b9 Cm6 D7

love you, I want you to know it's not just be - cause there's

Gm7 C9 A7 D7b9 G7 Gm7 Gb7 F6

moon - light, al - though Moon - light Be - comes You so.

MOONLIGHT COCKTAIL

from A NIGHT IN CASABLANCA

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and Rytvoc, Inc.

Lyric by KIM GANNON
Music by LUCKY ROBERTS

Slowly

G D7/A G/B B7 Em A7 E7/B A7/C# A7

Cou - pl - 'a jig - gers of moon - light and add a star. _ Pour in the blue of a June night and one gui - tar. _
Now add a cou - pl - 'a flow - ers, a drop of dew. _ Stir for a cou - pl - 'a ho - urs till dreams come true. _

D7 A7/E 3 D7/F# D7

Mix in a cou - pl - 'a dream - ers and there you are. _ Lov - ers hail the Moon - light Cock - tail.
As to the num - ber of kiss - es, it's up to you. _

1 G Em7 Am7 D7

2 Am C/E A9 D7 G6 B7 F#m7 B7 F#m7 B7

Moon - light cock - tails need a few. _ Cool it in the sum - mer breeze, _ Serve it in the star - light un - der -
neath the trees. _ You'll dis - cov - er tricks like these _ are sure to make your Moon - light
Cock - tail please. _ Fol - low the sim - ple di - rec - tions and they will bring _ Life of an - oth - er com - plex - ion, where
you'll be king. _ You will a - wake in the morn - ing and start to sing, _ moon - light cock - tails are the thing. _

A7 D7 A7/E 3 D7/F# Am C/E A9 D7 G6

MOONLIGHT IN VERMONT

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Words and Music by JOHN BLACKBURN
and KARL SUESSDORF

Freely

Eb6 Cm7 Fm7 E7#9 Eb6 Cm7 Db9 Fm7 Bb7sus Eb Fm7 Bb7 Eb6 Cm7

Pen - nies in a stream, fall - ing leaves, a sy - ca - more, Moon - light In Ver - mont. I - cy fin - ger -
waves, ski trails on a moun - tain - side, snow - light in Ver - mont. Tel - e - graph ca - bles, they
sing down the high - way and trav - el each bend _ in the road, peo - ple who meet _ in this
ro - man - tic set - ting are so hyp - no - tized _ by the love - ly ev' - ning sum - mer breeze, war - bling of a
mead - ow - lark, Moon - light In Ver - mont, you and I and Moon - light In Ver - mont.

Gmaj7 G#dim7 Am11 Ab9#11 Gmaj7 G6 Bbm11 Eb7

Abmaj7 Adim7 Bbm11 Eb9 Ab Bb7#5(b9) Eb6 Cm7 Fm7 E7#9 Eb6 Cm7

Db9 Fm7 Bb7sus Eb Cm7 F9 E9 Ebmaj9

MORE TODAY THAN YESTERDAY

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Words and Music by
PAT UPTON**Brightly**

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are as follows:

I don't re - mem - ber what day it was; I did - n't no - tice what
time it was. All I know is that I fell in love with you. — And if
all my dreams come true, I'll be spend - ing time with you. Ev - 'ry day's_ a new day in
mor - row's date _ means spring-time's just a
love with you. With each day comes a new_ way of lov - ing you.
day a - way. Cu - pid, we don't need_ you now, be on your way. I
Ev - 'ry time_ I kiss_ your lips_ my mind starts to wan - der. If all my dreams come
thank the Lord_ for love_ like ours_ that grows ev - er strong - er And I al - ways will be
true, I'll be spend - ing time with you. Oh! } I love you More_ To - day_ Than Yes - ter - day,
true, I know you feel the same way too. Oh! }

But not as much as to - mor - row. I love you More_

_ To - day_ Than Yes - ter - day. But,_ dar - ling, not as much as to - mor -

row. — To - row. — Ev - 'ry day's_ a new_ day._ Ev - 'ry time_ I love_ you._
Ev - 'ry way's_ a new_ way._ Ev - 'ry time_ I love_ you._

Chord symbols include: Fmaj7, Gm7, C7, Bbmaj7, Am, B7, A7sus, Dm7, G7, C7b9, and C.

THE MOST BEAUTIFUL GIRL IN THE WORLD

from JUMBO

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Words by LORENZ HART
 Music by RICHARD RODGERS

C7 Fmaj7 Fdim7 Fmaj7

The most beau - ti - ful girl in the world Picks my ties out,

Fdim7 Fmaj7 Fdim C7sus C7

eats my can - dy, Drinks my bran - dy, The most beau - ti - ful

F Am Gm7 C7 Fmaj7

girl in the world. The most beau - ti - ful

Fdim7 Fmaj7 Fdim7 Fmaj7

star in the world is - n't Gar - bo, Is - n't Diet - rich

Fdim7 C7sus C7 Cm

But the sweet trick who can make me be - lieve it's a beau - ti - ful

Am7b5 D7 Dm G9 C7sus

world. So - cial not a bit,

Dm G9 C7sus Am7

Nat - 'ral kind of wit, She'd shine

D7 G7sus G7 Gm7 C Gm

an - y - where And she has - n't got plat - i - num hair

C7 Fmaj7 Fdim7 Fmaj7

The most beau - ti - ful house in the world Has a mort - gage

Fdim7 Fmaj7 Fdim7 C7sus C7

what do I care, it's good - bye care When my slip - pers are

Cm Cm6 D7 Dm7

next to the ones that be - long To the one and

G7 Gm7 Bb7 F Bb F

on - ly beau - ti - ful girl in the world!

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Words and Music by
BENNIE MOTEN

Hot Dixieland

Ab E7 Ab F7 Bb7

Eb7 Ab Eb7 Ab E7

Ab F7 Bb7 Eb7

Ab Ab7/Gb

Db/F Dbm/E Eb7 Ab

E7 Ab F7 Bb7 Eb7

Ab Eb7 To Coda ⊕ Ab

Eb7 Ab Eb7

Ab Eb/G

Bb7/F Eb7 Bbm Eb7 D.C. al Coda

CODA ⊕ Ab Eb7 Ab

MOUNTAIN GREENERY

from the Broadway Musical THE GARRICK GAITIES

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Williamson Music and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

C Am7 Dm7 G7 C Am7 Dm7 G7

In a Moun - tain Green - er - y, where God paints the scen - er - y,

C Am7 D7 G7 Dm7 G7

just two cra - zy peo - ple to - geth - er; _____

C Am7 Dm7 G7 C Am7 Dm7 G7

{ While you love your lov - er, let blue skies be your cov - er - let,
How we love se - ques - ter - ing where no pests are pest - er - ing,

C Am7 D7 Gm7 C7

when it rains, we'll laugh at the weath - er. _____ And if you're good
no, dear, ma - ma holds us in teth - er! _____ Mos - qui - tos here _____

F6 Fm6

_____ I'll search for wood, _____ so you can cook
won't bite you, dear; _____ I'll let them sting _____

Am11 D7 Dm7 G7

_____ while I stand the look - ing.
me on the fin - ger.

C Am7 Dm7 G7 C Am7 Dm7 G7

Beans could get no keen - er re - cep - tion in a bean - er - y,
We could find no clean - er re - treat from life's ma - chin - er - y,

C Am7 D7 G7 | 1 C Dm7 G7 | 2 C

bless our Moun - tain Green - er - y home! _____
than our Moun - tain Green - er - y home! _____

THE MUSIC OF THE NIGHT

from THE PHANTOM OF THE OPERA

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

Moderately slow

Night - time sharp - ens, height - ens each sen - sa - tion; dark - ness stirs and wakes im - ag - i - na - tion.
 Slow - ly, gent - ly, night un - furls its splen - dor; grasp it, sense it, trem - u - lous and ten - der.
 Float - ing, fall - ing, sweet in - tox - i - ca - tion. Touch me, trust me, sa - vor each sen - sa - tion.

Si - lent - ly the sen - ses a - ban - don their de - fen - ses.
 Turn your face a - way from the gar - ish light of day, turn your
 Let the dream be - gin, let your dark - er side give in to the

thoughts a - way from cold, un - feel - ing light and lis - ten to The Mu - sic Of The Night. Close your

eyes and sur - ren - der to your dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your

eyes, let your spir - it start to soar, and you'll live as you've nev - er lived be - fore. Soft - ly, deft - ly,

mu - sic shall ca - ress you. Hear it, feel it, se - cret - ly pos - sess you. O - pen up your mind let your

fan - ta - sies un - wind in this dark - ness which you know you can - not fight, the dark - ness of The Mu - sic Of The

Night. Let your mind start a jour - ney through a strange, new world; leave all thoughts of the life you knew be -

fore. Let your soul take you where you long to be! On - ly then can you be - long to me.

pow - er of the mu - sic that I write, the pow - er of The Mu - sic Of The Night.

You a - lone can make my song take flight, help me make The Mu - sic Of The Night.

(Put Another Nickel In)
MUSIC! MUSIC! MUSIC!

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Words and Music by STEPHAN WEISS
 and BERNIE BAUM

Moderately

F G7 C7 F

Put an - oth - er nick - el in, _ in the nick - el - o - de - on _ All I want is hav - ing you _ and Mu - sic! Mu - sic!

C7#5 F G7 C7

Mu - sic! I'd do an - y - thing for you _ an - y - thing you want me to _ all I want is kiss - ing you _ and

F C7 F C7

Mu - sic! Mu - sic! Mu - sic! Clos - er, _ my dear, come clos - er. _ The nic - est part of an - y

F F#dim7 Gm7 C7 F

mel - o - dy _ is when you're danc - ing close to me. _ So, put an - oth - er nick - el in, _ in the nick - el -

G7 C7 F

o - de - on _ All I want is lov - ing you _ and Mu - sic! Mu - sic! Mu - sic! Mu - sic!

1 C7#5 2

MUSTANG SALLY

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Words and Music by
 BONNY RICE

Moderate Blues Rock

C7

Mus - tang Sal - ly. Think you bet - ter slow your mus - tang down.

F7

Mus - tang Sal - ly. Think you bet - ter slow your mus - tang

C7 G7

down. _ You been run - ning all o - ver the town now.

F7 N.C. C7 G7 To Coda ⊕

Oh! I guess I'll have to put your flat feet on the ground. _

C7

All you want to do is ride a - round, Sal - ly. Ride, Sal - ly ride. _

F7 C7

All you want to do is ride a-round, Sal-ly. Ride, Sal-ly ride. — All you want to do is

ride a-round, Sal-ly. Ride, Sal-ly ride. — One of these ear-ly

F7 N.C. C7

morn-ings, Oh, you gon-na be wip-ing your weep-ing eyes. —

I bought you a brand-new mus-tang 'bout nine-teen six-ty-six. —

D.S. al Coda

Now you come a-round sig-ni-fy-ing a wom-an, you don't wan-na let me ride. — Mus-tang

CODA C7 Repeat and Fade

All you want to do is ride a-round, Sal-ly. Ride, Sal-ly ride. —

MY ADOBE HACIENDA

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Words and Music by LOUISE MASSEY
and LEE PENNY

Moderately

C Cdim G7 C G+ C G7

In my a-do-be ha-ci-en-da

my a-do-be ha-ci-en-da

C C#dim G9 G7#5 C Cdim G7

there's a touch of Mex-i-co, cac-tus love-

nes tied in the West-ern hills, eve-ning breez-

C G+ C G7

-li-er than or-chids bloom-ing in the pat-i-o.

-es soft-ly mur-mur har-mo-ny with whip-poor-wills.

C Cdim C C7 C+ F

Soft des-ert stars and the strum of gui-tars,

When set-ting sun says the long day is done,

E7 Ebmaj7 D7 G7

make ev-'ry eve-ning seem so sweet. In

sweet mu-sic starts to fill the air.

C Cdim G7 C G+ C G7

my a-do-be ha-ci-en-da { life and love

har-mo-ny

1 C Ebdim Dm7 G7 2 C F Fm C

are more com-plete. In

is ev-'ry-where.

MY BABY JUST CARES FOR ME

from WHOOPÉE!

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Medium Swing

Gmaj7 To Coda ⊕

My ba - by don't care for shows, my ba - by don't care for clothes,
My ba - by don't care for rings, or oth - er ex - pen - sive things,

Gmaj7/B Bbdim7 Am7 D7 Am7 B7

My Ba - by Just Cares For Me! _____ My ba - by don't care for

Em7 A7 D7 D.C. al Coda

furs and lac - es, my ba - by don't care for high - toned plac - es.

CODA ⊕ E7b9 E7 Am7

she's sen - si - ble as can be. _____

F#7 Bm7 E7 Am7 A7 D7 G

My ba - by don't care who knows it, My Ba - by Just Cares For Me! _____

MY BLUE HEAVEN

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Lyric by GEORGE WHITING
Music by WALTER DONALDSON

Moderately

When whip-poor-wills call _____ and eve - ning is nigh _____ I hur - ry to
right _____ a lit - tle white light _____ Will lead you to

F7 Bb7 Eb

My Blue Heav - en. _____ A turn to the Heav - en. _____

Eb7 Ab C7 Fm

— You'll see a smil - ing face, a fire - place, a co - zy room, _____

Bb7 Eb Edim7 Bb7 N.C.

— a lit - tle nest that's nes - tled where the ros - es bloom, _____ Just Mol - lie and

Eb F7 Bb7 Eb

me _____ And ba - by makes three, _____ We're hap - py in My Blue Heav - en. _____

MY BUDDY

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Slowly

G G#dim7 D7 G/B Bbdim7

Nights are long since you went a way, I think about you that
Miss your voice, the touch of your hand, Just long to know that

Am7 D7 G G7/F E7

all thru the day; } My Bud - dy, _____ My Bud - dy, _____ { No }
you un - der - stand; } _____ { Your }

1 Am A7 D7 2 A9 D7 G

Bud - dy quite so true. _____ miss - es you. _____

MY CHERIE AMOUR

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Words and Music by STEVIE WONDER,
SYLVIA MOY and HENRY COSBY

Moderately

Cmaj7 C6 Fmaj7 F6 Fmaj7 F7#11 F7 Gmaj7 D7

La la la la ___ la la, la la la la ___ la la. My Che -

rie A - mour, _ love - ly as a sum - mer day. ___ My Che -
ca - fé ___ or some - times on a crowd - ed street. ___ I've been ___
some - day ___ you'll see my face a - mong the crowd. ___ May - be ___

Gmaj7 Gm7/C Fmaj7 Am7/D

rie A - mour, _ dis - tant as the Milk - y Way. ___ My Cher -
near you ___ but you nev - er no - ticed me. ___ My Cher -
some - day ___ I'll share your lit - tle dis - tant cloud. ___ Oh, Cher -

Cmaj7 Am7/D F9 Bm7 E7

rie A - mour, _ pret - ty lit - tle one that I ___ a - dore, _ you're the on - ly girl my heart ___
rie A - mour, _ won't you tell me how could you ___ ig - nore, _ that be - hind that lit - tle smile ___
rie A - mour, _ pret - ty lit - tle one that I ___ a - dore, _ you're the on - ly girl my heart ___

A7 D7 To Coda ⊕ 1 G6 Am7/D D7

___ beats for. ___ How I wish that you were mine. ___ In a
___ I wore ___ How I wish that you were mine. ___
___ beats for. ___ How I wish that you were mine. ___

2 G6 Am7/D D7 Cmaj7 C6 C Fmaj7 F6 Fmaj7

La la la la ___ la la, la la

D7b9 Am7/D Gmaj7 D7 D.S. al Coda CODA ⊕ G6 F9 G6 D7

la la ___ la la. May - be La la

Cmaj7 C6 C Fmaj7 F6 Fmaj7 F7#11 F7 F9 Gmaj7 D7 Repeat and Fade

la la ___ la la, la la la la ___ la la. La la

MY COUNTRY, 'TIS OF THEE

(America)

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Words by SAMUEL FRANCIS SMITH
Music from *Thesaurus Musicus*

F Gm/Bb C F Dm Gm/Bb F/C C7 Dm

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble, free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Gm/Bb F/C C F C7

Of thee I sing: Land where my fa - thers died, Land of the
Thy name I love. I love thy rocks and rills, Thy woods the
Sweet free - dom's song. Let Long mor - tal tongues a - wake, Let all that
To Thee we sing: Long may our land be bright With free - dom's

F/C C F Bb/F F C7/G F/A Bb F/C C7 F

pil - grim's pride; From ev - 'ry moun - tain - side Let free - dom ring!
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King!

MY CUP RUNNETH OVER

from I DO! I DO!

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allied rights throughout the worldWords by TOM JONES
Music by HARVEY SCHMIDT

Moderately C Am Dm G7 C

Some - times in the morn - ing when shad - ows are deep, I lie here be - side you, just

Dm G7 C F C Dm

watch - ing you sleep, And some - times I whis - per what I'm think - ing of: My Cup Run - neth

G7 C G7 C Am Dm

O - ver with love. Some - times in the eve - ning when you do not

G7 C Dm G7 C

see, I stud - y the small things you do con - stant - ly. I mem - o - rize

F C Dm G7 C

mo - ments that I'm fond - est of: My Cup Run - neth O - ver with love.

MY FAVORITE THINGS

from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Lively, with spirit

Em Cmaj7

Rain - drops on roses and whiskers on kit - tens. Bright cop - per
 Cream col - ored po - nies and crisp ap - ple stru - dels, Door - bells and

Am7 D9

ket - tles and warm wool - en mit - tens, Brown pa - per that pack - ag - es
 sleigh - bells and schnitz - el with noo - dles, Wild geese that fly with the

G C G C F#m7b5 B7

tied up with string, } These are a few of My Fa - vor - ite Things.

E

Girls in white dress - es with blue sat - in

A

sash - es, Snow - flakes that stay on my nose and eye - lash - es,

Am D9 G C G

Sil - ver white win - ters that melt in - to springs, These are a

C F#m7b5 B7 Em

few of My Fa - vor - ite Things. When the dog bites,

F#m7b5 B7 Em C

When the bee stings, When I'm feel - ing sad, I

A7 G C G

sim - ply re - mem - ber My Fa - vor - ite Things and then I don't

C G D7b9 D7 G D7 G

feel so bad.

MY FOOLISH HEART

from MY FOOLISH HEART

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Words by NED WASHINGTON
Music by VICTOR YOUNG

Slowly and expressively

The night is like a love-ly tune. Be - ware My Fool-ish Heart! How white the ev - er con-stant moon; Take care My Fool-ish Heart! There's a line be-tween love and fas - ci - na - tion that's hard to see on an eve-ning such as this. For they both give the ver - y same sen - sa - tion when you're lost in the mag - ic of a kiss. { His } { Her } lips are much too close to mine. Be - ware My Fool-ish Heart but should our ea - ger lips com-bine then let the fire start For this time it is - n't fas - ci - na - tion, or a dream that will fade and fall a - part. It's love this time, it's love. My Fool - ish Heart. The Heart.

MY HEART BELONGS TO DADDY

from LEAVE IT TO ME

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Words and Music by
COLE PORTER

Brightly

While tear - ing off a game of golf I may make a play for the cad - dy; but when I do I don't fol - low through 'cause My Heart Be - longs To Dad - dy. If I in - vite a boy some night to dine on my fine fin - nan had - die, I

G7 Fm G7 Cm

just a - dore - his ask - ing for more, - but My Heart Be - longs - To Dad - dy. Yes, My

G7

Heart Be - longs - To Dad - dy, so I sim - ply could - n't be bad. Yes, My

Heart Be - longs - To Dad - dy, da - da, da - da - da, da - da - da - ad! So I

G7 C C7 F

want to warn - you, lad - die, tho' I know you're per - fect - ly swell, that My

Fm C Dm7b5 G7 C

Heart Be - longs - To Dad - dy 'cause my dad - dy, he treats it so well.

MY HEART CRIES FOR YOU

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Music by PERCY FAITH
 Lyrics by CARL SIGMAN

Moderately

Bb F7

If you're in Ar - i - zo - na I'll fol - low you, If you're in Min - ne - so - ta I'll
 bloom has left the ros - es since you left me. The birds have left my win - dow since

Bb F7 Bb Bb7 Eb Edim7

be there too. You'll have a mil - lion chanc - es to start a - new, Be - cause my love is
 you left me. I'm lone - ly as a sail - boat that's lost at sea, I'm lone - ly as a

F7 Bb Bb6 Cm7 F7 Cm7 F7 Bb Bb6

end - less for you. } My Heart Cries For You, sighs for you, dies for you; And
 hu - man can be. }

1 Bb Bb7 Eb Cm7 F7 1 Bb 2 Bb Eb Bb

my arms long for you, Please come back to me. The me.

MY FUNNY VALENTINE

from BABES IN ARMS

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 Williamson Music and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
 Music by RICHARD RODGERS

Slowly

Chords: Cm, G7/B, Cm7/Bb, Am7b5, Abmaj7, Fm9, Dm7b5, G7b9, Cm, G7/B, Cm7/Bb, F/A, Abmaj7, Fm7, Abm, Bb7b9, Ebmaj7, Fm7, Gm7, Fm7, Eb, Fm7, Gm7, Fm7, Ebmaj7, G7#5, G7, Cm7, Bbm7, A7b9, Abmaj7, Dm7b5, G7b9, Cm, G7/B, Cm7/Bb, F/A, Abmaj7, Dm7b5, G7b9, Cm7, B9, Bbm9, A7b5(#9), Abmaj7, Fm7, Bb7, Eb

My Fun - ny Val - en - tine, sweet com - ic val - en - tine, you make me smile in my heart. Your looks are laugh - a - ble, un - pho - to - graph - a - ble, yet, you're my fav - 'rite work of art. Is your fig - ure less than Greek; is your mouth a lit - tle weak when you o - pen it to speak, are you smart? But don't change a hair for me, not if you care for me, stay, lit - tle val - en - tine, stay! Each day is Val - en - tine's day.

MY HEART STOOD STILL

from A CONNECTICUT YANKEE

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Words by LORENZ HART
 Music by RICHARD RODGERS

Slow, but liltingly

Chords: F, G#dim7, Gm7, C7, F, F+, Gm7, C7, F, F+, Bb6, C9, F, Gm7, C7, F, Bb6, F, Fm6, C+, C, Dm7b5, G7, C7#5, C7, F, G#dim7, Gm7, C7, F, A+, Bb, Gm7, F/C, C7, F

I took one look at you, that's all I meant to do; And then } My
 My feet could step and walk, my lips could move and talk, And yet }
 Heart Stood Still! Still! Though not a sin - gle word was
 spo - ken, I could tell you knew, that un - felt clasp of hands told me so
 well you knew. I nev - er lived at all, un - til the
 thrill of that mo - ment when My Heart Stood Still.

(ALL OF A SUDDEN) MY HEART SINGS

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English Words by HAROLD ROME
 French Words by JAMBLAN
 Music by LAURENT HERPIN

Moderately

The musical score is written in treble clef with a 7/8 time signature. It consists of ten staves of music. Each staff contains a line of music with lyrics underneath. Chord symbols are placed above the staff lines. The lyrics are as follows:

All of a sud - den My Heart Sings, When I re - mem - ber lit - tle
 All of a sud - den My Heart Sings, When I re - mem - ber lit - tle
 things, things, The way you dance and hold me tight, The way you kiss and say good - night,
 things, Your voice up - on the tel - e - phone, The lit - tle laugh that's all your own,
 The cra - zy things we say and do, The fun it is to be with you,
 The way a smile lights up your eyes, The way you look up in sur - prise,
 The mag - ic thrill that's in your touch, Oh, dar - ling, I love you so much.
 The mag - ic thrill that's in your touch, Oh, dar - ling, I love you so much.
 The se - cret way you press my hand, To let me know you un - der - stand,
 The fun - ny way you hold your head, The cra - zy things you've of - ten said,
 The wind and rain up - on your face, The breath - less world of your em - brace,
 The way your hair won't stay in place, The wind and rain up - on your face,
 Your lit - tle laugh and half sur - prise, The star - light gleam - ing in your eyes,
 The way you hold my hand at shows, The way you wrin - kle up your nose,
 Re - mem - b'ring all those lit - tle things, All of a sud - den My Heart Sings.
 Re - mem - b'ring all those lit - tle things, All of a sud - den My Heart Sings.

French Lyrics

En écoutant chanter mon cœur chanter,
 Je vous retrouve à mes côtés,
 Me serrant très fort pour danser,
 Guettant la nuit pour m'embrasser,
 Murmurant des folies tout bas,
 Me forçant à rire aux éclats,
 Ou me faisant fermer les yeux,
 Avec un frisson merveilleux.
 Me presant doucement les doigts,
 Comprenant mes secrets émois,
 Prenant l'air d'un enfant gâté,
 Quand vous voulez tout emporter,
 Et soudain les yeux éperdus,
 Me rendant mon bonheur perdu:
 Tout redevient réalité,
 En écoutant mon cœur chanter.

En écoutant chanter mon cœur,
 Je trouve encore avec ferveur,
 Votre voix grave au bout du fil,
 Votre sourire de profil,
 Le bleu de vos yeux attendris,
 Leur éclair quand ils sont surpris.
 Votre bouche d'un rouge éclatant,
 O chérie je vous aimetant.
 Et votre petit air coquin,
 Quand vous allez blaguer quelqu'un,
 Votre nez drôlement plissé,
 Votre main douce à caresser,
 Vos cheveux blonds comme les blés,
 Toujours entrain de s'envoler:
 Tout redevient réalité,
 En écoutant mon cœur chanter.

MY HEART WILL GO ON

(Love Theme from 'Titanic')

from the Paramount and Twentieth Century Fox Motion Picture TITANIC

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Music by JAMES HORNER
 Lyric by WILL JENNINGS

Moderately

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It includes guitar chords above the staff and lyrics below. The score is divided into several systems, with some sections marked as instrumental.

System 1: Chords: E, Bsus/F#, Esus, E, B, E, Bsus/F#. Lyrics: Ev - 'ry night in my dreams I see you, I feel you, that is how I know you go Love can touch us one time and last for a life - time, and nev - er let go till we're

System 2: Chords: A, E, B, Asus2, E/B, B. Lyrics: on. gone. Far a - cross the dis - tance and spac - es be - tween us to. Love was when I loved you; and one true time I hold to.

System 3: Chords: E, B, A, C#m, B(add4). Lyrics: you have come to show you ^ go on. } In my life will al - ways go on. } Near, far, wher -

System 4: Chords: A, B, C#m, B(add9), A, B. Lyrics: ev - er you are, I be - lieve that the heart does go on.

System 5: Chords: C#m, B(add4), A, B, C#m, G#m. Lyrics: Once more you o - pen the door and you're here in my heart, and my

System 6: Chords: A, E/B, B, C#m7, Bsus, A, Bsus, B. Lyrics: heart will go on and on. (Instrumental)

System 7: Chords: C#m7, Bsus, A, Bsus, B, C#m7, Bsus. Lyrics: on. (Instrumental)

System 8: Chords: A, C#m/G#, G#7/F#, Fm, Eb, Db, Eb. Lyrics: You're here, there's noth - ing I fear and I know -

System 9: Chords: Fm, Eb, Db, Ebsus, Eb, Fm, Eb. Lyrics: that my heart will go on. We'll stay for -

System 10: Chords: Db, Eb, Fm, Cm7, Db, Ab/Eb, Eb, Ab. Lyrics: ev - er this way. You are safe in my heart, and my heart will go on and on.

System 11: Chords: Eb/Ab, Db/Ab, Eb/Ab, Ab, Eb/Ab, Db/Ab, Ab(add2). Lyrics: Mm.

MY LITTLE CORNER OF THE WORLD

Copyright © 1960 (Renewed) by Emily Music

Words by BOB HILLIARD
Music by LEE POCKRISS

Moderately

Oh come a - long with me To My Lit - tle Cor - ner Of The World And dream a lit - tle
dream In My Lit - tle Cor - ner Of The World You'll soon for - get there's
an - y oth - er place To - night my love we'll share a sweet em - brace And
if you'd care to stay in My Lit - tle Cor - ner Of The World Then we can hide a - way In
My Lit - tle Cor - ner Of The World I al - ways knew I'd find some - one like you So
wel - come to My Lit - tle Cor - ner Of The World. Oh World.

Chords: Eb, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Fm7, Bb7, Eb, Eb7, Ab, Adim7, Eb, C7, Fm7, Bb7, Eb, Fm7, Bb7, Bb7, Eb, Abm6, Eb.

MY LUCKY STAR

Copyright © 1928 by Chappell & Co., Stephen Ballentine Music Publishing Co. and
Ray Henderson Music
Copyright RenewedWords and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately

I'd like to find My Luck - y Star, Its ti - ny light has gone a - stray, When
fate de - signed My Luck - y Star, There must have been a hol - i - day. Why can't I be as
oth - ers are Whose lives are like the month of May? Be good to me, My
Luck - y Star, And send the one I love my way! I'd way!

Chords: F, F#dim7, Gm7, C7, Gm, Gm(maj7), Gm, Gm(maj7), Gm, G7, Gm7/C, C7, F, D7, D7b9, Gm, D7, Gm7, Bbm/Db, F/C, G7, Gm7, G7, C7, F, G7, C9, F.

MY LOVE

Copyright © 1982 by Brockman Music and Brenda Richie Publishing

Words and Music by
LIONEL RICHIE

Slow and steady

Ab Eb6/G Fm7 Cm/Eb Db(add2) Db/Eb

I've been through — so man-y chang-es in my life, wom - an, it's a won-der I ain't lost my —

Ab(add2) Ab Eb6/G Fm7 Cm/Eb

mind. — And I ain't nev-er said how much I need — you, sug - ar,

Db(add2) Db/Eb Ab(add2) Ab Eb/Ab

but I sho' need you by my side. My love, — just think -

Db Db/Eb Ab Eb/Ab Db(add2) Db/Eb

- in' a - bout — you, ba - by, — just blows my mind. — My love, —

Ab Eb/Ab Db Db/Eb Ab Eb/Ab Db(add2) Db/Eb

just think - in' a - bout — you, ba - by, — just blows my mind — all the

Ab Eb6/G Fm7 Cm/Eb

time. Life with me — I know — for sure — it ain't been eas - y

Db(add2) Db/Eb Ab(add2) Ab Eb6/G

but you stayed with me an - y - way. — And e - ven though you ain't gon - na

Fm7 Db(add2) Db/Eb Ab

lose too much by leav - ing I'm so glad you stayed. — My love, — just think -

Db Db/Eb Ab Eb/Ab Db(add2) Db/Eb Ab Eb/Ab

- in' a - bout — you, ba - by, — just blows my mind. — My love, — just think -

Db Db/Eb Ab Eb/Ab Db(add2) Db/Eb To Coda ⊕ Ab

- in' a - bout — you, ba - by, — just blows my mind — all the time.

Db Db/Eb Ab Db Db/Eb

You've been my friend and you've been my lov-er, oh Lawd, hon-ey, you're ev'ry-thing — I

Ab Db Db/Eb Ab Cm/G Cdim7/Gb F7 Bbm7 Cm7

need. — You've made my love so strong, now I know where I be-long. Oh girl, you'll nev-er have to

Dbmaj7 Dbmaj7/Eb Ab(add2) Ebm/Ab

wor - ry, — oh ba - by, an - y - more, an - y -

Db(add2) Dbm(add2) D.S. al Coda

more. — My love, —

CODA

Ab Eb/Ab Db(add2) Db/Eb Ab

time. Oh yeah. —

MY IDEAL

from the Paramount Picture PLAYBOY OF PARIS

Copyright © 1930 (Renewed 1957) by Famous Music LLC

Words by LEO ROBIN
Music by RICHARD A. WHITING and NEWELL CHASE

Slowly

Will I ev - er find the ^{girl}_{boy} in my mind, - the one who is My I - deal?

May - be ^{she's}_{he's} a dream and yet ^{she}_{he} might be just a-round the cor - ner wait - ing for me. -

Will I rec - og - nize a light in ^{her}_{his} eyes - that no oth - er eyes - re - veal, ^{or}_{al} -

will I pass ^{her}_{him} by and nev - er e - ven know that ^{she}_{he} is My I - deal.
tho' ^{she}_{he} may be late, I trust in fate and so I wait for My I - deal.

MY MAMMY

from THE JAZZ SINGER

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Words by SAM M. LEWIS and JOE YOUNG
Music by WALTER DONALDSON

Slowly, with expression

Mam - my, Mam - my The sun shines East, the sun shines West, But

I've just learned where the sun shines best. Mam - my, Mam - my,

My heart strings are tan - gled a - round Al - a - bam - y. I'se a -

com - in' sor - ry that I made you wait, I'se a - com - in'

hope and pray I'm not too late, Mam - my, Mam - my, I'd walk a

mil - lion miles for one of your smiles, - My Mam - my. my.

MY MAN (Mon homme) from ZIEGFELD FOLLIES

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and WARNER BROS. PUBLICATIONS U.S. INC. (Print)

Words by ALBERT WILLEMETZ and JACQUES CHARLES
English Words by CHANNING POLLOCK
Music by MAURICE YVAIN

Moderately slow

Oh, my man, I love him so, he'll nev - er know, all my life is just de - spair but I don't
care. When he takes me in his arms the world is bright all right. What's the dif - f'rence if I
say I'll go a - way when I know I'll come back on my knees some day, for what - ev - er my man
is, I am his for - ev - er - more. Oh, my man, I love him

MY ROMANCE from JUMBO

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

My Ro - mance does - n't have to have a moon in the sky, My Ro - mance does - n't
need a blue la - goon stand - ing by; no month of May no twin - kling
stars, no hide a - way, no soft gui - tars, My Ro -
mance does - n't need a cas - tle ris - ing in Spain, nor a dance to a
con - stant - ly sur - pris - ing re - frain. Wide a - wake I can make my most fan -
tas - tic dreams come true; My Ro - mance does - n't need a thing but you.

MY OLD FLAME

from the Paramount Picture BELLE OF THE NINETIES

Copyright © 1934 (Renewed 1961) by Famous Music LLC

Words and Music by ARTHUR JOHNSTON
and SAM COSLOW

Slowly

My Old Flame, I can't e - ven think of his name, but it's
fun - ny now and then, how my thoughts go flash - ing back a - gain to My Old Flame.

My Old Flame, my new lov - ers all seem so tame, for I
have - n't met a gent so mag - ni - fi - cent or el - e - gant as My Old Flame.

I've met so man - y who had fas - ci - nat - in' ways, a fas - ci - nat - in' gaze in their eyes. —
Some who took me up to the skies, but their at - tempts at love were on - ly im - i - ta - tions of
My Old Flame, I can't e - ven think of his name. But I'll
nev - er be the same, un - til I dis - cov - er what be - came of My Old Flame.

MY PRAYER

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for U.S.A. and Canada

Music by GEORGES BOULANGER
Lyric and Musical Adaptation by JIMMY KENNEDY

Moderately

My Prayer is to linger with you at the end of the day in a dream that's di -
vine. My Prayer is a rap-ture in blue with the world far a -
way and your lips close to mine. To - night while our hearts are a -
glow. Oh! tell me the words that I'm long-ing to know. My prayer
— and the an-swer you give may they still be the same for as long as we live
— that you'll al-ways be there at the end of My Prayer. My Prayer.

Chords: F, Fdim7, C7, C7#5, F, Fdim7, G7, Bbm6, Bbm, Fm, Fm7, Bbm, G7, C7, C7#5, F6, Fdim7, G7, Bbm6, F, Am, Gm7, C7, F, C7#5, F.

MY SHIP

from the Musical Production LADY IN THE DARK

TRO - © Copyright 1941 (Renewed) Hampshire House Publishing Corp.,
New York and Chappell & Co., Los Angeles, CA

Words by IRA GERSHWIN
Music by KURT WEILL

Moderately slow

My ship has sails that are made of silk, the decks are trimmed with gold. And of jam and spice there's a
par - a - dise in the hold. My ship's a - glow with a mil - lion pearls and ru - bies fill each
bin; the sun sits high in a sap - phire sky when my ship comes in. I can wait the years 'til
it ap - pears one fine day one spring, but the pearls and such they won't mean much if there's miss - ing just one

Chords: F, D7, Gm7, C7, F, D7, Gm7, C7, F, D7, Gm7, C7, F, D7, Gm7, A7, Dm7, Gm7, C7, F, D7, Gm7, C7, F, D7, Gm7, C7, Gm7, A7, Dm7, Gm7, F, D7, Gm7, C7, Gm7, C7, F, E7, Am, Dm7, Am, Dm7, G7, Gdim7.

G7 C9 F D7 Gm7 C7 F D7 Gm7 C7 F D7

thing. I do not care if that day ar - rives, that dream need nev - er be, if the ship I sing does-n't

Gm A7 1 Dm Gm7 C7 F C7 2 Dm C7 F C7 F Dm

al - so bring my own true love to me. My own true love to me, if the ship I sing does-n't

Bb C7 F Dm7 Gm7b5 C7 F Db7 F

al - so bring my own true love to me.

MY TRULY, TRULY FAIR

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Words and Music by
BOB MERRILL

Brightly

Bb Eb F7 Bb Bb7

1. Some men plough the o - pen plain, some men sail the brine; But I'm in love with a
2. Once I sailed from Bos - ton Bay bound for Sing - a - pore. But one day out and I
3.-5. (See additional lyrics)

Eb F7 Bb F7 Bb

pret - ty maid, for work I have no time. } My Tru - ly, Tru - ly Fair,
missed her so I swam right back to shore. }

Eb Bb C7 F7

Tru - ly, tru - ly fair, How I love my tru - ly fair. There's

Bb Bb7 Eb Edim7 Bb F7

songs to sing her, trink - ets to bring her, flow - ers

1-4 5
Bb Cm7 F7 Bb Cm7 F7 Bb Cm7 F7 Bb

for her gold - en hair. hair.

Additional Lyrics

3. Some men work the live-long day,
Just for bread and wine;
But I sit out on a moonlit night
And kiss her lips for mine.
4. I love she and she loves me,
Pardon if I boast;
At times we fight all the live-long night
'Bout who loves who the most.

5. Soon I'm gonna marry her,
Love her till I die.
There ain't no livin' on love alone,
But still I'm gonna try.

MY SHARONA

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Words and Music by DOUG FIEGER
and BERTON AVERRE

Moderately fast

G5 F5 G5

Oo, — my lit - tle pret - ty one, my pret - ty one, when — you gon - na give me some
— a lit - tle clos - er, huh, a - will ya, huh, close — e - nough to look in my
— you gon - na give to me, g - give to me? Is — it just a mat - ter of

C Bb F5 G5 F5

time, Sha - ro - na? Oo, — you make my mo - tor run, my mo - tor run. Gun —
eyes, Sha - ro - na? Keep - in' it a mys - ter - y. It gets to me. Run - or
time, Sha - ro - na? Is — it d - d - des - ti - ny, d - des - ti - ny, or

G5 C Bb F5 G5 Bb

— it com - in' off of the line, Sha - ro - na. } Nev - er gon - na stop; give it up. Such a dirt - y mind. I
- nin' down the length of my thigh, Sha - ro - na. }
is it just a game in my mind, Sha - ro - na? }

To Coda ⊕ C Eb F G5

al - ways get it up for the touch of the young - er kind. My, my, — my, — yi, yi, whoo! (Instrumental) M - m - m -

1 G5 C Bb F5 2 G5 D.S. al Coda

my Sha - ro - na. (Instrumental) Come — (Instrumental) M - m - m - my Sha - ro - na, yeah. When —

CODA ⊕ G5 C Eb F

(Instrumental) M - m - m - m - m - m - m - my, my, — my — yi, yi, whoo!

G5 F5 G5 Play 3 times

(Instrumental) M - m - m - my Sha - ro - na. (Instrumental) M - m - m - my Sha - ro - na.

F5 G5 Play 3 times F5

(Instrumental)

G5 F5 G5 1,2 C Bb F5 3 C Bb

Oo, — ah, my Sha - ro - na. my Sha - ro - na.

MY SIN

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Words and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately slow

C E7 A7b9 A7 Dm7

My Sin was lov - ing you. Not wise - ly but too well.

Dm7b5 G7 C D7 Fm6 G7

Your sin was let - ting me and get - ting me in your spell.

C E7 A7b9 A7 Dm7 Edim

Our sin was fol - low - ing a love that could not be. Now,

Dm7 Fm C A7 Dm7 G7 C Ab7 C

My Sin is want - ing you, though you've for - got - ten me.

NA NA HEY HEY KISS HIM GOODBYE

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Words and Music by ARTHUR FRASHUER DALE,
PAUL ROGER LEKA and GARY CARLA

Moderately bright

F Ab Eb F

Na na na na na na na na, Hey hey hey, good - bye.
na na na na, Hey hey hey, good - bye.

Gm7 C7 F Gm7 C7 F

He'll nev - er love you the way that I love you, 'Cause if he
He's nev - er near you to com - fort and cheer you. When all those

Dm7 Gm7 C7 Bb A7

did no, no, he would - n't make you cry. He might be thrill - ing, ba - by, but, —
sad tears are falling, baby, from your eyes.

Dm7 G7 F Bb Bbm Bmaj7 F

my love's so dog - gone - will - ing so kiss him, — go on and kiss him good - bye Na na

Ab Eb F Eb F

na na Hey hey hey, good - bye. Na na hey hey, good - bye. Na na

F Ab Eb F Repeat and Fade

na na na na na na, Hey hey hey, good - bye. Na na

MY SILENT LOVE

Copyright © 1932 (Renewed 1959) by Famous Music LLC

Words by EDWARD HEYMAN
Music by DANA SUESSE

Moderately

The musical score for "My Silent Love" is written in a single system with five staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "Moderately". The score includes a variety of chords such as Ebmaj7, Bb7#5, Gm7b5, C7b9, Fm7, Db7, Bb7, and Ebmaj7. The lyrics are: "I reach for you like I'd reach for a star, wor-ship-ping you from a - far, liv - ing with My Si - lent Love. I'm like a flame dy - ing out in the rain, on - ly the ash - es re - main, smould - 'ring like My Si - lent Love. How I long to tell all the things I have planned. Still, it's wrong to tell, you would not un - der - stand. You'll go a - long nev - er dream-ing I care, lov - ing some - bod - y some - where, leav - ing me My Si - lent Love." The score ends with a double bar line and repeat dots.

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NANCY - WITH THE LAUGHING FACE

Words by PHIL SILVERS
Music by JAMES VAN HEUSEN

Moderately

The musical score for "Nancy with the Laughing Face" is written in a single system with four staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "Moderately". The score includes chords such as Fm7, Bb9, Eb, D, F#m, Cm, Cm7, F7, Bb7sus, Bb7, Edim, Abm, Eb, G7#5, Cm, Cm(maj7), F9, F7b5, Abm, Eb/Bb, Fm7, Bb7, and G7#5. The lyrics are: "If I don't see her each day I miss her. Gee! What a thrill each time I kiss her. win - ter and makes it sum - mer. Sum - mer could take some les - sons from her. Be - lieve me I've got a case on Nan - cy with the laugh - ing face. She takes the Pic - ture a tom - boy in lace, that's Nan - cy with the laugh - ing face. Do you ev - er hear mis - sion bells ring - ing? Well, she'll won - der - ful treat to come home to, when the give you the ver - y same glow. When she speaks you would think it was sing - ing, just long day has drawn to a close. There's the pat - ter of feet to come home to, and

Cm Cm7 F7 Bb7sus Bb7 Edim Fm7 Bb9

hear her say, "Hel - lo." I swear to good - ness you can't re - sist her,
 Nan - cy gave me those. Keep Bet - ty Gra - ble, La - mour and Turn - er,

Eb D F#m Fm Dm7b5 G7#5 G7

sor - ry for you she has no sis - ter. } No one could ev - er re - place my
 she makes my heart a char - coal burn - er. }

Cm Abm Eb G7#5 Eb Ab6 Eb6

Nan - cy with the laugh - ing face. What a

THE NEARNESS OF YOU
 from the Paramount Picture ROMANCE IN THE DARK

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Words by NED WASHINGTON
 Music by HOAGY CARMICHAEL

Slowly

Fmaj7 Cm7 F7 Bbmaj7 Bbdim7 Am7 D7

It's not the pale moon that ex - cites me, that thrills and de - lights me. Oh, no,

Gm7 C7 Am7 D7 Gm7 C7 Fmaj7 Cm7 F7

it's just The Near - ness Of You. It is - n't your sweet con - ver - sa - tion that

Bbmaj7 Bbdim7 Am7 D7 Gm7 C7 Fmaj7 Bb7

brings this sen - sa - tion. Oh, no, it's just The Near - ness Of You.

Fmaj7 Gm7 C7 Fmaj7 F7 Cm7 F7

When you're in my arms and I feel you so close to me all my

Bbmaj7 Bm7b5 E7 Am7 D7 G7 Gm7 C7 Fmaj7

wild - est dreams come true. I need no soft lights to en -

Cm7 F7 Bbmaj7 Bbdim7 Am7 D7 Gm7 C7

chant me if you'll on - ly grant me the right to hold you ev - er so

Am7b5 D7 Gm7 C7 Fmaj7

tight and to feel in the night The Near - ness Of You.

NEITHER ONE OF US (WANTS TO BE THE FIRST TO SAY GOODBYE)

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Words and Music by
JIM WEATHERLY

Slowly
Fmaj7

It's sad to think _ we're not gon-na make it, _ and it's

Gm7 C7 Fmaj7 F7

got-ten to the point where we just can't fake it, _ but for

Bb Am Bb Bbm

some un - god - ly rea - son, we just won't let it die. I guess

F/C C7 F C7sus

Nei-ther One Of Us wants to be the first to say good - bye. I keep

Fmaj7 Gm7 C7 Gm7

won - d'ring _ what I'll do with - out you. And I guess you must be

Gm7/C Fmaj7 F7 Bb

won - der - ing that same thing too. _ So we go on to -

Am Bb Bbm F/C

geth - er, liv - ing a lie, _ be-cause Nei-ther One Of Us

C7 F F7 Bb

wants to be the first to say good-bye. Ev - 'ry - time I find the nerve to

Fmaj7 Gm Gm7/C Fmaj7

say _ I'm leav-in', old mem - o - ries get in the way. _

F7 Bb Am

Lord knows it's on - ly me that I'm de - ceiv - ing;

Dm C#+ Dm/C G7 Gm

when it comes to say - ing good - bye, that's a word I just can't say. _

C7 F Gm

There can be no way this can have a hap - py end - ing. _ So we

C7 Fmaj7 F7

just go on _____ hurt - ing and pre - tend - ing, _____ and con -

Bb Am7 Bb Bbm

vinc - ing our - selves to give it just one more try. _____ Be - cause

F/C C7 Dm Dm/C G7

Nei - ther One Of Us wants to be the one to say good - bye; _____ Be - cause

F/C C7 F Bb F

Nei - ther One Of Us wants to be the first to say good - bye. _____

NEVERTHELESS (I'M IN LOVE WITH YOU)

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Words and Music by BERT KALMAR
 and HARRY RUBY

Moderately

Bb Dbdim7 F7 Dm7b5 G7

May - be I'm right, _ and may - be I'm wrong, _ and may - be I'm weak _ and may - be I'm strong; _ but

Cm G7 C7 F7 Bb Gm7 C7 F7 Bb

Nev - er - the - less, _ I'm in love with you. May - be I'll win _ and

Dbdim7 F7 Dm7b5 G7 Cm G7

may - be I'll lose, _ and may - be I'm in _ for cry - in' the blues; _ but Nev - er - the - less, _ I'm in

C7 F7 Bb Fm7 Bb7 Fm7 Bb7

love with you. _____ Some - how, I know at a glance _ the ter - ri - ble chanc - es I'm

Eb Gm7 C7 Gm7 C7 Cm7 F7

tak - ing: fine at the start, _ then left with a heart _ that is break - ing.

Bb Dbdim7 F7

May - be I'll live _ a life of re - gret _ and may - be I'll give _ much

Dm7b5 G7 Cm G7 C7 F7 Bb

more than I'll get; _ but Nev - er - the - less _ I'm in love with you. _____

THE NIGHT CHICAGO DIED

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 UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.

Music by MITCH MURRAY
 Lyrics by PETER CALLENDER

Moderately

In the heat of a sum-mer night rang in the land of the dol-lar through the streets of the old east

bill side When the town of Chi-ca-go died Till the last of the hood-lum gang all And they talk a-bout it had sur-ren-dered up or but the clock up-on the

still died wall when a man named Al Ca- pone tried to make that town his own And he called his gang to And I asked some-one who and he kissed my Ma-ma's

war said face with the forc-es of the law "Bout a hun-dred cops are dead" I heard my Ma-ma cry. I heard her pray The Night Chi-

ca-go Died Broth-er what a night it real-ly was

broth-er what a fight it real-ly was Glo-ry be I heard my Ma-ma cry

I heard her pray The Night Chi-ca-go Died.

Broth-er what a night the peo-ple saw broth-er what a fight the peo-ple saw

Yes in-deed And the sound of the bat-tle Then there was no sound at

CODA
 way The Night Chi-ca-go Died The Night Chi-

ca-go Died { Broth-er what a night the peo-ple saw Broth-er what a night it real-ly was

broth-er what a fight the peo-ple saw yes in-deed
 broth-er what a fight it real-ly was glo-ry be } The Night Chi-

Repeat and Fade

NIGHT FEVER

from SATURDAY NIGHT FEVER

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Words and Music by BARRY GIBB,
 ROBIN GIBB and MAURICE GIBB

Medium Rock beat

C Bb F

Lis - ten to the ground; there is move-ment all a - round there is some-thing go - in' down, and I can heat of our love, don't need no help for us to make it. Gim-me just e - nough to take us to the

C Dm

feel it. On the waves of the air, there is danc - in' out there. If it's morn - in'. I got fire in my mind. I got high - er in my walk - in'. And I'm

F Bb C Am Bb

some-thing we can share, we can steal it. And that sweet cit - y wom - an, she moves through the light, con - glow-in' in the dark; I give you warn-in'.

Am Em Am Dm A

trol-ling my mind and my soul. When you reach out for me, yeah, and the feel-in' is bright, then I get

Dm7 Gm7 Fmaj7 Gm7 Dm7

Night Fe-ver, Night Fe - ver. We know how to do it. Gim-me that Night Fe-ver, Night Fe - ver..

Gm7 Fmaj7 Gm7 G Dm G

We know how to show it. Here I am, pray-in' for this mo-ment to last,

Dm G Dm G Dm G D

liv - in' on the mu - sic so fine, borne on the wind, mak-in' it mine.

Dm7 Gm7 Fmaj7 Gm7

Night Fe - ver, Night Fe - ver. We know how to do it. Gim-me that

Dm7 Gm7 Fmaj7

1	2
Gm7	Gm7 D.S. and Fade

Night Fe-ver, Night Fe - ver. We know how to show it. In the Gim-me that

THE NIGHT HAS A THOUSAND EYES

Theme from the Paramount Picture THE NIGHT HAS A THOUSAND EYES

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Words by BUDDY BERNIER
Music by JERRY BRAININ

Moderately

Don't whis - per things to me called you in don't mean, for
ro - mance may have called in the past, my
words deep down in - side can be seen by the night. The Night
love for you will be ev - er - last - ing and bright. As bright
Has A Thou - sand Eyes and it knows a truth - ful heart from one that
as the star - lit skies and this won - d'rous night that has a thou - sand
lies. Tho' I've lived my life walk - ing thru a dream.
eyes. For I knew that I would find this mo - ment su - preme.
night of bliss and ten - der sighs and the smil - ing down of a thou - sand
eyes. The Night Has A Thou - sand Eyes.

NIGHT TRAIN

Copyright © 1952 (Renewed) by Embassy Music Corporation (BMI)

Words by OSCAR WASHINGTON
and LEWIS C. SIMPKINS
Music by JIMMY FORREST

Slow Blues tempo

Night Train that took my ba - by so far a - way,
Night Train, your whis - tle tore my poor heart in two.
Night Train, please bring my ba - by back home to me.
Night Train that took my ba - by so far a - way,
Night Train, your whis - tle tore my poor heart in two.
Night Train, please bring my ba - by back home to me.
tell her I love her more and more ev - 'ry day. My
She's gone, and I don't know what I'm gon - na do!
She's gone, the blues she left just won't set me free.
moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. My
moth - er said I'd lose her if I ev - er did a - buse her, should have lis - tened. Now

E \flat 7 B \flat 6 D.C. al Coda

I have learned my les - son, my sweet ba - by was a bless - in', should have lis - tened.

CODA

B \flat 6 B \flat E \flat m B \flat 7

It's blue Mon - day morn - ing, she left me last Sat - ur - day

E \flat E \flat 9 B \flat 7

night. Now it's blue Mon - day morn - ing, she left me last Sat - ur - day

E \flat E \flat 7 B \flat D.C. al Fine F13

night. Ev - 'ry time I hear trains blow I get the blues, can't sleep at night.

A NIGHTINGALE SANG IN BERKELEY SQUARE

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Lyric by ERIC MASCHWITZ
Music by MANNING SHERWIN

Slowly E \flat Cm7 Gm E \flat 7 A \flat G7 Cm7 A \flat m6 E \flat B \flat 7

That cer - tain night, the night we met, there was mag - ic a - broad in the air. There were an - gels din - ing
strange it was, how sweet and strange, there was nev - er a dream to com - pare. With that ha - zy, cra - zy

E \flat 7 A \flat m6 E \flat Cm7 Fm7 B \flat 7 E \flat Cm7 Fm7 B \flat 7 E \flat Cm

at the Ritz, and A } Night-in-gale Sang In Berke - ley Square. { I may be right, I
night we met, when A } { This heart of mine beat

Gm E \flat 7 A \flat G7 Cm7 A \flat m6 E \flat B \flat 7 E \flat 7 A \flat m6

may be wrong, but I'm per - fect - ly will - ing to swear that when you turned and smiled at me, A
loud and fast, like a mer - ry - go-round in a fair, for we were danc - ing cheek to cheek and A }

E \flat Cm7 Fm7 B \flat 7 E \flat Cm Am7 \flat 5 D7 G Em7 Am7 D7

Night-in-gale Sang In Berke - ley Square. { The moon that lin - gered o - ver Lon - don town, - poor
When dawn came steal - ing up all gold and blue - to

Bm7 B \flat dim Am7 D7 G Em7 Am7 D7 Bm7 B \flat dim7

puz - zled moon, he wore a frown. How could he know we two were so in love? - The whole damn world seemed
in - ter - rupt our ren - dez - vous, I still re - mem - ber how you smiled and said, - "Was that a dream or

Fm7 B \flat 7 E \flat Cm7 Gm E \flat 7 A \flat G7 Cm7 A \flat m6

up - side down. The streets of town were paved with stars; it was such a ro - man - tic af - fair. And
was it true?" Our home - ward step was just as light as the tap - danc - ing feet of As - taire. And

E \flat B \flat 7 E \flat 7 A \flat m6 E \flat Cm7 Fm7 B \flat 7

as we kissed and said "good-night,"
like an e - cho far a - way, } A Night-in-gale Sang In Berke - ley Square. How

E \flat Cm7 Fm7 B \flat 7 Gm7 \flat 5 C7 A \flat m6 Fm7/B \flat B \flat 7 E \flat

Square. I know 'cause I was there, that night in Berke - ley Square.

NIGHT MOVES

Copyright © 1976 (Renewed 2004) Gear Publishing Co.

Words and Music by
BOB SEGER

Moderately

I was a lit - tle too tall, could - a used a few pounds. _____ Tight pants, points, hard -
 - ly re - nown. _____ She was a black - haired _ beau - ty with big, dark eyes, _____
 and points all her own, _ , sit - tin' way up high, _ _____
 way up firm and high. _____ Out past the corn - fields, where the woods _ got heav - y,
 out in the back seat of my Six - ty Chev - y, _____ work - in' _ on mys - t'ries with - out _
 _ an - y clues, _____ work - in' on our night moves, _____
 try'n'to make _ some front page, drive - in news. _ Work - in' on our night moves
 in the sum - mer - time. _____ Mm, _____ in the sweet
 sum - mer - time. _____ We were - n't in love. Oh, no, far from it.
 We were - n't search - in for some pie - in - the - sky sum - mit. _____ We were just _ young and _ rest -
 less and bored, _ liv - ing by the sword. _____ And we'd steal a - way ev - 'ry
 chance we could, _____ to the back room, to the al - ley, or the trust - y woods. _____

G F C

I used her, she used me, — but nei-ther one cared. — We were get- tin' our share, —

D Em D C D Em D

work - in' on our night moves, — try'n' to lose — the awk-ward, teen-age blues, —

C D Em D C G F

work - in' on our night moves. It was sum - mer - time. —

C F G F C

Mm, — sweet — sum-mer - time, sum-mer - time. (Instrumental)

D Em D G G7 Cmaj7

And oh, —

G Cmaj7

the won - der. — We felt the light - ning. Yeah, —

F D

and we wait-ed on the thun - der, wait-ed on the thun - der. —

G Freely Cmaj7

I a - woke last night to the sound of thun - der. How far off, I

G Cmaj7

sat and won - dered. Start-ed hum - ming a song — from nine - teen six - ty - two. —

Em C Em

Ain't it fun - ny how the night moves? — When you just don't seem to have as much to lose, —

C Em C Cmaj7 G

strange how the night moves, — with au - tumn clos - ing in. —

Tempo I F C I, etc. F G Last time Em

(Instrumental; vocal ad lib.) (Vocal ad lib. continues)

Bm Am7 C G

NIGHTS IN WHITE SATIN

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Words and Music by
JUSTIN HAYWARD

Moderately

Em D Em D C
Nights in white sat - in, _____ nev - er reach - ing the end. Let - ters I've

G F Em %
writ - ten, _____ nev - er mean - ing to send. _____ Beau - ty I'd
Some try to

D Em D C G
al - ways missed with these eyes _____ be - fore, just what the truth is _____
tell me _____ thoughts they can - not de - fend. Just what you want to be _____

F Em A
I can't say an - y - more, _____ 'cause I love _____ you, _____ } yes, I _____
you'll be in the end, _____ and I love _____ you, _____ }

C Em D(add2) D Em
love you. _____ Oh, _____ how _____ I love _____ you. _____

D(add2) D Em D Em D C
Gaz - ing at peo - ple, _____ some hand in hand, just what I'm

G F Em D.S. al Coda CODA
go - ing thru _____ they can't un - der - stand. _____

NIGHTS ON BROADWAY

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Words and Music by BARRY GIBB,
ROBIN GIBB and MAURICE GIBB

Moderately slow, with a strong beat

Dm Am
Here _____ we are _____ in a room full of stran - gers,
_____ in my place _____ there are so man - y oth - ers

Dm Am
stand - ing in _____ the dark _____ where your eyes could - n't see me. }
stand - ing in _____ the line; _____ how long will they stand be - tween us? } Well, I have _____ to

Bb Bbm F Gm
fol - low you though you did _____ not want me to. But that won't stop my lov - in' you; _____

A %F Am
I can't stay _____ a - way. Blam - in' it all _____ on the Nights _____ On Broad - way, _____ sing - in' them

love songs, — sing-in' them straight-to - the - heart _ songs. Blam-in' it all — on the Nights. On

Broad - way, — sing-in' them sweet sounds — to that cra - zy, cra - zy town. — Now —

cra - zy, cra - zy town, — (Instrumental)

I will wait, — (Instrumental)

e - ven if it takes for - ev - er; — I will wait, — (Instrumental)

e - ven if it takes a life - time. Some-how I feel in - side — you nev - er ev - er

left my side. — Make it like it was be - fore —

e - ven if it takes a life - time, takes a life - time. — Blam-in' it all —

D.S. and Fade

NO OTHER LOVE

from ME AND JULIET

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slow Tango

No Oth - er Love have I — On - ly my love for you — On - ly the dream we knew —

No Oth - er Love. — Watch - ing the night go by — Wish - ing that you could be — Watch - ing the night with me. —

In - to the night I cry, hur - ry home, come home to me. Set me free,

free from doubt and free — from long - ing. In - to your arms I'll fly — Locked in your arms I'll stay —

Wait - ing to hear you say, — "No Oth - er Love have I, No Oth - er Love." —

NO CAN DO

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Words and Music by NAT SIMON
and CHARLES TOBIAS

Rhumba tempo

G G#dim7 Am7 D7

No Can Do — No Can Do — my ma-ma and my pa-pa say I No Can Do — No Can Do —

Am7 D7 G

No Can Do — I want for me to go with you but No Can Do — You like me — I like you — I

G#dim7 Am7 D7 Am7 D7

like for you to Ro-me-o your Ju-lie-oo — No Can Do — No Can Do — My ma-ma and my pa-pa say I

G C G D7 G C G

No Can Do — The moon she say to me "Come on come out to - night" — I want for you to hold my hand and

D7 G C G D7 G Am7 D7 G

hold me tight — And love it can't be wrong and so it must be right — but oh! — No Can Do —

G#dim7 Am7 D7

No Can Do — I like to do it what you call it "Pitch The Woo" — No Can Do —

Am7 D7 Am7 D7 G

No Can Do — my ma-ma and my pa-pa say I No Can Do — Can Do —

NO PARTICULAR PLACE TO GO

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Words and Music by
CHUCK BERRY

With a beat

F

Rid - ing a - long in my au - to - mo - bile. My ba - by be - side me at the
bile. I was anx - ious to tell her the way I
Go, so we parked way out on the co - ca -
boose, still try - ing to get her belt un -

Bb

wheel: I stole a kiss at the turn of a mile, my cur - i - os - i - ty run - ning
feel: So I told her soft - ly and sin - cere, and she leaned and whis - pered in my
mo. The night was young and the moon was gold, so we both de - cid - ed to take a
loose, all the way home I held a grudge, for the safe - ty belt that would - n't

F C7

wild. Cruis - ing and play - ing the ra - di - o with No Par - tic - u - lar Place To
ear. Cud - dling more and driv - ing slow with No Par - tic - u - lar Place To
stroll. Can you i - mag - ine the way I felt? I couldn't un - fast - en her safe - ty
budge. Cruis - ing and play - ing the ra - di - o with No Par - tic - u - lar Place To

1-3 4

F N.C. F

Go. Rid - ing a - long in my au - to - mo - Go.
Go. No Par - tic - u - lar Place To
belt. Rid - ing a - long in my cal - a -

NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

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Words and Music by
JIMMIE COX

Moderately

F A7 D7 Gm D7 Gm Bb Bdim7

No - bod - y Knows You When You're Down And Out, In your pock - et,

F Eb7 D7 G9 C7 F A7

not one pen - ny And your friends you have - n't an - y. And soon as you get on your

D7 Gm D7 Gm D7 Gm Bb Bdim7

feet a - gain, - Ev - 'ry - bod - y is your long lost friend. - It's might - y strange, with -

F Eb7 D7 G9 G7b5 C7

out a doubt, - But no - bod - y wants you ___ when you're down and out ___

G9

1	Db9	C9	F6	C7#5
2	Db9	C9	F6	

No - bod - y wants you ___ when you're down and out. ___ down and out. ___

NON DIMENTICAR

(T'ho voluto bene)
from the Film ANNA

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English Lyric by SHELLEY DOBBINS
Original Italian Lyrics by MICHELE GALDIERI
Music by P.G. REDI

Moderately

Bb Bbmaj7 Bb G9 Cm7 F7 Bdim7 Cm7

Non Di - men - ti - car ___ means don't for - get you are ___ my dar - ling; ___ Don't for - get to be ___
Non Di - men - ti - car ___ my love is like a star, ___ my dar - ling; ___ Shin - ing bright and clear ___

1 F9 Cm7 F7#5 Bb Bdim7 Cm7 F9 2 F9 Cm7 F7 Bb Ebm6 Bbdim7 Bb7

___ all you mean to me. ___ just be - cause you're here. ___ Please do not for -

Fm7 Bb7 Fm7 Bb7 Bb#5 Eb6 Gm7 C7

get that our lips have met and I've held you tight, dear. ___ Was it dreams a - go my heart felt this

Gm7 C7 Cm7 F7 Bb Bbmaj7 Bb G9

glow, or on - ly just to - night, dear? ___ Non Di - men - ti - car ___ al - though you trav - el far, ___ my

Cm7 F7 Bdim7 Cm7 F9 Cm7 F9 Cm7 Ebm Bb Eb Ebm Bb

dar - ling. ___ It's my heart you own so I'll wait a - lone Non Di - men - ti - car. ___

NOWHERE MAN

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

He's a real No - where Man, sit - ting in his no - where land, Mak - ing all his
 no - where plans for no - bod - y. (Instrumental) Does - n't have a point of view, knows not where he's
 He's as blind as he can be, just sees what he
 go - ing to, Is - n't he a bit like you and me? No - where Man, please
 wants to see, No - where Man, can you see me at all? No - where Man, don't
 please
 lis - ten; You don't know what you're miss - ing. No - where Man, the world is at your com - mand.
 wor - ry, Take your time, don't hur - ry. Leave it all till some - bod - y else lends you a hand.
 lis - ten: You don't know what you're miss - ing. No - where Man, the world is at your com - mand.

Does - n't have a point of view, knows not where he's go - ing to Is - n't he a bit
 He's a real No - where Man, sit - ting in his no - where land, _

End instrumental
 like you and me? No - where Man, Mak - ing all his

no - where plans for no - bod - y, (Instrumental) Mak - ing all his no - where plans for no - bod - y.

NUAGES

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By DJANGO REINHARDT
 and JACQUES LARUE

Slowly

Bb7m Eb7 Am7b5 D7b9 Gmaj7 Am7 Bm7
 Bb7m Eb7 Am7b5 D7b9 Gmaj7 F#m7b5 B7
 Em7 A7 Am7 D7

THE OBJECT OF MY AFFECTION

from TIMES SQUARE LADY

Copyright © 1934 by Bourne Co.
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Words and Music by PINKY TOMLIN,
COY POE and JIMMY GRIER

Moderately

The Ob-ject Of My Af-fec-tion can change my com-plex-ion from white to ros - y red,
 an - y-time she holds my hand_ and tells me that she's mine. There are man-y girls who can thrill me and
 some who can fill me with dreams of hap - pi-ness, but I know I'll nev - er rest_ un - til she says she's
 mine. Now I'm not a-fraid that she'll leave me_ 'cause she's not the kind who'll be un - fair.
 But in-stead I trust her im - pli - cit - ly_ she can go where she wants to go, do what she wants to do,
 I won't care._ Oh, The Ob-ject Of My Af-fec-tion can change my com-plex-ion from white to ros - y red,
 an - y-time she holds my hand_ and tells me that she's mine.

THE ODD COUPLE

Theme from the Paramount Picture THE ODD COUPLE
Theme from the Paramount Television Series THE ODD COUPLE

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Words by SAMMY CAHN
Music by NEAL HEFTI

Moderately, with a steady beat (♩ = 3♩)

No mat-ter where they go _____ they are known as the cou - ple. _____ They're nev-er seen a - lone _____
 _____ so they're known as the cou - ple. _____ As _____ I've in - di - cat - ed _____
 they _____ are nev-er quite sep - a - rat - ed, _____ they _____ are peas in a pod. Don't you think that it's odd?
 Their hab - its, I con - fess, _____ none can guess with the cou - ple. _____ If
 one says no it's yes _____ more or less, with the cou - ple. _____ But _____ they're laugh pro -
 vok - ing; _____ yet _____ they real-ly don't know they're jok-ing. Don't you find _____ when love is blind _____ it's kind of
 1 F Bb9 A7b9 2 F Bbm7 F(add9)/A D7#9 Gm7 C7
 odd! No odd! Don't you think it's odd? _____
 _____ Don't you think it's odd? _____ Don't you think it's odd? _____

OH JOHNNY, OH JOHNNY, OH!

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Words by ED ROSE
Music by ABE OLMAN

Moderately fast

Oh, John - ny! Oh, John - ny! How you can love! _____ Oh, John - ny!
 Oh, John - ny! Heav - ens a - bove! _____ You make my sad heart jump with
 joy _____ and when you're near I just can't sit still a
 min - ute, I'm so, Oh, John - ny! Oh, John - ny! Please tell me, dear, _____ what

Makes me love you so. You're not handsome, it's true,
 but when I look at you, I just Oh, Johnny!
 Oh, Johnny! Oh!

Chords: Dm, E7, G7, N.C., C, Cm, D7, G7, C, Ebdim7, Dm7, G7.

OH, LONESOME ME

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Words and Music by
 DON GIBSON

Moderately

Ev - 'ry - bod - y's go - in' out and hav - in' fun. I'm just a fool for
 bad mis - take I'm mak - in' by just hang - in' 'round. I know that I should
 stay - in' home and hav - in' none. I can't get o - ver how she set me
 have some fun and paint the town. A love - sick fool that's blind and just can't
 free. Oh, lone - some me.
 see, oh, lone - some
 A me. I'll bet she's not like me, she's
 out and fan - cy free, flirt - ing with the boys with all her charms.
 But I still love her so and, broth - er, don't you know I'd
 wel - come her right back here in my arms. Well, there must be some way
 I can lose these lone - some blues, for - get a - bout the past and find some -
 bod - y new. I've thought of ev - 'ry - thing from A to Z.
 Oh, lone - some me.

Chords: C, G7, F, G7, C, G, D7, G, D7, G, C, G7, C, F, G7, C.

OH! LOOK AT ME NOW

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Words by JOHN DeVRIES
Music by JOE BUSHKIN

Moderately

For I'm not the {guy - } {girl - } who cared a - bout love, - And I'm not the {guy - } {girl - } who cared a - bout for - tunes and such, -

nev - er cared much, - But, look at me now. I nev - er knew - the

tech - nique of kiss - in', I nev - er knew - the thrill I could get - from your touch, - nev - er knew much, -

Oh! Look At Me Now. I'm a new {man, } {girl, } bet - ter than - in a whirl -

Cas - a - no - va at his best. - } nev - er knew love was like this. - } With a new heart, brand - new start, - { I'm so proud I'm bust - in' my vest - } Gon - na be Mis - siz, not Miss. - }

{ } So, I am the {guy - } {girl - } who turned out a lov - er, So, I'm the {guy, - } {girl, - } who laughed at those blue - dia - mond rings, -

one of those things, - Oh! Look At Me Now. Now.

OH! MY PA-PA
(O mein Papa)Copyright © 1948, 1950 Musikverlag und Bühnenvertrieb Zurich A.G., Zurich, Switzerland
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and GEOFFREY PARSONS
Music and Original Lyric by PAUL BURKHARD

Moderately slow, with expression

Oh! My Pa - pa to me he was so won - der - ful Oh! My Pa - pa to

me he was so good. No one could be so gen - tle and so lov - a - ble.

Oh! My Pa - pa he al - ways un - der - stood. Gone are the days when

D G F#7 Bm D7

he would take me on his knee and with a smile he'd change my tears to laugh - ter.

G D7

Oh! My Pa - pa so fun - ny, so a - dor - a - ble al - ways the clown so

G Am7 D7 G D7

fun - ny in his way. Oh! My Pa - pa to me he was so won - der - ful.

1 2

G Am7 D7 G

Deep in my heart I miss him so to - day. day. Oh! My Pa -

C6 Am7 D7 G

pa. Oh! My Pa - pa. Oh! My Pa - pa.

OH, WHAT A BEAUTIFUL MORNIN' from OKLAHOMA!

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Bright Waltz

Eb Bb7 Eb Bb7 Eb

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

Bb7 Cm Abm Eb Bb7 Eb

haze on the mead - ow The corn is as high as an el - e - phant's
stand - in' like stat - ues They don't turn their heads as they see me ride
earth are like mu - sic The breeze is so bus - y it don't miss a

Ab Eb Bbdim Bb7

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

Eb Absus Ab Eb Bb7

Oh, What A Beau - ti - ful Morn - in', Oh, what a beau - ti - ful day.

Eb Ab Adim7 Eb Bb7

I got a beau - ti - ful feel - in' Ev - 'ry - thing's go - in' my

1, 2 3

Eb Bb7 Eb Fm7 Eb Bb7 Eb

way. { All the way. Oh, what a beau - ti - ful day!
All the

OH, PRETTY WOMAN

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Words and Music by ROY ORBISON and BILL DEES

Moderate Rock

N.C.

(Instrumental)

Pret - ty wom - an — walk - ing down the street, — pret - ty wom - an the kind I
wom - an — won't you par - don me, — pret - ty wom - an I could - n't

like to meet, — pret - ty wom - an, — I don't be - lieve you, — you're not the truth. No one could
help but see, — pret - ty wom - an — that you look love - ly — as can be. Are you

look as good as you. lone - ly just like me? (Instrumental)

1 E7 Pret - ty 2 E7 Dm Pret - ty wom - an stop a - while, — C pret - ty wom - an

Am Dm G7 C talk a - while, — pret - ty wom - an give your smile — to me.

Dm G7 C Am Dm Pret - ty wom - an yeah, yeah, yeah. — Pret - ty wom - an look my way, — pret - ty wom - an

G7 C A7 F#m Dm E7 say you'll stay — with me. — 'Cause I — need you, — I'll treat you right.

A F#m Dm E7 Come with me ba - by, — be mine to - night. — Pret - ty

A F#m7 A F#m7 D wom - an — don't walk on by, — pret - ty wom - an — don't make me cry, — pret - ty wom - an —

E7 don't walk a - way. — Hey, O. K.

If that's the way it must be — O. K. I guess I'll go on home, — it's late.

There'll be to - mor - row night but wait! What do I see? —

Is she walk - ing back to me? — Yeah, — she's

walk - ing back to me! — Oh, — Pret - ty Wom - an.

✓ **OKLAHOMA**
from OKLAHOMA!

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

Ok - la - hom - a, where the wind comes sweep - in' down the plain —
Ok - la - hom - a, ev - 'ry night my hon - ey lamb and I —

And the wav - in' wheat can sure smell sweet, When the wind comes right be - hind the
sit a - lone and talk and watch a

rain. — hawk mak - in' la - zy cir - cles in the sky. — We know we be - long to the

land — And the land we be - long to is grand! — And when we say —

Yeeow! A - yip - i - o - ee - ay! — We're on - ly say - in' You're do - in'

fine, Ok - la - hom - a! Ok - la - hom - a — O. K. —

OL' MAN RIVER

from SHOW BOAT

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Very slowly

Eb Cm Eb Ab Eb Ab Eb Cm Bb7
 Ol' Man Riv-er, dat Ol' Man Riv-er, He must know sump-in', but don't say noth-in', He jus' keeps roll-in', He
 Fm7 Bb9 Eb Ab6 Eb Cm Eb Ab Eb Cm
 keeps on roll-in' a - long. He don't plant 'ta-ters, he don't plant cot-ton, An' dem dat plants 'em is
 Eb/G Gbdim7 Fm7 Bb7 Fm7 Bb9 Eb Ab Eb D7 Gm D7 Gm D7
 soon for - got-ten; But Ol' Man Riv-er, he jus' keeps roll-in' a - long. You an' me, we sweat an' strain,
 Gm6 Cdim7 Gm D7 Gm Cm6 Gm Cdim7 Gm Cdim7
 Bod - y all ach - in' an' racked wid pain. "Tote dat barge!" "Lift dat bale," Git a lit - tle drunk an' you
 Gm Fm7 Bb7 Eb Cm Eb Ab Eb Bb9
 land in jail. Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' An'
 Cm F7 Eb Cm Fm9 Bb7 Eb Abm Eb Bb7 Eb
 skeered of dy-in', But Ol' Man Riv-er, he jus' keeps roll-in' a - long. long.

OLD DEVIL MOON

from FINIAN'S RAINBOW

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Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

F Eb F Eb F Eb F
 I look at you and sud - den - ly, some-thing in your eyes I see soon be-gins be-witch - ing me.
 You've got me fly - in' high and wide on a mag - ic car - pet ride. Full of but - ter - flies in - side.
 F7 Bbmaj9 Bbm Abm7 Db7 Gb C7
 — It's that Old Dev-il Moon — that you stole from the skies. — It's that Old Dev-il Moon — in your eyes. —
 — Wan - na cry, wan-na croon. — Wan - na laugh like a loon. — It's that Old Dev-il Moon — in your eyes. —
 To Coda ⊕
 F C7 F Eb F Eb D Dm
 — You and your glance — make this ro - mance — too hot to han - dle. — Stars in the night —
 Dm7 G7 C7 N.C. D.C. al Coda CODA ⊕
 — blaz - ing their light — can't hold a can - dle — to your raz - zle daz - zle. — Just when I think I'm —
 Eb F C7 F Eb F Eb F Eb F
 — free as a dove — Old Dev - il Moon deep in your eyes blinds me with love. —

THE OLD LAMPLIGHTER

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Words by CHARLES TOBIAS
 Music by NAT SIMON

Moderately B \flat /F F A7 Dm F7 B \flat Bdim7

He made the night a lit - tle bright - er wher - ev - er he would go, The Old Lamp -

F B \flat F G9 C7 N.C. $\text{\textcircled{S}}$ B \flat /F F

light - er of long, long a - go. His snow - y hair was so much whit - er be -
 night a lit - tle bright - er wher -

A7 Dm F7 B \flat Bdim7 F B \flat F C7 F N.C.

neath the can - dle glow. The Old Lamp - light - er of long, long a - go. You'd hear the
 ev - er he would go. The Old Lamp - light - er of long, long a - go. Now if you

F F6 F F6 F F6 To Coda $\text{\textcircled{C}}$ F

pat - ter of his feet as he came tod - dling down the street, His smile would hide a lone - ly heart you see. If there were
 look up at the sky you'll un - der - stand the rea - son why The lit - tle stars at night are all a -

Gm Gm6 Gm Gm6 Gm Gm6 Gm N.C.

sweet - hearts in the park he'd pass a lamp and leave it dark Re - mem - ber - ing the days that used to be. For he re -

F F6 F F6 F B \flat C7 F N.C.

calls when dreams were new, he loved some - one who loved him too Who walks with him a - lone in mem - o - ry. He made the

CODA $\text{\textcircled{C}}$ F N.C. F F6 F F6 F B \flat C7 F

glow. He turns them on when night is here, he turns them off when dawn is here, The lit - tle man we loved of long a - go.

ON A CLEAR DAY (You Can See Forever) 116 from ON A CLEAR DAY YOU CAN SEE FOREVER

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Words by ALAN JAY LERNER
 Music by BURTON LANE

Moderately Gmaj7 C9 Gmaj7 Bm7

On A Clear Day rise and look a - round you and you'll see who you are.

E7 Am7 F13 D7 Bm7 B \flat dim7

On A Clear Day how it will as - tound you that the glow of your be - ing out -

Am7 G \sharp dim7 Am7 D7 Dm7 G7 Dm7 G7 Cmaj7

shines ev - 'ry star. You feel part of ev - 'ry moun - tain, sea and shore. You can hear, from far and

A7 D7 Gdim7 Gmaj7 Bm7 E7

near, a world you've nev - er heard be - fore. And On A Clear Day, on that clear day you can

Am7 G6/B Am7/C G6/B Am7 G6/B Am7/C G6/B Am7 D7 G

see for - ev - er and ev - er and ev - er and ev - er - more!

ON A LITTLE STREET IN SINGAPORE

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Words by BILLY HILL
Music by PETER DE ROSE

Slowly

On a lit - tle Street in Sin - ga - pore We'd meet
 be - side a lo - tus cov - ered door. A veil of moon - light on her lone - ly
 face how pale the hands that held me in em - brace. My
 sails to - night are filled with per - fume of Shal - i - mar with tem - ple bells to guide me to the shore.
 And then I'll hold her in my arms and love the way I loved be - fore
 On a lit - tle Street in Sin - ga - pore. pore.

ON AND ON

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Words and Music by
STEPHEN BISHOP

Moderately

Down in Ja - mai - ca they got lots of pret - ty wom - en. Steal your mon - ey, then they break your heart.
 Poor ol' Jim - my sits a lone in the moon - light. Saw his wom - an kiss an oth - er man. So he
 sun on my shoul - ders and my toes in the sand. Wom - an's left me for some oth - er man. Ah, but
 Lone - some Sue, she's in love with ol' Sam. Take him from the fire in - to the fry - ing pan. On And
 takes a lad - der; steals the stars from the sky. Puts on Si - na - tra and starts to cry. On And
 I don't care. I'll just dream and stay - tan. Toss up my heart to see where it lands. On And
 On, she just keeps on try - ing. And she smiles when she feels like cry - ing. On.
 On, he just keeps on try - ing. And he smiles when he feels like cry - ing. On.
 On, I just keep on try - ing. And I smile when I feel like dy - ing. On.
 And On, On And On, On And On.
 And On, On And On, On And On.
 And On, On And On, On And On. When the

Fmaj7 Em7 Dm7 F/G Cmaj7 Fmaj7

first time is the last time, it can make you feel so bad. But if you know it, show.

Em7 Am7 D9 Fmaj7/G

it. Hold on tight. Don't let her say good night.

C Am7(add D) C Am7(add D) C Am7(add D) C Am7(add D) D.C. al Coda

Got the

CODA

C Am7(add D) Dm7 F/G C Am7(add D) C A7

On And On, On And On, On And On, On And On,

Dm7 F/G C Am7(add D) C Am7(add D) C Am7(add D) C(add D)

On And On, On And On.

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ON THE GOOD SHIP LOLLIPOP

from BRIGHT EYES

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Words and Music by SIDNEY CLARE
and RICHARD A. WHITING

Lightly C G7

On The Good Ship Lol - li - pop it's a sweet trip to a can - dy shop where bon - bons play

C G7 C

on the sun - ny beach of pep - per - mint bay. Lem - on - ade stands ev - 'ry - where, crack - er

G7

jack bands fill the air and there you are hap - py land - ing on a

C C7 F F#dim7 C7 F C7

choc - o - late bar. See the sug - ar bowl do a toot - sie roll with the big bad dev - il's food

Fmaj7 Am7 D7 Am9 D7 G F#dim7

cake. If you eat too much ooh! ooh! You'll a - wake with a

Fm6 G7 C G7

"tum - my" ache. On The Good Ship Lol - li - pop it's a night trip in - to bed you hop { with and

1 C 2 C

this com - mand: "All a - board for can - dy land." On The Lol - li - pop!

dream a - way On The Good Ship

ON THE SOUTH SIDE OF CHICAGO

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Words and Music by
PHIL ZELLER

Moderately

Chords: C, E7, A9, Em7, A7, D9, G7, Bb9, A7, Ab9, G9, C, E7, A9, Em7, A7, D9, G7, C, F9, C, E7, Dm6, E7, A7, D7, Am7, D9, G9, Dm7, G9, C, E7, A9, Em7, A7, D9, G7, C, F9, C

Fan - cy girls out work - in' hon - ky tonks a - blaze These were a part of the good old days _
when I used to swing On The South Side Of Chi - ca - go. Twen - ty - first and Went - worth
was its beat - ing heart, The place where ac - tion first got its start _ back when jazz was king
On The South Side Of Chi - ca - go. I still can hear those _ sil - ver trum - pets
blow - in' In lit - tle plac - es filled with peo - ple glow - in' _
New Or - leans was groov - y Mem - phis light and gay and who could put down New
York's Broad - way _ But there was ev - 'ry - thing On The South Side Of Chi - ca - go.

ON THE STREET WHERE YOU LIVE

from MY FAIR LADY

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

Chords: Bb6, Gm7, Cm7, F7, Bbmaj7, Gm7, Cm7, Cm7/F, F7/Eb, Bbmaj7/D, Dbdim7, Cm7, F7, Cm7/F, Fdim, Cm7, Ebm, Bb6, Gm7, C7, F9, Bb6, Bdim7, Cm7, Cm7/F, F7b9

I have of - ten walked down this street be - fore, but the pave - ment al - ways
li - lac trees in the heart of town? Can you hear a lark in
stop and stare, they don't both - er me. For there's no - where else on
stayed be - neath my feet be - fore. All at once am I sev - 'ral stor - ies high,
an - y oth - er part of town? Does en - chant - ment pour out of ev - 'ry door?
earth that I would rath - er be. Let the
know - ing I'm On The Street Where You Live. Are there
No, it's just On The

2 F7 Cm7/F F7 Bb D7 Eb6

Street Where You Live. And oh, the tow-er-ing feel-ing, just to

Ebm6 Ebm6/Gb Gdim7 Bb/F Gb7 Bb/F Em7b5

know some-how you are near! The o-ver-pow-er-ing

Em7/A A7 D A7/C# Am/C Gm7/C C7 F7 D.S. al Coda Cm7/F F7b9

feel-ing that an-y sec-ond you may sud-den-ly ap-pear! Peo-ple

CODA

Cm7 Ebm Bb6 Gm7

time go by, I won't care if I can be

C9 F9 Cm7/F F7b9 Bb

here On The Street Where You Live.

ON THE SUNNY SIDE OF THE STREET

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Lyric by DOROTHY FIELDS
 Music by JIMMY McHUGH

Moderately C E7 F G7 Am D7

Grab your coat, and get your hat, Leave your wor-ry on the door-step. Just di-rect your feet To the

Dm7 G7 C G7 C E7 F G7 Am

sun-ny side-of the street. Can't you hear a pit-ter-pat? And that hap-py tune is your step. Life can be so

D7 Dm7 G7 C C7 Gm7 C7 F6 C9 F6

sweet, On The Sun-ny Side-Of The Street. I used to walk in the shade- With those blues on pa-rade, But

D7 Am7 D7 G7 Gdim7 G7 C E7 F

I'm not a-fraid, This rov-er crossed o-ver. If I nev-er have a cent, I'll be rich as Rock-e-

G7 Am D7 Dm7 G7 1 C G7 2 C

fel-ler. Gold dust at my feet, On The Sun-ny Side-Of The Street. Grab your Street.

ON TOP OF SPAGHETTI

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Words and Music by
TOM GLAZER

Moderately fast, with spirit

On Top Of Spa - ghet - ti all cov - ered with cheese,
gar - den and un - der a bush,
cov - ered with beau - ti - ful moss;

I lost my poor meat - ball when
and then my poor meat - ball was
it grew love - ly meat - balls and

some - bod - y sneezed. It rolled off the ta - ble
noth - ing but mush. The mush was as tast - y
to - ma - to sauce. So if you eat spa - ghet - ti

and on - to the floor, and
as tast - y could be, and
all cov - ered with cheese, hold

then my poor meat - ball rolled out of the door.
ear - ly next sum - mer, it grew in - to a tree.
on to your meat - balls and don't ev - er

It rolled in the sneeze.
The tree was all A - choo!

ONCE IN A LIFETIME

from the Musical Production STOP THE WORLD—I WANT TO GET OFF

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Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly, with feeling

Just Once In A Life - time. A man knows a mo - ment One won - der - ful mo - ment
Once In A Life - time I feel like a gi - ant I soar like an ea - gle

When fate takes his hand. And this is my mo - ment My Once In A Life - time
As tho' I had wings, For this is my mo - ment My des - ti - ny calls me,

When I can ex - plore a new and ex - cit - ing land. For

tho' it may be just Once In A Life - time I'm going to do great things.

ONCE UPON A TIME

from the Broadway Musical ALL AMERICAN

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Lyric by LEE ADAMS
Music by CHARLES STROUSE

Moderately

B \flat B \flat maj7 B \flat 6 B \flat maj7/F Gm

Once up - on a time _____ a girl with moon - light in her eyes _____
Once up - on a hill _____ we sat be - neath a wil - low tree, _____

E \flat maj7 B \flat B \flat maj7 E \flat B \flat /D E \flat Cm7 F7

put her hand in mine _____ and said she loved me so. _____ But that was
count - ing all the stars _____ and wait - ing for the dawn. _____ But that was

Gm E \flat F7 B \flat B \flat maj7 Cm7 F7sus F7

once up - on a time, _____ ver - y long a - go. (Instrumental)
once up - on a time, _____ now the tree is gone.

A little faster

Cm7 F7 B \flat maj7 B \flat 6 Cm7 F7 B \flat maj7 B \flat 6 Am D7 Gm C7 F7sus F7

How the breeze ruf - fled through her hair. _____ How we al - ways laughed as tho' to - mor - row was - n't there.

F/E \flat B \flat /D F/E \flat B \flat /D Gm7 C7 E \flat /F F B \flat B \flat maj7

We were young and did - n't have a care. _____ Where did it go? _____ Once up - on a time _____

B \flat B \flat maj7/F Gm E \flat maj7 B \flat

_____ the world was sweet - er than we knew. _____ Ev - 'ry - thing was ours; _____

B \flat maj7 B \flat 7 E \flat Cm7 F7 Gm E \flat maj7 Cm7 F7

_____ how hap - py we were then. _____ But some - how once up - on a time _____ nev - er comes a -

B \flat B \flat maj7 Cm7 F7sus F7 B \flat B \flat maj7 B \flat 6 B \flat

gain. (Instrumental)

ONE DOZEN ROSES

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Words by ROGER LEWIS and "COUNTRY" JOE WASHBURN
Music by DICK JURGENS and WALTER DONOVAN

Thoughtfully F G7 F Dm7 Gm7 C7

Give me One Doz - en Ros - es put my heart in be - side them and send them to the one I

F C7 F Fmaj7 F6 F G7

love. She'll be glad to re - ceive them and I know she'll be - lieve them that's

F Gm7 C7 F F7 Bb

some - thing we've been talk - ing of. There may be or - ange blos - soms lat - er kind of

F Dm7 G7 C7 F

think that there will 'cause she's done some - thing to me and my heart won't keep still. Give me One Doz - en

G7 F Dm7 Gm7 C7 F

Ros - es put my heart in be - side them and send them to the one I love.

ONE MINT JULEP

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Copyright RenewedWords and Music by
RUDOLPH TOOMBS

Slow Rock D G9 D G9 D

One ear - ly morn - in' as I was walk - in' I met a wom - an and start - ed talk - in'. Went in a tav - ern
I don't re - mem - ber just how it start - ed, but all I know is, we should have part - ed. I stole a kiss,

G9 D G9 A7 Gmaj9

to get a few nips. But all I had was a mint ju - lep. } One Mint Ju - lep was the cause of it all.
and then an - oth - er. I did - n't mean to take it fur - ther,

1 D 2 D F#7

The lights were burn - ing low

F7 E7

there in the tav - ern when thru the swing - in' door, up popped her fa - ther. He said, "I saw you when

A7 D

you kissed my daugh - ter. Got to wed her right now, or face a slaugh - ter." I did - n't know just

G9 D G9 % D G9

what I was do - in', I had to mar - ry or face ru - in. A mint ju - lep, a mint ju - le

D G9 A7 Gmaj9 D
 a mint ju - lep, a mint ju - lep. One Mint Ju - lep was the cause of it all.

Fine F#7 F7
 I don't want to bore you with my trou - ble, but from now on I'll be

E7 A7 D.S. al Fine
 think - ing dou - ble. I'll buy her ros - es or may - be tu - lips, I got too much trou - ble from buy - ing ju - leps.

ONE TOKE OVER THE LINE

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Words and Music by MICHAEL BREWER
and THOMAS E. SHIPLEY

Moderately

Db Gb Db
 One Toke O - ver The Line — sweet Je - sus, One Toke O - ver The Line. —

Fm/C Bbm Ebm Gb Ab Db
 Sit - tin' down - town in a rail - way sta - tion One Toke O - ver The Line. —

Gb Db
 Wait - in' for the train that goes home sweet Mar - y hop - in' that the train is on time. —

Fm/C Bbm Ebm Gb Ab Db Fine
 Sit - tin' down - town in a rail - way sta - tion One Toke O - ver The Line. —

Gb Db Fm/C
 1. Who do you love? _____ I hope it's me. _____ I been a
 2. I sailed a - way _____ a coun - try mile. _____ But now I'm re -
 3. (See additional lyrics)

Bbm Ebm Gb Ab Db
 chang - in' as you can plain - ly see. _____ I felt the joy and I
 turn - in' show - in' off my smile. _____ I met all the girls and I

Gb Db Bbm
 learned a - bout the pain _____ that my ma - ma said _____ if I should choose to make a
 loved my - self a few _____ and to my sur - prise _____ like ev - 'ry - thing else that

Db Ebm Gb Ab 1,2 3
 Db D.C. al Fine
 make a part of me would sure - ly strike me dead _____ and now I'm _____ And now I'm
 I've been through _____ it o - pened up my eyes _____ and now I'm _____

Additional Lyrics

3. I was born to give and take
 But as I keep growin'
 I'm gonna make some mistakes.
 Sun is gonna set and the bird is gonna wing
 They do not lie.
 My last wish will be just one thing
 I'm smilin' when I die.

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Words and Music by LEONARD BORISOFF
JOHN MADARA and DAVID WHITE

Moderately

C Gm7 C7 F

One, Two, Three; _ Oh, that's how el - e - men - t'ry it's gon-na be. _

C Gm7 C

Come on let's fall in love. _ It's eas - y, like tak-ing can - dy from a ba -

C7 C Gm7 C7 F

- by. A, B, C, _ fall - ing in love with you was eas - y for

Fm C Gm7 C

me, and you can do it too. _ It's eas - y, like tak-ing can - dy from a ba -

C7 C

- by. Ba - by, there's _ noth-ing hard a - bout love. Ba - sic - 'ly it's as eas - y as pie.

The hard part is liv - in' with - out _ love. With - out your love, ba - by, I would die. _

Gm7 C7 F

One and one are two. _ I know you love me and, oh, oh, how I love

Fm C Gm7

you. Don't try to fight it 'cause it's eas - y, like tak - ing can -

C C7 C Gm7 C7

- dy from a ba - by. One, Two, Three; _ Oh, that's how el - e - men - t'ry

F Fm C

it's gon-na be. _ Come on let's fall in love, _ it's eas - y. (One, Two, Three.) _

Repeat and Fade

ONE WAY OR ANOTHER

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Words and Music by DEBORAH HARRY
and NIGEL HARRISON

Driving Rock

A5

One way or an - oth - er, I'm gon - na find ya. I'm gon - na
One way or an - oth - er, I'm gon - na find ya. I'm gon - na
One way or an - oth - er, I'm gon - na lose ya. I'm gon - na

F#5

get ya, get ya, get ya, get ya. One way or an - oth - er, I'm gon - na win ya. I'm gon - na
get ya, get ya, get ya, get ya. One way or an - oth - er, I'm gon - na win ya. I'm gon - na I'll
give you the slip. A slip o' the hip or an - oth - er, I'm gon - na lose ya. I'm gon - na

A5

get ya, get ya, get ya, get ya. One way or an - oth - er, I'm gon - na see ya. I wan - na
get ya. I'll get ya. One way or an - oth - er, I'm gon - na see ya. How 'bout I
trick ya. I'll trick ya. One way or an - oth - er, I'm gon - na lose ya. I'm gon - na

F#5

meet ya, meet ya, meet ya, meet ya. One day, — may - be next week, I'm gon - na meet ya. I'm gon - na
meet ya, meet ya, meet ya, meet ya. One day, — may - be next week, I'm gon - na meet ya. I'm gon - na I'll
trick ya, trick ya, trick ya, trick ya. One way — or an - oth - er, I'm gon - na lose ya. I'm gon - na

D5 F#5 E5 C#5

meet ya. I'll meet ya. I will the drive lights past — your house.
meet ya. Ah. — And if the lights are — all out,

D5 F#5 E5 C#5 D5 E5 F#5 B5

And if the lights are — all down, I'll see who's — a - round. —
I'll fol - low your bus — down - town; see who's hang - ing out. —

1 C#5 2 C#5

(Instrumental)

E5 G#5 C#5 E5

G#5 F#5 B5 C#5

E5 F#5

D.C. al Coda
G5 G#5

CODA

give you the slip. (Instrumental)

A F#

I'll walk down the mall, stand o - ver by the wall where I can see it all, find out who you call.
Lead you to the su - per - mar - ket, check out some spe - cials and rap; we'd get lost in the crowd.

A F#

One way or an - oth - er I'm gon - na get ya. I'll get ya. I'll get ya, get ya, get ya, get ya.

Repeat and Fade

ONLY THE LONELY (KNOW THE WAY I FEEL)

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8 Music Square West, Nashville, TN 37203

Words and Music by ROY ORBISON
and JOE MELSON

Moderately

On - ly The Lone - ly know the way I feel to - night. On - ly The Lone - ly know this
Lone - ly know the heart-aches I've been through. On - ly The Lone - ly know I
feel - ing and ain't cry right. There goes my ba - by. There goes my
cry and cry for you. May - be to - mor - row, a new ro -
heart. They've gone for - ev - er so far a - part. But On - ly The
mance. No more sor - row but that's the chance. You've got to take
Lone - ly know why I cry.
if you're lone ly, heart - break.
On - ly The Lone - ly. On - ly The Lone - ly.

ONLY YOU (AND YOU ALONE)

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

Words and Music by BUCK RAM
and ANDE RAND

Slowly, with feeling

On - ly You can make this world seem right. On - ly You
You can make this change in me. For it's true
can make the dark - ness bright. On - ly You and you a - lone can thrill me like you
you are my des - ti - ny. When you hold my hand, I
do and fill my heart with love for On - ly You. On - ly un - der - stand the
mag - ic that you do. You're my dream come true, my one and On - ly You.

OPERATOR

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Words and Music by
WILLIAM SPIVERY

Freely D G D G D



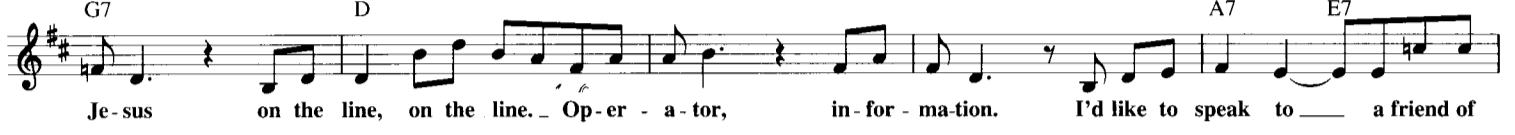
Op-er - a - tor, give me in - for - ma - tion; in - for - ma - tion, give me long — dis - tance; long

G6 D Moderately



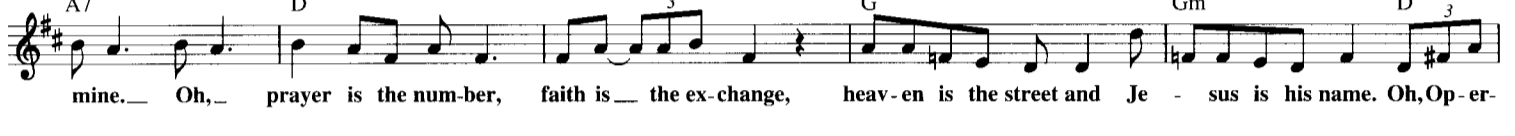
dis - tance, give me heav - en. Oh, Op - er - a - tor, in - for - ma - tion, give me

G7 D A7 E7



Je - sus on the line, on the line. Op - er - a - tor, in - for - ma - tion. I'd like to speak to — a friend of

A7 D G Gm D



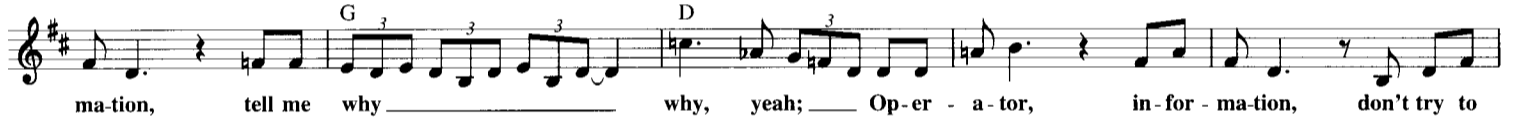
mine. Oh, prayer is the num - ber, faith is the ex - change, heav - en is the street and Je - sus is his name. Oh, Op - er -

G7 D A11 D



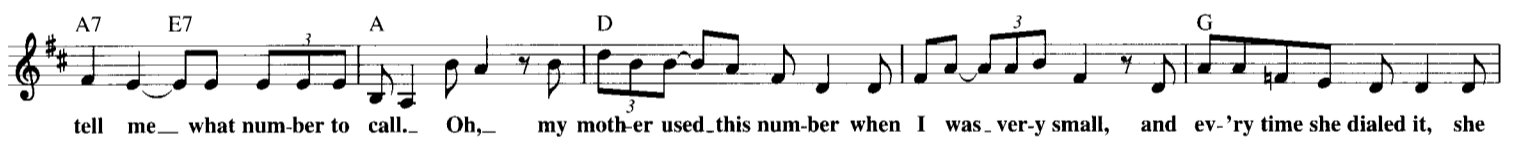
a - tor, in - for - ma - tion, please give me Je - sus on the line, on the line. Op - er - a - tor, in - for -

G D



ma - tion, tell me why — why, yeah; — Op - er - a - tor, in - for - ma - tion, don't try to

A7 E7 A D G



tell me — what num - ber to call. Oh, my moth - er used this num - ber when I was ver - y small, and ev - 'ry time she dialed it, she

Gm D G7 G6 D Em7 A11 D



al - ways got a call. Oh, Op - er - a - tor, in - for - ma - tion, please — give me Je - sus on the line. Op - er -

D G Em7 A11 D G Em7 A11



line. Please — give me Je - sus — on the line. Please — give me Je - sus — on the

G D



line. yeah, — yeah, yeah, yeah.

OPERATOR

(That's Not the Way It Feels)

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Words and Music by
JIM CROCE

Moderately

G Bm C Bm7 Am7 G C Bm7 Am7 G

Op - er - a - tor, could you help me place this call?
Op - er - a - tor, could you help me place this call,
Op - er - a - tor, let's for - get a - bout this call;

Am7 D/F# Em D

You see the num - ber on the match book is old and fad - ed. (Instrumental)
'cause I can't read the num - ber that you just gave me.
there's no one there I real - ly want - ed to talk to.

G Bm C Bm7 Am7 G C Bm Am G

She's liv - ing in L. A. with my best old ex - friend, Ray,
There's some - thing in my eyes; you know it hap - pens ev - 'ry time
Thank you for your time 'cause you've been so much more - than kind,

Am7 D/F# Em D

a guy she said she knew well and some - times hat - ed. (Instrumental)
I think a - bout the love that I thought would save me.
and you can keep the dime.

G C/G G C D

Is - n't that the way they say it goes? But let's for - get all that, and

G Am C D Em D C Bm Bm/D

give me the num - ber, if you can find it, so I can call just to tell them I'm fine and to

Am7 D7 C/D C G/B

show I've o - ver come the blow, I've learned to take it well. I on - ly wish my words

Am7 C D C

could just con - vince my - self that it just was - n't real, but that's not the way it feels.

G Bm Am

(Instrumental)

1, 2 3

C Bm Am G D7/F# C Bm Am G D7/F# G

THE OTHER MAN'S GRASS IS ALWAYS GREENER

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Words and Music by TONY HATCH
and JACKIE TRENT

Moderately

Bm Bm7 Gmaj7 F#7

Life is nev - er what it seems, we're al - ways watch - ing in our dreams to find that lit - tle cas - tle in the
Man - y times it seems to me there's some - one else I'd rath - er be ___ liv - ing in a world of make be -

Bm Bm7

air. lieve. When wor - ry starts to cloud the mind it's hard to leave it all be - hind and
To stay in bed 'til near - ly three with noth - ing there to wor - ry me would

Gmaj7 F#7 Bm Asus A7

just pre - tend you have - n't got a care, seem to be the life I might a - chieve. There's some - one else in your i - mag - i -
But deep in - side I know I'm real - ly

D Asus A7 D C#sus C#7

na - tion, ___ you wish that you were stand - ing in their shoes. You change your life with - out much hes - i -
luck - y, ___ Hap - pi - ness I'd nev - er known be - fore, Just as long as you are there be -

F# C#sus C#7 F# Bm9 E7

ta - tion, ___ But would you if you real - ly had to choose. So don't look a - round get your
side me, ___ I knew that I could ask for noth - ing more. And liv - ing can start with the

Bm9 E9 Cm7 F9 To Coda ⊕ Cm7 F9 Bb

feet on the ground it's much bet - ter by far to be just who you are. The Oth - er Man's Grass Is
love in your heart, So with you all the time all the

Eb Cm F7 Bb Eb

Al - ways Green - er the sun shines bright - er on the oth - er side, The Oth - er Man's Grass Is Al - ways Green - er,

Bb Eb Bb Eb Bb Eb F7 Bb G Bm D.C. al Coda

some are luck - y some are not, Just be thank - ful ___ for what you've got.

CODA ⊕ Cm9 3 F7 Bb Eb Cm

treas - ures I've longed for are mine. ___ The Oth - er Man's Grass Is Al - ways Green - er the

F7 Bb Eb

sun shines bright - er on the oth - er side, The Oth - er Man's Grass Is Al - ways Green - er,

Bb Eb Bb Eb Bb Eb F7 Bb Repeat and Fade

some are luck - y some are not, I'm so thank - ful ___ for what I've got. ___ The

OUR LANGUAGE OF LOVE

from IRMA LA DOUCE

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Music by MARGUERITE MONNOT
 Original French Words by ALEXANDRE BREFFORT
 English Words by JULIAN MORE,
 DAVID HENEKER and MONTY NORMAN

Slowly

The musical score for "Our Language of Love" is written in a 4/4 time signature with a key signature of three flats (B-flat major). The tempo is marked "Slowly". The score consists of seven staves of music with lyrics underneath. Chord symbols are placed above the notes: Eb, Eb6, Eb maj7, Eb6, F7, Bb7, Eb, Eb6, Eb maj7, Eb6, F7, Bb7, Eb, Ab, Ab6, Ab maj7, Ab6, Gm, C7, Fm7, Bb7, Eb, Eb6, Eb maj7, Eb6, F7, Bb7, Eb.

No need to speak, _____ no need to sing, _____ when just a glance means ev - 'ry - thing. Not a word need be
 spo - ken _____ in Our Lan - guage Of Love. _____ I'll touch your cheek, _____ you'll hold my
 hand _____ and on - ly we will un - der - stand that the si - lence is bro - ken _____ By Our Lan - guage Of
 Love. _____ It's clear to you, _____ It's clear to me _____ This pre - cious mo - ment had to be, oth - er mo - ments out -
 class - ing _____ guard - ian an - gels are pass - ing. _____ No words will do, _____ no lips can say _____ the ten - der
 mean - ing we con - vey, "I love you" is un - spo - ken, _____ In Our Lan - guage Of Love. _____

OUT OF NOWHERE

from the Paramount Picture DUDE RANCH

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Words by EDWARD HEYMAN
 Music by JOHNNY GREEN

Moderately

The musical score for "Out of Nowhere" is written in a 4/4 time signature with a key signature of one sharp (F# major). The tempo is marked "Moderately". The score consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes: Gmaj7, Bbm7, Eb7, Gmaj7, Bm7, E7, Am7, Dm7b5, E7.

You came to me _____ from Out Of No - where, _____ you took my heart _____
 _____ and found it free. _____ Won - der - ful dreams, - won - der - ful schemes - from

Am7 Eb7 3 Am7

no - where made ev - 'ry hour sweet as a flow - er for me.

D7 Gmaj7 Bbm7 Eb7

If you should go back to your no - where,

Gmaj7 Bm7 E7

leav - ing me with a mem - o - ry,

Am7 Bm7b5 3 E7 3 Am7 F7#11

I'll al - ways wait for your re - turn Out Of No - where;

Bm7 Bb Am7 D7 Gmaj7

hop - ing you'll bring your love to me.

PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE

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Words by GEORGE ASAF
Music by FELIX POWELL

March tempo

G G7 C G D7

Pack Up Your Trou - bles In Your Old Kit Bag And Smile, Smile, Smile.

G B7 Em A7 D7 G

While you've a lu - ci - fer to light your fag. Smile, boys, that's the style. What's the

D7 G7 C D7 G A7 D7 G

use of wor - ry - ing? It nev - er was worth - while. So, Pack Up Your

C G D7 G

Trou - bles In Your Old Kit Bag And Smile, Smile, Smile.

OWNER OF A LONELY HEART

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Words and Music by TREVOR HORN, JON ANDERSON,
 TREVOR RABIN and CHRIS SQUIRE

Moderately bright

A5 B5 C5 D5 G5 A5 B5 C5 D5

Move your - self. Say you don't want to change _ it You al - ways live your life nev - er think - ing of the fu -

G5 A5 B5 C5 D5 G5

fore. _ Prove your - self. Watch it now, You are the move you make. the ea - gle in the sky,

A5 B5 C5 D5 G5 A5 B5 C5 D5

Take your chanc - es, win or los on - er. how he danc - in' one and on - ly. See your - self. _ You lose your - self.

G5 A5 B5 C5 D5 G5

You are the steps you take. No, not for pit - y's sake. You are you, and that's the on - ly way. There's no real rea - son to be lone - ly.

A5 B5 C5 D5 G5 A5 B5 C5 D5

Shake, shake your - self. Be your - self. _ You're ev - 'ry move you make. Give your free will a chance. So the sto - ry goes. _ You've got to want to suc -

G5 A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2

_ ceed. } Own - er of a lone - ly heart. _ Own - er of a lone - ly heart. _

G5 A5 B5 C5 Dsus2 G5

_ (Much bet - ter than a) own - er of a bro - ken heart. _

1 A5 B5 C5 Dsus2 D9 2 A5 B5 C5 D5 A

Own - er of a lone - ly heart. _ Own - er of a lone - ly heart. _

Am7 G/A A Am7 G/A A Am7

Own - er of a lone - ly heart. _

G/A Af - ter my own in - de - ci - sion, they con - fused me so. My love said
 Own - er of a lone - ly heart.

A nev - er ques - tion your will at all. In the end you've got to go. Look
 Own -

G/A be - fore you leap and don't you hes - i - tate at all. No, no.
 er of a lone - ly heart.

E13 F13 F#13 G13 Ab13 A13 B5 C5 D5 G5

A5 B5 C5 D5 G5 N.C. Play 4 times
 (Instrumental)

A5 B5 C5 Dsus2 G5 A5 B5 C5 Dsus2 G5
 Own - er of a lone - ly heart. Own - er of a lone - ly heart. (Much bet - ter than a)

A5 B5 C5 Dsus2 G5 1 A5 B5 C5 Dsus2 G5
 own - er of a bro - ken heart. Own - er of a lone - ly heart.

2 A5 B5 C5 D5 A5 Am7 G/A A Am7 G/A
 own - er of a lone - ly heart. Own - er of a lone - ly heart.

A Am7 G/A Soon - er or lat - er each con - clu - sion will de - cide the lone - ly heart.
 Own - er of a lone - ly heart.

A Am7 G/A It will ex - cite it, will de - light it, will give a bet - ter start. Don't de -
 Own - er of a lone - ly heart.

ceive your free will at all. Don't de - ceive your free will at all. Don't de -
 Instrumental

F Eb/F F Eb/F Repeat and Fade
 ceive your free will at all. Just re - ceive it. Just re - ceive it.

PADDLIN' MADELIN' HOME

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Words and Music by
HARRY WOODS

Moderately

'Cause when I'm Pad - dl - in' Ma - de - lin' Home _____ Gee! when I'm Pad - dl - in' Ma - de - lin'

Home _____ { first I drift with the tide _____ then pull for the shore. — I
first I kiss her a while _____ and when I get through — I

hug her and kiss _____ her and pad - dle some more. — } Then I keep Pad - dl - in' Ma - de - lin'
pad - dle for one _____ mile and drift back for two. — }

Home _____ un - til I find a spot where _____ we're a - lone. _____ { Oh! she nev - er says "no" —
Oh! if she'd on - ly say —

— so I kiss her and go _____ } Pad - dl - in' Ma - de - lin' sweet, sweet Ma -
— throw your pad - dles a - way _____ }

- de - lin' Pad - dl - in' Ma - de - lin' Home. 'Cause when I'm Home. _____

PAPA LOVES MAMBO

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Copyright Renewed

Words and Music by AL HOFFMAN,
DICK MANNING and BIX REICHNER

Mambo

Pa - pa Loves Mam - bo. Ma - ma loves mam - bo. Look at 'em sway_ with it, Get - tin' so gay_ with it.

Shout - in' "O - lay!"_ with it, Wow! Pa - pa Loves Mam - bo. Ma - ma loves mam - bo.

Pa - pa does great_ with it, Swings like a gate_ with it, he los - es weight_ with it now. He goes to _____

G7 G7#5 C Dm7 G7 G7#5 C

She goes fro — He goes fast — She goes slow —

Ebdim7 G7 G7#5 C Cm6/Eb

He goes left — She goes right — Pa - pa's

G D7 G7 (Shout) Dm7 G7

look-in' for ma - ma But ma-ma is no _ where in sight. Uh! Pa - pa Loves Mam - bo.

Dm7 G7 C Dm7 C

Ma - ma loves mam - bo. Hav - in' their fling _ a - gain, Young - er than spring _ a - gain,

G7 C (Shout) Dm7 G7 Dm7 G7 C

Feel - in' that zing _ a - gain, Wow! Uh! Pa - pa Loves Mam - bo. Ma - ma loves mam - bo.

Dm7 C G7

Don't play the rhum - ba and don't play the sam - ba 'Cause Pa - pa Loves Mam - bo to - night. Uh! night. Uh!

1 C (Shout) 2 C (Shout)

✓ PAPER DOLL 92

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Words and Music by JOHNNY S. BLACK

Reflectively

F F7/Eb D7 G7 C7

I'm goin' to buy a Pa - per Doll that I can call my own, a doll that oth - er fel - lows can - not

F Fm C A7

steal and then the flir - ty, flir - ty guys with their flir - ty, flir - ty eyes, will

G7 C7 F D7 G7 C7

have to flirt with dol - lies that are real. When I come home at night she will be

F D7 G7 C7 A7 Bb Bdim7

wait - ing, — She'll be the tru - est doll in all this world. I'd rath - er have a Pa - per Doll to

F A7 D7 G7 Bbm6 C7

call my own, than have a fick - le - mind - ed real live girl. I'm goin' to girl. —

1 F Abdim C7 2 F

PAPER ROSES

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Words by JANICE TORRE
Music by FRED SPIELMAN

Moderately slow

167

C G7 C

I re - al - ize the way your eyes de - ceived me _____ With ten - der looks that I mis - took for love; _____
 pret - ty lips look warm and so ap - peal - ing, _____ They seem to have the sweet - ness of a rose; _____

C7 F G7

So take a - way the flow - ers that you gave me _____ And send the kind that you re - mind me
 But throw a - way the flow - ers that I gave you _____ I'll send the kind that you re - mind me

C F G7 F/C C A+ Dm G7

of. _____ } Pa - per Ros - es, _____ Pa - per Ros - es. _____ Oh how real those ros - es seem to
 of. _____ }

C F B7 Em A+ Dm G7

be! _____ But they're on - ly _____ im - i - ta - tion _____ Like your im - i - ta - tion love for

1 2
 C C A+ Dm G7 C

me. _____ Your me. _____ Like your im - i - ta - tion love for me. _____

PAPERBACK WRITER

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Bright Rock

N.C.

Pa - per - back writ - er, pa - per - back writ - er. (Instrumental)

G7

{ Dear - Sir or Mad - am, will you read my book? It took me
 It's a thou - sand pag - es, give or take a few; I'll be

years to write, - will you take a look? It's based on a nov - el by a man named Lear and I
 writ - ing more - in a week or two. I can make it long - er if you like the style, I can

C G7

need a job _____ so I want to be a pa - per - back writ - er, _____ pa - per - back writ - er. _____
 change it 'round _____ and I want to be a pa - per - back writ - er, _____ pa - per - back writ - er. _____

It's the dirt - y sto - ry of a dirt - y man, _____ and his cling - ing wife _____ does - n't
 If you real - ly like it you can have the rights, _____ it could make a mil - lion for you

un - der - stand. His son is work - ing for the Dai - ly Mail; - it's a stead - y job — but he
o - ver - night. If you must re - turn — it you can send it here, — but I need a break — and I

C G7 N.C.
wants to be a pa - per - back writ - er, _____ pa - per - back writ - er. _____
want to be a pa - per - back writ - er, _____ pa - per - back writ - er. _____ Pa - per - back

writ - er, pa - per - back writ - er. (Instrumental)

G7 Repeat and Fade
Pa - per - back writ - er. _____

THE PARTY'S OVER
from BELLS ARE RINGING

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Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Moderately slow Eb Cm7 Fm7 Ab/Bb Bb7 Eb Cm7 Fm7 Ab/Bb Bb7 Eb Bb7/F
The Par - ty's O - ver, _____ it's time to call it a day. _____ They've burst your pret - ty bal - loon and

Eb/G Ab Bbm7 Eb7b9 Ab6 Db9 Ebmaj7
tak - en the moon a - way. _____ It's time to wind up _____ the mas - quer - ade. _____ Just make your

Dm7 G7 C7 F7 Bb7 Ab/Bb Bb7 Eb Cm7 Fm7 Ab/Bb Bb7
mind up _____ the pi - per must be paid. The Par - ty's O - ver. _____ The can - dles

Eb Cm7 Fm7 Ab/Bb Bb7 Eb Bb7/F Eb/G Ab Bbm7
flick - er and dim. _____ You danced and dreamed through the night, it seemed to be right just be - ing with him. _____

Eb7 Eb7#5 Ab Bb7 Bb7#5 Gm7b5 C7 Fm7
_____ Now you must wake up, _____ all dreams must end. _____ Take off your make - up, _____

Bb7 Ebmaj7 Cm7 Fm7 Bb7 Eb
_____ The Par - ty's O - ver. _____ It's all o - ver _____ my friend. _____

PART TIME LOVER

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c/o EMI APRIL MUSIC INC.

Words and Music by
STEVIE WONDER

Swing

1. Call up, ring once, hang up — the phone — to let me know you made it home, — don't want noth-in' to be
2.,3. (See additional lyrics)

wrong with part - time lov - er. If she's with me I'll blink the lights — to let you
know to - night's the night — for me and you, my part - time lov - er. To Coda ⊕

We are un - der-cov - er pas - sion on — the run, — chas - ing love,
up a - gainst — the sun. — We are stran - gers — by day, — lov - ers — by night, —
know - ing it's so wrong, but feel - ing — so right. { If I'm with I've got

Ooh — ooh —

part - time lov - er. — We are You and me,
part - time lov - ers. She and he, part - time
lov - ers. Ooh. —

Ooh. — Part - time lov - ers. Repeat and Fade

1 2 D.S. al Coda (Take 3rd ending)
Abm7 Db7

CODA

Additional Lyrics

2. If I'm with friends and we should meet
Just pass me by, don't even speak,
Know the world's "discreet" when part-time lovers
But if there's some emergency
Have a male friend to ask for me
So then she won't peek, it's really you my part-time lover.

3. I've got something that I must tell;
Last night someone rang our door bell
And it was not you, my part-time lover.
And then a man called our exchange
But didn't want to leave his name,
I guess that two can play the game of part-time lovers.

PASS THAT PEACE PIPE

from GOOD NEWS

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Words and Music by ROGER EDENS,
HUGH MARTIN and RALPH BLANE

Lively

Fm C7 Fm C7 Fm C7 Fm F7 Bb7

If your tem - per's get - tin' the top hand, all ya got - ta do is just stop and Pass That Peace Pipe an'
If you wan - na hov - er out west too, you will soon dis - cov - er it's best to Pass That Peace Pipe an'

Bbm6 C+ C7 Fm C7 Fm C7 Fm Db7 C7

bur - y that hatch - et like the Choc - taws, Chick - a - saws, Chat - ta - hoo - chies, Chip - pe - was do. _____
bur - y that hatch - et like the Cho - chos, Chan - gos, Chat - ta - noo - gas, Cheep - ca - rows do. _____

Fm C7 Fm C7 Fm C7 Fm F7 Bb

If you're feel - in' mad as a wet kerf, mad as you can pos - si - bly get, then Pass That Peace Pipe an'
E - ven in co - lo - ni - al days, you knew the cer - e - mo - ni - al ways to Pass That Peace Pipe an'

Bbm6 C+ C7 Fm C7 Fm C7 Fm Bbm

bur - y that tom - a - hawk like those Chi - chi - mecs, Che - ro - kees, Che - pul - te - pecs, too. _____ Don't - be
bur - y that tom - a - hawk like those Chic - u - ti - mecs, Che - pe - chets and Chic - a - pees, too. _____ Pull - your

Fm Db Fdim7 Db Fm Bb C7

crank - y _____ Try to use a lit - tle re - straint. Fold that hank - y, an' wipe off all - a that
ears in, _____ Try to use a lit - tle con - trol. Whom - all clear's in, _____ You'll be top man on the

Db9 C7 Fm C7 Fm C7 Fm C7 Fm

war - paint. _____ And if you find your - self _____ in a fu - ry, be your own judge and your own ju - ry:
totem pole. _____ So if you wan - na be _____ an all - right guy, not a long faced "blues in the night" guy,

1
F7 Bb Bbm6 C+ C7 Fm C7 Fm C7 Fm

Pass That Peace Pipe an' bur - y that hatch - et like the Choc - taws, Chick - a - saws, Chat - ta - hoo - chies, Chip - pe - was do. _____

2
Db7 C7 F7 Bb Bbm C7 F7 Bb Bbm C7 F7 Bb

Write that a - pol - o - gy and dis - patch it. When you've quar - relled it's grand to patch it. Pass That Peace Pipe an'

Bbm C+ C7 Fm Gm7 Ab Gm Fm Gm Fm7 Gm

bur - y that hatch - et like the Choc - taws, Chick - a - saws, Chat - ta - hoo - chies, Chip - pe - was and those Chi - chi - mecs, Che - ro - kees, Che - pul - te - pecs

Fm Gm Ab Gm7 Fm Gm Ab Gm F

and those Chi - cu - ti - mecs, Che - pe - chets and Chic - a - pees, Cho - chos, Chan - gos, Chat - ta - noo - gas, Cheep - ca - rows do. _____

PATRICIA, IT'S PATRICIA

(Patricia)

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English Words by BOB MARCUS
Original Music by DÁMASO PÉREZ PRADO

Moderately

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately'. The score consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'Kiss her, and your lips will al-ways want Pa - tri - cia. Stroll her, see Pa - tri - cia move with all her charms. Mam - bo, Far off cha - cha or me - ren - gue, it's Pa - in Ja - pan, they brag a - bout their tri - cia. Heav - en, Who cares, that's where you'll be when she's in your arms. Who took the place of De De Di - nah? Pa - tri - cia. And Peg - gy Sue is jeal - ous, too, of Pa - tri - cia. And when she's wear - ing her bi - ki - ni, her hips will have you hyp - no - tized. Far off in Ja - pan, they brag a - bout their gei - sha. Who cares, 'long as Un - cle Sam has got Pa - tri - cia. Eyes, that have a star - ry sort of gleam for you. She is like a mil - lion dol - lar dream come true. Ev - 'ry - bod - y wish - es they could steal her heart a - way, I guess. There's so man - y try - in' but she nev - er, nev - er will say 'yes.' 'long as Un - cle Sam has got Pa - tri - cia.

Chord symbols: C, G7, Dm7, G9#5, G7, C, Dm7, G9#5, C, G7, Dm7, G7, To Coda, C, G7, Dm7, G7, Dm7/G, G7, Dm7/G, G7, C6, C, G7, Dm7, G9#5, G7, C, G9#5, C, Dm7, G7, Dm7, G7, Cmaj7, C, C6, C, G9, G7, Dm7, G+, C6, G9#5, CODA, C, G7, C.

(THERE'LL BE) PEACE IN THE VALLEY (FOR ME)

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Words and Music by
THOMAS A. DORSEY

Moderately

F Bb F G7 C7 G7

I am tir - ed and wea - ry but I must toil on till the Lord comes to call me a - way. _____
flow'rs will be bloom - ing, the grass will be green, and the skies will be clear and se - rene. _____

C7 F Bb F G7 C7

Where the morn - ing is bright and the Lamb is the light and the night is as fair as the
The sun ev - er shines, giv - ing one end - less beam and no clouds there will ev - er be

F Bb Bbm F Bb F

day. _____ } There'll be Peace In The Val - ley for me some - day. There'll be
seen. _____

G7 C7 G7 C7 F F7 Bb

Peace In The Val - ley for me. I pray no more sor - row and sad - ness or trou - ble will

G7 F G7 C7

be. There'll be Peace In The Val - ley for me. _____ There the me. _____

1 F Bb Bbm F 2 F Bb Bbm F

PEARLY SHELLS

(Pupu o ewa)

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Words and Music by WEBLEY EDWARDS
and LEON POBER

Flowing Bb Dm

Pearl - y Shells from the o - cean shin - ing in the
PU - y PU A O E - WA I KA NU -

Eb C7 F7 Bb F7 Bb7

sun cov - er - ing the shore. When I see them My heart
KU E LA - WE MAI A - HE AI - NA MA - I

Eb Ebm Bb F7 To Coda Bb

tells me that I love you more than all the lit - tle Pearl - y Shells.
NO A - LA HU - LA PU - A LO - A KE - A - LA HE - LE MA - KA.

F7 Eb/Bb Bb Bbdim Bb

For ev - 'ry grain of sand up - on the beach, I've got a kiss for you; and I've got
I A - PAU HU - NA O - NE I KA KA - HA - KAI UA HO - NI NAU, HO'I KO - E

F7 C7 F7 D.S. al Coda

more left o - ver for each star that twin - kles in the blue. Pearl - y
LA - WA NA PA - KA - HI HO - KU 'I - MO I KA LANI PU -

CODA Bb Eb Ebm Bb F7 Bb Eb Bb

Shells. More than all the lit - tle Pearl - y Shells.
KA. A - LA HU - LA PU - A LO - A KE - A - LA HE - LE MA - KA.

PENNIES FROM HEAVEN

from PENNIES FROM HEAVEN

Copyright © 1936 by Chappell & Co.
Copyright Renewed

Words by JOHN BURKE
Music by ARTHUR JOHNSTON

Moderately

C6 Em7 Ebdim7 Dm7 G7 Dm7 G7 C6 Em7 Ebdim7

Ev - 'ry time it rains it rains Pen-nies From Heav - en. Don't you know each cloud con - tains

Dm7 G7 Dm7 G7 C9 F C7#5 F F7 E7 Eb7 D9

Pen-nies From Heav - en? You'll find your for - tune fall - ing all o - ver town. Be sure that

G7 Dm7 G9 C Em7 Ebdim7 Dm7 G7 Dm7 G7

your um - brel - la is up - side - down. Trade them for a pack - age of sun - shine and flow - ers.

C7 Fmaj7 F6 Bb7

If you want the things you love, you must have show - ers. So when you hear it thun - der,

Cmaj7 C9 B9 Bb9 A9 Dm7 D7 G7b9 C

don't run un - der a tree, there'll be Pen - nies From Heav - en for you and me.

PENNSYLVANIA POLKA

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Copyright Renewed

Words and Music by LESTER LEE
and ZEKE MANNERS

CHORUS

Bright Polka tempo

F F/A Abdim7

Strike up the mu - sic, the band has be - gun the Penn - syl - va - nia

C7

Pol - ka. Pick out your part - ner and join in the fun. The Penn - syl -

C7#5 F C7 F

va - nia Pol - ka. It start - ed in Scrans - ton, it's now num - ber One.

F7 Bb C7

It's bound to en - ter - tain ya ev - 'ry - bod - y has a

F Abdim C7

ma - nia to do the pol - ka from Penn - syl - va - nia.

1 To Interlude
F

2

F C7 F Fine INTERLUDE Bb

va - nia. While they're danc - ing ev - 'ry -

bod - y's cares are quick - ly gone. Sweet ro - manc - ing

this goes on and on un - til the dawn. They're so care -

free gay with laugh - ter, hap - py as can be. They stop to have a beer, then the

crowd be-gins to cheer. They kiss and then they start to dance a - gain:

Bb F7 Eb G7 Cm Ebm6 F7 D.C. al Fine Bb C7

PEOPLE
from FUNNY GIRL

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Words by BOB MERRILL
Music by JULE STYNE

Moderately

Bb maj7 Cm7 F7 Bbmaj7 Cm7 Cm7/F F7b9 Eb/Bb₃ Bbmaj7 Am7

Peo - ple, Peo-ple who need Peo - ple are the luck - i - est Peo - ple in the world.

D7 Gm(maj7) C9 Gm7b5 C7 Fmaj7 F6

We're chil - dren need-ing oth-er chil - dren and yet let - ting our grown-up pride

G/B Bbm6 F/A Abdim7 Gm7 C7 E/F F Cm7 F7#5 Bbmaj7

hide all the need in - side, act - ing more like chil - dren, than chil - dren. Lov - ers

Cm7 F7 Bbmaj7 Cm7 Cm7/F F7b9 Eb/Bb₃ Bbmaj7 Fm7

are ver - y spec-ial Peo - ple, they're the luck - i - est Peo - ple in the world.

Bb9 Bb7#5(b9) Ebmaj7 Ebm6 Bb Fm7 Fm7/Bb Bb7b9 Ebmaj9

With one per - son, one ver - y spec-ial per - son, a feel - ing deep in your soul

F7/Eb Bb/D Em7b5 A7b5 Bb/D₃ Gm7 Cm7 F7

says: you were half now you're whole. No more hun - ger and thirst, but first, be a per - son who needs

Bbmaj7 Fm7 Bb7 Ebmaj7 Ebm6 Eb/F₃ Bb/F Cm7 Cm7/F Bb6

Peo - ple, Peo-ple who need Peo - ple are the luck - i - est Peo - ple in the world.

PENTHOUSE SERENADE

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Words and Music by WILL JASON
 and VAL BURTON

Moderately

Cmaj7 Ebdim7 Dm7 G7

Pic - ture a pent-house way up in the sky, with hing - es on chim - neys for stars to go by, a

Dm7 G7 Dm7 G7 Cmaj7 Ebdim7 Dm7 G7

sweet slice of heav - en for just you and I when we're a - lone. From

Cmaj7 Ebdim7 Dm7 G7

all of so - ci - e - ty we'll stay a - loof, and live in pro - pri - e - ty there on the roof, two

Dm7 G7 Dm7 G7 Cmaj7 F7 Cmaj7 Dm7 C#dim7

heav - en - ly her - mits we will be in truth when we're a - lone. We'll see life's mad

Dm7 G7 Cmaj7 E7 Am7 D7

pat - tern as we view old Man - hat - tan, then we can thank our

G7 Cmaj7

luck - y stars that we're liv - ing as we are. In our lit - tle pent - house, we'll

Ebdim7 Dm7 G7 Dm7 G7

al - ways con - trive to keep love and ro - mance for - ev - er a - live, in view of the Hud - son just

Dm7 G7 Cmaj7 F7

o - ver the Drive, when we're a - lone. Just lone.

1 Cmaj7 C#dim7 G7 2 Cmaj7

PEOPLE WILL SAY WE'RE IN LOVE from OKLAHOMA!

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

C Cmaj7 C G7

Don't throw bou - quets at me, don't please my folks too much.

C D9 Dm7 G7b9

Don't laugh at my jokes too much, Peo - ple Will Say We're In

C C#dim7 G7 C Cmaj7 C

Love! Don't sigh and gaze at me, your sighs

G7 C D9
 are so like mine, your eyes must-n't glow like mine.
 Dm7 G7 C Cm7 F7 Cm7 F7b9 Bb+ Bb
 Peo - ple Will Say We're In Love! Don't start col - lect - ing things, -
 E7 A7 D7 G7 C
 give me my rose and my glove. Sweet - heart, they're sus -
 Am7 D7 C G7 C
 pect - ing things, Peo - ple Will Say We're In Love.

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PERFIDIA 126

Words and Music by
 ALBERTO DOMINGUEZ

Moderate Latin

C Am7 Dm7 G7 C Am7 Dm7 G7
 To you, my heart cries out, "Per - fi - di - a," For I found you, the
 Mu - jer, si pue - des tú con Dios ha - blar, pre - gún - la - le si
 C Am7 Dm7 Dm6 B7b5/D# E Dm7 G9 G7 C Am
 love of my life, in some - bod - y else - 's arms; Your eyes
 yo al - gu - na vez te he de - ja - do de a - do - rar. Y el mar,
 Dm7 G7 C Am7 Dm7 G7 C Am7
 are ech - o - ing "Per - fi - di - a," For - get - ful of our prom - ise of love, you're
 es - pe - jo de mi co - ra - zón, las ve - ces que me ha vis - to llo - rar la
 Dm7 Dm6 B7b5/D# E B7 E Dm7 E Dm Dm6
 shar - ing an - oth - er's charms. With a sad la - ment, my dreams have fad - ed
 per - fi - dia de tu a - mor. Te he bus - ca - do don - de quie - ra que yo
 Dm7 Dm6 E F7 E7 Dm Dm6
 like a bro - ken mel - o - dy; While the gods of love look down and laugh at
 voy y no te pue - do ha - llar. ¿Pa - ra qué quie - ro o - tros be - sos si tus
 G7 E B7b5 E Dm7 Fm6 G7 C Am7
 what ro - man - tic fools we mor - tals be; And now
 la - bios no me quie - ren ya be - sar? Y tú.
 Dm7 G7 C Am7 Dm7 G7 C Am7
 I know my love was for you, And so I'll take it back with a sigh, per -
 ¿Quién sa - be por don - de an - da - rás, ¿quién sa - be qué a - ven - tu - ra ten - drás, qué
 Dm7 G9 1 C Am7 Dm7 G7 2 C Ab9 C6/9
 fid - i - ous one, good - bye. To - bye.
 le - jos - es - tás de mí. Mu - mí.

PERSONALITY

from THE ROAD TO UTOPIA

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Rhythmically

When Ma - dame Pomp - a - dour_ was on a ball - room floor_ said all the gen - tle - men, "Ob - vi - ous - ly_
learn to spell_ and take dic - ta - tion well_ and nev - er sit on the boss - es set - tee_

the Ma - dame has the cut - est Per - son - al - i - ty." And think of all the books_ a - bout Du
un - less she's got a per - fect Per - son - al - i - ty. A girl can get some - where_ in spite of

Bar - ry's looks_ What was it made her the toast_ of Par - ee? She had a well - de - vel - oped
string - y hair_ or e - ven just a bit bowed_ at the knee_ if she can show a fault - less

Per - son - al - i - ty. And what did Ro - me - o see in Ju - li - et, or Pi - er - rot in
Per - son - al - i - ty. And why are cer - tain girls of - fered cer - tain things like sab - le coats and

Pi - er - rette, or Ju - pi - ter in Ju - no? You know! And when Sa -
wed - ding rings by men who wear their spats right? That's right! So, don't you

lo - me danced_ and had the boys en - tranced_ no doubt it must have been eas - y to see
say I'm smart_ and have the kind - est heart, or what a won - der - ful sis - ter I'd be,

that she knew how to use her Per - son - al - i - ty. A girl can
just tell me how you like my Per - son - al - i - ty.

PETER COTTONTAIL

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Words and Music by STEVE NELSON
and JACK ROLLINS

Moderately

Here comes Pe - ter Cot - ton - tail, hop - pin' down the bun - ny trail. Hip - pi - ty hop - pin', Eas - ter's on its
Here comes Pe - ter Cot - ton - tail, hop - pin' down the bun - ny trail. Look at him stop, and lis - ten to him

way. Bring - in' ev - 'ry girl and boy bas - kets full of Eas - ter joy, things to make your
say, "Try to do the things you should." May - be if you're ex - tra good, he'll roll lots of

Eas - ter bright and gay. He's got jel - ly beans for Tom - my, col - ored eggs for sis - ter Sue. There's an
Eas - ter eggs your way. You'll wake up on Eas - ter morn - ing, and you'll know that he was there. When you

F F+ F6 Am D7 G G7 C Cmaj7 C7 F

or - chid for your Mom-my, and an Eas - ter bon - net, too. Oh! Here comes Pe - ter Cot - ton - tail, hop - pin' down the
find those choc-'late bun - nies that he's hid - ing ev - 'ry - where. Oh! Here comes Pe - ter Cot - ton - tail, hop - pin' down the

G7 C#dim7 G7

bun - ny trail, - hip - pi - ty hop - pi - ty, Hap - py Eas - ter Day.
bun - ny trail, - hip - pi - ty hop - pi - ty, Hap - py Eas - ter Day. _____

1 C C#dim7 Dm7 G7 2 C F C

PICK YOURSELF UP
from SWING TIME

130

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Words by DOROTHY FIELDS
Music by JEROME KERN

Quickly
Gm7 C7 Fmaj7 Bbmaj7 Em7b5 A7b9 Dm7 G7 C7sus C7

Noth - ing's im - pos - si - ble I have found. For when my chin is on the ground I pick my - self up,

Am7 D7 Gm7 C7 F Am7 D7 Gmaj7 Cmaj7

dust my - self off, start all o - ver a - gain. Don't lose your con - fi - dence if you slip, be

F#m7b5 B7b9 Em7 A7 D7sus D7 Bm7 E7 Am7 D7

grate - ful for a pleas - ant trip, and Pick Your - self Up, dust your - self off, start all o - ver a -

G Abmaj7 Ab6 Abmaj7 Ab6 Ab7 Eb7

gain. Work like a soul in - spir - ed, 'til the bat - tle of the day is won..

Ab Ab6 Ab7 C Am7 D9 Gm7 C7

— You may be sick and tir - ed, but you'll be a man my son!

Gm7 C7 Fmaj7 Bbmaj7 Em7b5 A7b5 Dm7 G7

Will you re - mem - ber the fa - mous men who had to fall to rise a - gain? So

Cmaj7 C7 C6 C+ Am Am7/G F#m7b5

take a deep breath, (Instrumental) Pick Your - self Up, (Instrumental)

Gm7 C7sus C7 F

dust your - self off, (Instrumental) start all o - ver a - gain.

F C/E D7 G C

Sing us a song to - night. Well, we're all in the

Em/B Am C/G F F/G

mood for a mel - o - dy, and you've got us feel - in' al -

C F/C Cmaj7 G7sus C/G G7sus ||4

right. Now
Now
It's a

C Em/B Am C/G F

(Instrumental)

F/G C F/C Cmaj7 F/C C Dm7/C

C F/C Cmaj7 F C/E G7sus/D C

PICNIC

from the Columbia Technicolor Picture PICNIC

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and Shapiro, Bernstein & Co., Inc. - Film Division, New York

Words by STEVE ALLEN
Music by GEORGE W. DUNING

Moderately slow

C Am7 D7 Dm7 G7

On a Pic - nic morn - ing with - out a warn - ing I looked at you

Dm7 G7b9 C Dm7 G7sus C Am7

and some - how I knew. On a day for sing - ing my heart went

D7 Dm7 G7 Dm7 G7b9 C Dm7b5 C Dm7 G9

wing - ing a Pic - nic grove was our ren - dez - vous. You and I in the

C Dm7 G7#5 C Am7 D7

sun - shine we strolled the fields and farms at the last light of eve - ning, I

Dm7 G7 C Am7 D7

held you in my arms. Now when days grow storm - y and lone - ly for me I

Dm7 G7b9 1 C G7 2 C

just re - call Pic - nic time with you. On a you.

PISTOL PACKIN' MAMA

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AL DEXTER

Moderate Blues tempo

VERSE

G D7

1. Drink - in' beer in a cab - a - ret. — And was I hav - in' fun! Un - til one night she
2. She kicked out my wind - shield. — She hit me over the head. She cussed and cried, and
3.-6. (See additional lyrics)

CHORUS

G

caught me right, — And now I'm on the run. } Lay that pis - tol down, Babe, Lay that pis - tol
said I'd lied. — And wished that I was dead. }

D7

down, Pis - tol Pack - in' Ma - ma, Lay that pis - tol down! down!

Additional Lyrics

3. Drinkin' beer in a cabaret
And dancing with a blonde,
Until one night she shot out the light,
Bang! That blonde was gone.
Chorus

4. I'll see you ev'ry night, Babe,
I'll woo you ev'ry day.
I'll be your regular daddy
If you'll put that gun away.
Chorus

5. Drinkin' beer in a cabaret
And was I havin' fun!
Until one night she caught me right
And now I'm on the run.
Chorus

6. Now there was old Al Dexter,
He always had his fun,
But with some lead, she shot him dead
His honkin' days are done..
Chorus

1-4

PLAY A SIMPLE MELODY

from the Stage Production WATCH YOUR STEP

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IRVING BERLIN

Moderately

E \flat B \flat 7 E \flat G \flat dim B \flat 7/F B \flat 7

Won't you Play A Sim - ple Mel - o - dy like my

B \flat 7#5 E \flat Edim B \flat 7/F B \flat 7 E \flat B \flat 7 E \flat G \flat dim

moth - er sang to me? — One with good old fash - ioned

B \flat 7/F B \flat 7 E \flat Edim B \flat 7 Fdim A \flat /B \flat B \flat 7

har - mo - ny. Play A Sim - ple Mel - o - dy.

E \flat G \flat dim B \flat 7/F B \flat 7

Mu - si - cal de - mon set your hon - ey a - dream - in'. Won't you play me some rag, — just change that

clas - si - cal nag — to some sweet beau - ti - ful drag. — If you will

Bb7#5 Eb Edim Bb7/F Ab/Bb Bb7

play from a cop - y of a tune that is chop - py, you'll get all my ap - plause. — And that is

Eb Gbdim Bb7/F Bb7

sim - ply be - cause — I want to lis - ten to rag.

Eb Edim Bb7/F Bb7

Mu - si - cal de - mon, set your hon - ey a - dream - in'. Won't you play me some rag, — just change that

Eb Bb7 Eb Gbdim Bb7/F Bb7

Won't You Play A Sim - ple Mel - o - dy,

clas - si - cal nag — to some sweet beau - ti - ful drag. — If you will

Bb7#5 Eb Edim Bb7/F Bb7

like my moth - er sang to me? —

play from a cop - y of a tune that is chop - py, you'll get all my ap - plause. — And that is

Eb Bb7 Eb Gbdim Bb7/F Bb7

One with good old fash - ioned har - mo - ny.

sim - ply be - cause — I want to lis - ten to rag. —

Eb Eb7 Ebdim Abm6 Eb

Play A Sim - ple Mel - o - dy. —

PLEASE COME TO BOSTON

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Words and Music by
 DAVE LOGGINS

Moderately

E_b **A_b** **E_b**

Please Come To Bos - ton for the spring - time. I'm stay - ing here with some
 Please come to Den - ver with the snow - fall. We'll move up in - to the
 Please come to L.A. to live for - ev - er. A Cal - i - for - nia life

A_b **B_b7**

friends and they've got lots of room. You can sell your
 moun-tains so far that we can't be found and throw 'I love you'
 a - lone is just too hard to build. I live in a house that

E_b **C_m**

paint - ings on the side - walk, by a ca - fé where I hope to be
 ech - o's down the can - yons. And then lie a - wake at night un - til they come
 looks out over the o - cean. And there's some stars that fell from the sky

A_b **E_b** **B_b7**

work - ing soon. } Please come to { Bos - ton, } she said no, { (1.,2.) but } you come home - to me -
 back a - round. } { Den - ver } { L. A., } { (3.) Boy, won't }
 living upon the hill. }

E_b **B_b7** **E_b** **B_b7** **E_b**

And she said hey ram - blin' boy, now won't you set - tle down

B_b7 **E_b**

{ Bos - ton } ain't your kind of town. There ain't no gold and there ain't no - bod - y like
 { Den - ver }
 { L. A. }

A_b **F_m7** **B_b7**

me I'm the num - ber one fan of the man from Ten - nes - see.

E_b **C_m** **B_b/D**

Now this drift - er's world goes 'round and 'round and I doubt -

A_b **B_b7** **E_b** **C_m** **B_b/D**

if it's ev - er gon - na stop. But of all the dreams I've lost or found, and all

A_b **F_m7** **B_b7** **D.C. al Fine**

that I ain't got, I still need to lean to some - bod - y I can sing to.

PLEASE PLEASE ME

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 UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.

Words and Music by JOHN LENNON
 and PAUL MCCARTNEY

With a beat

G C G B \flat C D G

(1.,3.) Last night I said these words to my girl I know you
 (2.) You don't need me to show the way love Why do I

nev - er e - ven try girl } Come on, (come on,) - come on, (come on,) - come
 al - ways have to say love }

Em C G C D To Coda ⊕ G

on, (come on,) - come on, (come on,) - Please Please Me oh Yeh like I please you.

1 2

D C D7

I don't want to sound com - plain - ing But you know there's al - ways rain in

G C G C D7

my heart. (In my heart.) I do all the pleas - ing with you it's so hard to rea - son with

G C D7 G D.S. al Coda (Verse 3) CODA ⊕ G

you. Oh yeh why do you make me blue. you, oh

C D G C D G B \flat C D G

yeah, like I please you, oh yeah, like I please you.

POMP AND CIRCUMSTANCE

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Words by ARTHUR BENSON
 Music by EDWARD ELGAR

Majestically

B \flat F7 B \flat E \flat B \flat Cm F B \flat C7

F Dm Gm7 C7 F F7 B \flat F7 B \flat

E \flat B \flat C7 F B \flat C7 F E \flat F7

B \flat B \flat 7 E \flat F7 B \flat Gm Cm F7 B \flat

POCKETFUL OF MIRACLES

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Words by SAMMY CAHN
Music by JAMES VAN HEUSEN

Moderately, with a lilt

G6 C9 G6 C9 G6 C9 Bm7b5 E7

Pee - rac - ti - cal - i - ty dee - uz - n't in - t'rest me; love the life that I lead. —

Am7 A#dim7 G/B G6 G#dim7 Am7 A#dim7 G/B G6 G#dim7

I've got a pock - et - ful of mir - a - cles, and with a pock - et - ful of mir - a - cles

Am7 A#dim7 G/B Em A7 D7 G6 C9

one lit - tle mir - a - cle, a day is all — I need! — Tee - rou - bles, more or less,

G6 C9 G6 C9 Bm7b5 E7 Am7 A#dim7

bee - ah - ther me, I guess, when the sun does - n't shine. — But there's that

G/B G6 G#dim7 Am7 A#dim7 G/B G6 G#dim7 Am7 A#dim7

pock - et - ful of mir - a - cles, and with a pock - et - ful of mir - a - cles, the world's a

G/B Em A7 D7b9 G6 Dm7 G7

bright and shin - y ap - ple that's mine, — all mine! — I hear sleigh bells ring - ing

C Dm D#dim7 C/E Dm C B7 Em Em7 A7

smack in the mid - dle of May; — I go a - round — like there's snow a - round. — { I

D C/E Fdim7 D7/F# G6 C9 G6 C9

feel so good, } it's Christ - mas ev - 'ry day! Lee - ife's a car - ou - sel, fee - ar as I can tell,

G6 C9 Bm7b5 E7 Am7 A#dim7 G/B G6 G#dim7

and I'm rid - in' for free, — { so if you're down and out of mir - a - cles, }
I've got a pock - et - ful of mir - a - cles,

Am7 A#dim7 G/B G6 G#dim7 Am7 A#dim7 G/B Dm6/F E7

I've got a pock - et - ful of mir - a - cles, and there'll be mir - a - cles e - nough for
but if I had to pick a mir - a - cle, my fa - v'rite mir - a - cle of all is

A7 D7

1	G6 Bbdim7 Am7 D9
2	G6 C9 G6

you and love me! me! —

POLKA DOTS AND MOONBEAMS

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Slowly, with expression

F Dm7 Gm7 C7 F Dm7 Gm7 A7

A coun - try dance was be - ing held in a gar - den, I felt a bump and heard an, "Oh, beg your par-don."

Dm Bbm F Am7 Abm7 Gm7 C7 F C9

Sud - den-ly I saw Pol - ka Dots And Moon-beams all a-round a pug-nosed dream. _

F Dm7 Gm9 C7 F Dm7 Gm7 A7

The mu - sic start - ed and was I the per-plexed one, I held my breath and said, "May I have the next one?"

Dm Bbm F Am7 Abm7 Gm7 C9 F6 E7

In my fright - ened arms Pol - ka Dots And Moon - beams spar - kled on a pug - nosed dream_ There were

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

ques - tions in the eyes of oth - er danc - ers As we float - ed o - ver the floor. There were

A F#m7 Bm7 E7 A7 D7 Gm7 C9

ques - tions but my heart knew all the an - swers, And per - haps a few things more. _

F Dm7 Gm9 C7 F Dm Gm7 A7

Now in a cot - tage built of li - lacs and laugh - ter I know the mean - ing of the words "ev - er af - ter"

Dm Bbm F Am7 Abm7 Gm7 C9 F Eb F

And I'll al - ways see Pol - ka Dots And Moon - beams When I kiss the pug - nosed dream. _

POETRY IN MOTION

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Words and Music by PAUL KAUFMAN
and MIKE ANTHONY

(Ad lib.)

G Am Bm C

When I see my ba - by, When do I see? Po - et - ry, Po - et - ry In

Moderately

D7 G Em Am7 D7

Mo - tion. _____ Po - et - ry In Mo - tion, Walk - in' by my side; _____ Her

G Em C D7 G Em

love - ly lo - co - mo - tion Keeps my eyes o - pen wide. Po - et - ry In Mo - tion,

Am7 D7 G Em Am7 D7 G

See her gen - tle sway; _____ A wave out on the o - cean Could nev - er move that way. I

B Em B Em B C

love ev - 'ry move - ment, There's noth - ing I would change; She does - n't need im - prove - ments, She's

Am D7 G Em Am7

much too nice to re - ar - range. _____ Po - et - ry In Mo - tion, { Danc - ing close to a -
that I a -

D7 G Em Am7 D7

me; _____ A flow - er of de - vo - tion, A - sway - ing grace - ful - ly.
dore; _____ No Num - ber Nine love po - tion Could make me love her more.

1 2
G G

POINCIANA
(Song of the Tree)

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Words by BUDDY BERNIER
Music by NAT SIMON

Moderately

Gmaj9 Dm7 G9 Cm6

Poin - ci - an - a, _____ your branch - es speak to me of love. _____ Pale moon _____

Gmaj9 Am7 D7 Gmaj9

_____ is cast - ing shad - ows from a - bove. _____ Poin - ci - an - a, _____ some - how I feel the jun - gle

Dm7 G9 Cm6 Gmaj9
 heat. _____ With - in me _____ there grows a rhythmic sav - age beat. _____

Cm Cm6 Dmaj7 Cm
 Love is ev - 'ry-where, its mag - ic per - fume fills the air. _____ To and fro you sway, my

Cm6 D Ddim7 D7 Gmaj9 Dm7
 heart's in time, I've learned to care. _____ Poin - ci - an - a, _____ though skies may turn from blue to gray, _____

G9 Cm6 Gmaj7
 My love _____ will live for - ev - er and a day. _____

POOR BUTTERFLY

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Words by JOHN L. GOLDEN
 Music by RAYMOND HUBBELL

Slowly, with much expression

Bbm7 Eb9 Abmaj7 C7#5
 Poor But - ter - fly! _____ 'neath the blos - soms wait - ing _____ Poor But - ter - fly! _____

C7 F9 Bb7 Eb9
 For she loved him so. _____ The mo - ments pass in - to hours _____ The hours _____

Ab Fm7 Bb7 Eb7
 pass in - to years _____ And as she smiles through her tears, _____ She mur - murs low, _____

Db9 C7 F7 Bbm7 Eb9 Abmaj7 C7#5
 "The moon and I _____ know that he be faith - ful, _____ I'm sure he come _____

F9 F7/A Bbm7 Gb13
 to me bye and bye. _____ But if he don't come back _____ Then I nev - er

Ab Bdim7 Ab/C F9 Bbm7 Eb9 Ab
 sigh or cry _____ I just mus' die." _____ Poor - But - ter - fly. _____

THE POOR PEOPLE OF PARIS

(Jean's Song)

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Original French Words by RENE ROUZAUD
English Words by JACK LAWRENCE
Music by MARGUERITE MONNOT

Moderately

B \flat 7 Eb

Just got back from Par - is, France; all they do is sing and dance. All they've got there is ro - mance. What a wa - ter from the sink make a true Pa - ri - sian shrink. Wine is all he'll ev - er drink, and it

D Eb C7 Fm B \flat 7 Eb

trag - e - dy. Ev - 'ry bou - le - vard has lov - ers; ev - 'ry lov - er's in a trance. The poor — wor - ries me. For with wine as cheap as wa - ter, oh, it makes one stop and think. The poor —

B \flat 7 Eb N.C. B \flat 7

peo - ple of Pa - ree. (Instrumental) I feel sor - ry for the French; ev - 'ry guy has got a peo - ple of Pa - ree. Sis - ter met a boy named Pierre, had the cra - zi - est af -

Eb D Eb C7 Fm

wench. Ev - 'ry cou - ple's got a bench, kiss - ing shame - less - ly. Night and day they're mak - ing mu - sic while they're fair, and the day they part - ed there he cried bit - ter - ly. Pierre was there to bid her fare - well, but he

B \flat 7 Eb B \flat 7 Eb N.C. 1 B \flat 7 2 Eb

mak - ing love in French, the poor — peo - ple of Pa - ree. (Instrumental) Milk or brought his new girl, Claire, the poor — peo - ple of Pa - ree.

POPCORN

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Music by GERSHON KINGSLEY

Moderately

Bm A 1 G Bm

2 G D F \sharp m E

1 D 2 D Bm

A 1 G Bm 2 G D

F \sharp m E 1 D 2 D Bm

PRECIOUS AND FEW

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Words and Music by
 WALTER D. NIMS

Moderately

PRECIOUS LORD, TAKE MY HAND

(Take My Hand, Precious Lord)

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Words and Music by
THOMAS A. DORSEY

Slowly

Chords: Ab, Ab7, Db, Ab, Eb7, Ab, Ab7, Db, Ab, Eb7, Ab, Fine, Ab7, Db, Ab7, Db, Bb7, Eb7, Ab, 2nd time: D.C. al Fine

Pre-cious Lord Take My Hand lead me on, let me stand. I am tired. I am weak, I am worn. Thru the storm, thru the night lead me on to the light, Take My Hand, Pre-cious Lord lead me home. When my way grows drear, Pre-cious Lord linger near. When my life is almost gone. Hear my cry, hear my cry. And the day is past and gone. At the river I call, Hold my hand, lest I fall. Take My Hand, Pre-cious Lord, lead me home. stand, Guide my feet hold my hand, Take My Hand, Pre-cious Lord, lead me home.

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PRETTY BABY

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Words by GUS KAHN
Music by EGBERT VAN ALSTYNE
and TONY JACKSON

With a lilt

Chords: Bb7, Fm7, Bb7, Bb+, Eb, Bb+, Eb, Bb7, Fm7, Bb7, Bb+, Eb, Bb+, Eb, Eb7, Ab, C7, Fm7, Bb7, Fm7, Bb7, F7, Bb7, Eb

Ev - 'ry-bod - y loves a ba - by that's why I'm in love with you, Pret - ty Ba - by, Pret - ty Ba - by, and I'd like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty Ba - by, Pret - ty Ba - by. Won't you come and let me rock you in my cra - dle of love, and we'll cud - dle all the time. Oh! I want a lov - in' ba - by and it might as well be you, Pret - ty Ba - by of mine.

PRETTY BLUE EYES

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Words and Music by BOBBY WEINSTEIN
and TEDDY RANDAZZO

Moderately

Thought I was in love be-fore_ Then you moved in next door_ Pret-ty Blue Eyes, Pret-ty Blue_Eyes.

All the guys in the neigh-bor-hood_ keep say-in' that you sure look good_ with your blue eyes.

Pret-ty Blue_ Eyes. Saw you from my win-dow, My heart skipped a beat_____

Gon-na sit by your door-step So that I_ can meet_ Pret-ty Blue Eyes, Please come out to-day,_ so I can

tell you what I have to say_ that I love you, love you. Pret-ty Blue_ Eyes_____

A PRETTY GIRL IS LIKE A MELODY

from the 1919 Stage Production ZIEGFELD FOLLIES
from THE GREAT ZIEGFELD

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Words and Music by
IRVING BERLIN

Moderately

A Pret - ty Girl _____ Is Like A Mel - o - dy _____ that haunts you

night and day. _____ Just like the strain of a haunt - ing re -

frain, she'll start up - on a mar - a - thon and run a - round your brain. You can't es -

cape _____ she's in your mem - o - ry. _____ By morn - ing, night and

noon _____ She will leave you and then come back a - gain. A

pret - ty girl is just like a pret - ty tune. _____ A Pret - ty tune. _____

PRIMROSE LANE

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Words and Music by WAYNE SHANKLIN
and GEORGE CALLENDER

Moderate Rock

Prim-rose Lane, Life's a hol-i-day on Prim-rose Lane. Just a hol-i-day on Prim-rose Lane with you. Can't explain, when we're walk-in' down the Prim-rose Lane, Even ros-es bloom-in' in the rain with you. Sweet per-fume! Those lit-tle ol' ros-es bloom. And I wan-na walk with you my whole life through. Prim-rose Lane, Life's a hol-i-day on Prim-rose Lane, Just a hol-i-day on Prim-rose Lane with you.

PUFF THE MAGIC DRAGON

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Words and Music by LENNY LIPTON
and PETER YARROW

Moderately

1. Puff, The Mag-ic Drag-on, lived by the sea and frolicked in the au-tumn mist in a land called Hon-ah-lee. Lit-tle Jack-ie Pa-per loved that ras-cal Puff, and brought him strings and seal-ing wax and oth-er fan-cy stuff. Oh! Puff, The Mag-ic Drag-on, lived by the sea and

CHORUS

D A F#m B7 E7 A

frol-icked in the au-tumn mist in a land called Hon-ah - lee. Puff, The Mag - ic

C#m D A D A F#m

Drag - on, lived by the sea and frol-icked in the au-tumn mist in a

1-3 B7 E7 A 4 B7 E7 A

land called Hon-ah - lee. To - land called Hon - ah - lee.

Additional Lyrics

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

3. A dragon lives forever, but not so little boys;
 Painted wings and giant rings make way for other toys.
 One grey night it happened, Jackie Paper came no more,
 And Puff, that magic dragon, he ceased his fearless roar. Oh!
 To 4th verse

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

PUT ON A HAPPY FACE
 from BYE BYE BIRDIE

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 www.CharlesStrouse.com

Lyric by LEE ADAMS
 Music by CHARLES STROUSE

Lightly

Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9 Eb Eb6

Gray skies are gon - na clear up, put on a hap - py face. Brush off the clouds and

Gm7 C7 Fm7 Bb9 Bbm7 Eb7 Abmaj7 D7 G7 C7

cheer up, put on a hap - py face. Take off the gloom - y mask of trag - e - dy,

F7 Bb7 Ebmaj7 Eb7 Abmaj7 D7 G7 C7 F7

it's not your style. You'll look so good that you'll be glad - ya' de - ci - ded to smile!

Fm7 Bb9 Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9

Pick out a pleas - ant out - look, stick out that no - ble chin.

Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7 Abmaj7 Bb9 Eb

Wipe off that "full of doubt" look, slap on a hap - py grin! And spread sun - shine all

Fm7 Bb7 G7#5 G7 C9 F9 Fm7 Bb9 Eb Eb6 Fm7 Eb

o - ver the place, just put on a hap - py face!

PROUD MARY

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Words and Music by
JOHN FOGERTY

Moderately

D

Left a good job in the cit - y, work - in' for the man ev - 'ry
 Cleaned a lot of plates in Mem - phis, pumped a lot of 'pane down in
 If you come down to the riv - er, bet you gon - na find some

night and day. And, I nev - er lost one min - ute of sleep - in',
 New Or - leans. But, I nev - er saw the good side of the cit - y,
 peo - ple who live. You don't have to wor - ry 'cause you have no mon - ey.

A

wor - ry'n' 'bout the way things might have been. } Big wheel, keep on turn -
 till I hitched a ride on a riv - er - boat queen. }
 Peo - ple on the riv - er are hap - py to give.

Bm D

- in', proud Mar - y keep on burn - in'. Roll - in', roll -

To Coda 1 2

- in', roll - in' on the riv - er. - in' on the riv - er.

C A C A G F D F D

(Instrumental)

A Bm D

Roll - in', roll -

C A

- in', roll - in' on the riv - er. (Instrumental)

C A G F D F D D.C. al Coda

CODA

- in' on the riv - er. _____ Roll - in', roll -

Repeat and Fade

- in', roll - in' on the riv - er. _____ Roll -

PUT YOUR DREAMS AWAY (FOR ANOTHER DAY)
 featured in THE FRANK SINATRA SHOW

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 Cromwell Music, Inc., New York, NY and Chappell & Co., Los Angeles, CA

Lyric by RUTH LOWE
 Music by STEPHAN WEISS and PAUL MANN

Moderately Fm7 Bb9 Ebmaj7 Eb6

Put your dreams a - way for an - oth - er day, _____ and

Fm7 Bb7 Ebmaj7 Eb6 Fm7

I will take their place in your heart. _____ Wish - ing on a

Bb9 Ebmaj7 Eb6 Eb7 G D9 D7

star nev - er got you far. _____ And so it's time to make a new

Gmaj7 G7 Fm7 Bb7 Gm7b5

start. _____ When your dreams at night fade be - fore

C7 Fm7b5 Abm6 Fm7 Bb7

you, then I'll have the right to a - dore you. Let your

Fm7 Bb9 Ebmaj7 Gm7b5 C7 Fm7

kiss con - fess, this is hap - pi - ness, dar - ling, and put all your

Bb7 | 1 Eb6 Fm7 Bb9 | 2 Eb6 Ab Eb

dreams a - way. Put your way. _____

✓ PUT YOUR HEAD ON MY SHOULDER

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Words and Music by
PAUL ANKA

Moderately slow (♩ = $\frac{3}{4}$)

Put your head on my shoul - der, hold me in your arms, ba - by.

Squeeze me oh so tight, show me that you love me too.

Put your lips close to mine, dear. Won't you kiss me once, ba - by?

Just a kiss good night, may - be you and I will fall in love.

Peo - ple say that love's a game, a game you just can't win. If

there's a way I'll find it some day, and then this fool will rush in. Put your head on my

shoul - der, whis - per in my ear, ba - by, words I want to hear.

Tell me, tell me that you love me too. Put your head on my

too. Put your head on my shoul - der, whis - per in my ear, ba - by,

words I want to hear. Ba - by, put your head on my shoul - der.

PUTTIN' ON THE RITZ

from the Motion Picture PUTTIN' ON THE RITZ

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Words and Music by
 IRVING BERLIN

Moderately

Fm C7
 If you're blue and you don't know where to go to, why don't you go where fash - ion
 C7b9 Fm Fm/Eb Db9 C7 Fm
 sits, Put-tin' On The Ritz. Dif - f'rent types who wear a day coat, pants
 C7 C7b9 Fm Fm/Eb
 with stripes and cut - a - way coat, per - fect fits, Put - tin' On The Ritz.
 Db F7/C Bbm Gb9 F9 Bbm6 Eb9 Eb7#5 Eb7
 Stroll - ing up like the a - ve - nue so hap - py.
 (Alt: Dressed up like a mil - lion dol - lar troupe - er.)
 Ab6 Fm7 Bbm7 Eb7 Ab6 Db9 C9
 All dressed up just like and Eng - lish chap - pie, ver - y snap - py.
 Try - ing hard to look like Gar - y Coo - per, su - per du - per.)
 Fm C7
 Come let's mix where Rock - e - fel - lers walk with sticks or "um - ber - el - las" in their
 C7b9 1 Fm Db7 C7b9 C9 2 Fm Bbm6 F6/9
 mitts, Put - tin' On The Ritz. Ritz.

QUE SERA, SERA (WHATEVER WILL BE, WILL BE)

from THE MAN WHO KNEW TOO MUCH

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Words and Music by JAY LIVINGSTON
 and RAY EVANS

Moderately bright

C Dm7
 When I was just a lit - tle girl, I asked my moth - er, "What will I be?
 G7 Dm7 G7 Dm7 G7 C
 Will I be pret - ty? Will I be rich?" Here's what she said to me:
 N.C. F F6 F F6 C C6 C
 "Que Se - ra, Se - ra, what - ev - er will be, will be. The
 C6 G7 Dm7 G7 Dm7 G7 C F C
 fu - ture's not ours to see. What will be, will be."

QUIET VILLAGE

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Words by MEL LEVEN
Music by LESLIE BAXTER

Lazy tropical tempo

A - lone in my Qui-et Vil - lage I pray you will be re - turn - ing one day to
me, re - turn to me, a - lone liv - ing with the
mem - 'ry of you prom-is - ing you'd al - ways be true to me be true to
me. A - bove me there's a moon on fire, tell - ing you to
love me as I de - sire, and ev - er the flame in my Qui - et
Vil - lage will burn, dar-ling, till the day you re - turn to me, re - turn to
me, re - turn to me. A - me.

RAG MOP

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Words and Music by JOHNNIE LEE WILLS
and DEACON ANDERSON

Medium Bounce

(1.,4.) M. I say M - O. M - O - P. M - O - P - P. Mop!
(2.,5.) R. I say R - A. R - A - G. R - A - G - G. Rag!
(3.) A. I say A - B. A - B - C. A - B - C - D. ABCDE

Chorus after 2nd and 5th Verses

M - O - P - P. Mop! Mop! Mop! Mop!
R - A - G - G. M - O - P - P. Rag Mop! Rag Mop! Rag Mop!
A - B - C - D - E - F - G - H.
Rag Mop! Rag Mop! R - A - G - G. M - O - P - P. Rag Mop! Mop! Mop!

QUIZÁS, QUIZÁS, QUIZÁS

(Perhaps, Perhaps, Perhaps)

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Music and Spanish Words by OSVALDO FARRES
English Words by JOE DAVIS

Moderately

Em Am B7 Em Am B7

You won't ad - mit you love me, and so how am I ev - er to know you al - ways
Siem - pre que te pre - gun - to que cuan - do co - mo y don - de, tu siem - pre nie res -

Em B7 Em B7 Em Am6 Em N.C. Em

tell me, per - haps, per haps, per - haps. A mil - lion times I've asked you, and
pon - des qui - zás, qui - zás, qui - zás. Ya - sí pa - son los dí - as y

Am B7 Em Am B7 Em B7 Em B7

then I ask you o - ver a - gain, you on - ly an - swer, per - haps, per haps, per -
yo de - ses - pe - ra - do y tú, tú con - tes - tan - do qui - zás, qui - zás, qui -

Em Am6 Em F#m7 B7 F#m7 B7 E

haps. If you can't make your mind up, we'll nev - er get start - ed,
zás. Es - tás per - dien - do el tiem - po pen - san - do, pen - san - do;

F#m7 B7 F#m7 B7 E N.C.

and I don't want to wind up, be - ing part - ed, bro - ken - heart - ed. So, if you real - ly
por lo que mas tú quie - ras has - ta cuan - do, has - ta cuan - do. Ya - sí pa - san los

Em Am B7 Em Am B7 Em B7

love me, say "yes," but if you don't dear, con - fess, and please don't tell me, per -
dí - as y yo de - ses - pe - ra - do y tú, tú con - tes - tan - do qui -

Em B7 1 Em F#m7b5 N.C. 2 Em Am6 Em

haps, per - haps, per - haps. You won't ad - mit you haps.
zás, qui - zás, qui - zás. Siem - pre que te pre zás.

RAIDERS MARCH

from the Paramount Motion Picture RAIDERS OF THE LOST ARK

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Music by JOHN WILLIAMS

March $\frac{3}{4}$ C

Chords: C, F/C, G7/C, C, Db, G7sus, To Coda, Bb/C, C, Bb/C, C, Bb/C, Ab/C, G/C, F/C, Bb/C, Am7, Bb/C, Ab/C, Bb/C, Am7, Bbmaj7/C, Abmaj7/C, Bbmaj7/C, Abmaj7/C, Gm9, Fm9, Cmaj7, D.S. al Coda, CODA, C, Gm9, Cmaj7, Gm9, Cmaj7, Abmaj7/G, Bbmaj7/G, Cmaj7, N.C.

RAINDROPS

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Words and Music by DEE CLARK

Moderately

Chords: Eb, Cm, Ab, Bb11, Eb, Cm, Ab, Bb11, Eb, Cm, Ab, G7, Cm, Eb, Bb11, Eb, Cm, Ab, Bb11, Eb, Cm, Ab, Bb11

Rain - drops, so man - y Rain - drops It feels like Rain - drops
 fall - ing from my eye - eyes, fall - ing from my eyes.
 Since my love has left me I'm so all a - lone I would bring her

Eb Cm Ab G7 Cm Eb
 back to me _____ But I don't know where she's gone _____ I don't know where she's gone. _____
 Eb7 Ab Gm Fm Eb
 _____ There must be a cloud in my head. _____ Rain keeps fall-ing from my eye - eyes Oh
 G7 Cm F7 Bb7 Fm7 Bb7
 no it can't be tear - drops 'cause a man ain't sup - posed to cry _____ So it must be
 Eb Cm Ab Bb11 Eb Cm Ab Bb11 Eb Cm
 Rain - drops. _____ So man - y Rain - drops _____ It feels like Rain - drops _____
 Ab G7 Cm Eb
 _____ fall - ing from my eye - eyes, _____ fall - ing from my eyes. _____

READY TEDDY

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Words and Music by JOHN MARASCALCO
 and ROBERT BLACKWELL

Bright tempo

C N.C. C N.C.

Go-in' down to the cor-ner, pick up _____ my sweet-ie pie. She's my rock 'n' roll ba-by, she's the ap-ple of my eye. 'Cause I'm

F7 C

read - y Read - y Read - y Ted - dy, I'm read - y Read - y Read - y Ted - dy, I'm

G7 F7 C N.C.

read - y Read - y Read - y Ted - dy. I'm read - y read - y read - y to - a rock 'n' roll. Well, the

C N.C. C N.C.

flat top _____ cats and the dun - ga - ree dolls are _____ head - ed for the gym to the Sock Hop Ball. _____ The
 kick off my shoes, roll _____ up my faded jeans. Grab my rock 'n' roll baby, pour _____ on the steam. I

C N.C. C N.C.

joint is real - ly jump-in', the cats are go - in' wild. _____ The mu - sic real - ly sends me. I dig that cra - zy style, 'Cause I'm
 shuf - fle to the left. _____ I shuf - fle to the right. Gon - na rock - 'n' roll till the ear - ly ear - ly night, 'Cause I'm

F7 C

read - y Read - y Read - y Ted - dy. I'm read - y Read - y Read - y Ted - dy. I'm

G7 F7 C N.C.

read - y Read - y Read - y Ted - dy. I'm read - y read - y read - y to - a rock 'n' roll. Gon - na rock 'n' roll.

1 2 C

READY TO TAKE A CHANCE AGAIN

(Love Theme)

from the Paramount Picture FOUL PLAY

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Words by NORMAN GIMBEL
Music by CHARLES FOX

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord symbols. The lyrics are: "You re - mind me I live in a shell, safe from the past, and do - in' o - kay, but not ver - y well. No jolts, no sur - pris - es, no cri - sis a - ris - es, my life goes a - long as it should, it's all ver - y nice, but not ver - y good. And I'm Read - y To Take A Chance, A - gain. Read - y to put my love on the line with you. Been liv - ing with noth - ing to show for it; you get what you get when you go for it, and I'm Read - y To Take A Chance A - gain with you, with you." The chord symbols include Am, E/G#, A/G, A7, Dm, Dm/C, F/G, G9, C, G/B, Gm/Bb, A7sus, A7, Dm, Dm/C, Dm/B, Dm/E, E7b9, Am7, Dm7, F/G, G/F, C/E, Am/E, E7/G#, Am, Am/G, C7b5/Gb, Fmaj7, Em7, Dm7, F/G, G/F, C/E, Fmaj7, E/G#, and C.

REASON TO BELIEVE

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Words and Music by
TIM HARDIN

Moderately fast
N.C.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of five systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord symbols. The lyrics are: "If I lis - tened long e - nough to you I'd find a way to be - lieve that it's all true. Know - ing that you lied straight - faced while I cried, still I look to find a rea - son to be - lieve. Some - one like you makes it hard to live with - out some - bod - y else. Some - one like you makes it eas - y to give, nev - er think a -". The chord symbols include N.C., G, C, D7, G, A, D, C, Em, C, D, Em, D, C, D, and Em.

D D(add2) G D G

bout my - self. — *End instrumental* If I gave you time — to change my mind —
 If I lis-tened long e - nough — to you —

C D G

I'd find a way — just to leave — the past — be - hind. — }
 I'd find a way — to be - lieve — that it's — all — true. }

A D C G

Know-ing that — you lied straight - faced — while I cried, —

Em C D

still I — look to find a rea - son to be - lieve.

C D G Dsus G

- son to be - lieve. *(Instrumental)* Some - one like

C D Em D

you makes it { hard to live with - out some - bod - y else. } *Repeat and Fade*
 eas - y to give — nev - er think a - bout my - self. — } Some - one like

REBEL 'ROUSER

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By DUANE EDDY
 and LEE HAZLEWOOD

Moderately bright

F Bb

F C7#5 F C7 C7#5

F C7#5 F

Bb F C7#5 F

C7sus C7#5

1 F C7#5 2 F Bb7 F

RED ROSES FOR A BLUE LADY

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Words and Music by SID TEPPER
 and ROY C. BENNETT

Moderately

Musical score for "Red Roses for a Blue Lady" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "I want some Red Ros - es For A Blue La - dy. Mis - ter Flo - rist, take my or - der, please. We had a sil - ly quar - rel the oth - er day. Hope these pret - ty flow - ers chase her blues a - way. Wrap up some Red Ros - es For A Blue La - dy. Send them to the sweet - est gal in town. And if they do the trick, I'll hur - ry back to pick your best white or - chid for her wed - ding gown." Chords include C, B7, E7, A9, Dm7, G7, Am, D7, G9, Gdim7, G7, C, B7, E7, A9, Dm7, Dm7/C, Bb9#11, C, A9, Dm7, D#dim7, C6/E, G7, C.

RED SAILS IN THE SUNSET

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Words by JIMMY KENNEDY
 Music by HUGH WILLIAMS (Will Grosz)

Slowly

Musical score for "Red Sails in the Sunset" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Red Sails In The Sun - set way out on the sea. Oh! car - ry my loved one home safe - ly to me. He sailed at the dawn - ing all day I've been blue. Red Sails In The Sun - set I'm trust - ing in you. Swift wings you must bor - row make straight for the shore. We mar - ry to - mor - row and he goes sail - ing no more. Red Sails In The Sun - set way out on the sea. Oh! car - ry my loved one home safe - ly to me. me." Chords include G, C, Cm6, G, G#dim7, Am7, D7, G, C, Cm6, G, D7, G, C, Cm6, G, A7, D7, G, C, Cm6, G. The score ends with a first ending (1) G D7 and a second ending (2) G Cm6 G.

REELING IN THE YEARS

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Words and Music by WALTER BECKER
 and DONALD FAGEN

Moderately (♩ = 100)

D A/C# Bm7 A
 Your ev - er - last - in' sum - mer, you can see it fad - in' fast, — so you
 You been tell - in' me you're a gen - ius since you were sev - en - teen; — in
 I spent a lot — of mon - ey and I spent a lot of time; — the
 D A/C# Bm7 A Edim7 Ebdim7
 grab a piece of some-thing that you think is gon - na last. — Well, you would - n't e - ven know a dia - mond if you
 all the time I've known you I still don't know what you mean. — The week - end — at the col - lege did - n't
 trip we made to Hol - ly - wood is etched up - on my mind. — Af - ter all — the things we've done and seen you
 Ddim7 A/C# D A/C# Bm
 held it in your hand; the things you think are pre - cious I don't un - der - stand.
 turn out like you planned; the things that pass for knowl - edge I can't un - der - stand.
 find an - oth - er man; the things you think are use - less I can't un - der - stand.

A Gmaj9 A(add2)
 Are you reel - ing in the years, — stow - in' a - way the time? —
 (D.S.) Instrumental
 Gmaj9 A(add2)
 Are you gath - er - in' up the tears, — have you had e - nough of mine? —
 Gmaj9 A(add2)
 Are you reel - ing in the years, — stow - in' a - way the time? —
 Gmaj9
 Are you gath - er - in' up the tears, — have you had e - nough of
 F#m7 1, 2 A 3 A D.S. and Fade
 mine? —

RELEASE ME

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 8 Music Square West, Nashville, TN 37203

Words and Music by ROBERT YOUNT,
 EDDIE MILLER and DUB WILLIAMS

Moderately slow

F F7 Bb C7
 Please re - lease me, let me go, — for I don't love you an - y -
 I have found a new love, dear, — and I will al - ways want her
 Please re - lease me, can't you see you'd be a fool to cling to
 F C7 F Bb
 more. — To waste our lives would be a sin. — Re -
 near. — Her lips are warm while yours are cold. — Re -
 me. — To live a lie would bring us pain. — So re -
 F C7 1 F C7 2 F Bb F
 lease me and let me love a - gain.
 lease me, my dar - ling, let me go.
 lease me and let me love a - gain. —

REMEMBER

Words and Music by
IRVING BERLIN

Moderate Waltz

Re - mem - ber the night, the night you said "I love you," Re - mem - ber? Re - mem - ber you vowed by all the stars a - bove you, Re - mem - ber? Re - mem - ber we found a lone - ly spot, and af - ter I learned to care a lot, you prom - ised that you'd for - get me not. But you for - got to Re - mem - ber. Re - mem - ber.

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RETURN TO ME

Words and Music by DANNY DI MINNO
and CARMEN LOMBARDO

Moderately

Re - turn to me, oh, my dear, I'm so lone - ly. Hur - ry vien - i tu, vien - i tu, mi a - mor. Re - turn to me Ri - tor - na a me, for my heart wants you on - ly. Hur - ry home, hur - ry home, won't you please hur - ry home to my ca - ra me - a ti a - mo; so - lo tu, so - lo tu, so - lo tu, so - lo tu, mi - o heart? My dar - ling, if I hurt you, I'm sor - ry. Bam - bi - na, dar il cour - a - nes su - no; For - give me, and please say you are mine! Re - turn to man - tie - ne, so - la - men - te per me. Ri - tor - na a me, please come back, bel - la mi - a. Hur - ry back, hur - ry home to my me, e la - san - ta ve - nu - ta; vien - i tu, vien - i tu so - lo arms, to my lips, and my heart. Ri - tor - na a mor!

RETURN TO SENDER

from **GIRLS! GIRLS! GIRLS!**

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Words and Music by OTIS BLACKWELL
 and WINFIELD SCOTT

Moderately

C Am Dm G7

I gave a let - ter to the post - man; — he put it in his sack.
 So then I dropped it in the mail - box — and sent it Spe - cial D.

C Am Dm G7 C N.C.

Bright and ear - ly next morn - ing — he brought my let - ter back. } She wrote up-on it:
 Bright and ear - ly next morn - ing — it came right back to me. }

F G7 F G7 F G7

Re - turn — To Send - er, ad - dress un - known. No such num - ber,

C 1 C7 F G7 F G7

no such zone. We had — a quar - rel, a lov - er's spat.

D7 G7 2 C7

I write I'm sor - ry but my let - ter keeps com - ing back. zone.

F C

This time I'm gon - na take it my - self and put it right in her hand. And

D7 G7 N.C.

if it comes back the ver - y next day, Then I'll un - der - stand — the writ - ing on it.

F G7 F G7 F

Re - turn — To Send - er, ad - dress un - known. No such

G7 C 1 C7 2 F7 C

num - ber, no such zone. zone.

REUNITED

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PERREN-VIBES MUSIC, INC.Words and Music by DINO FEKARIS
and FREDDIE PERREN

Moderately

Cmaj7 Am7

1. I was a fool to ev - er leave your side. — Me mi - nus you is such a
2. I sat here star - ing at the same old wall. — Came back to life just when I

Dm7

lone - ly ride. — The break - up we had — has made me lone - some and sad; — I
got your call. — I wished I could climb — right through the tel - e - phone line — and

Fm7 Fm7/Bb Cmaj7

re - al - ize I love you 'cause I want you bad, — hey! — hey! — I spent the eve - ning with the
give you what you want so you would still be mine, — hey, — hey! — I can't go cheat - in', Hon - ey,
3. Lov - er, lov - er, this is
4. (See additional lyrics)

Am7

ra - di - o; — re - gret the mo - ment that I let you go. — Our
I can't play. — I found it ver - y hard to stay a - way. — As
sol - id love, — and you're ex - act - ly what I'm dream - ing of. —

Dm7 Fm7

quar - rel was such — a way of learn - ing so much, — I know now that I love you 'cause I
we rem - i - nisce — on pre - cious mo - ments like this, — I'm glad we're back to - geth - er, 'cause I
All through the day — and all through the night, — I'll give you all the love I have with

Fm7/Bb Cmaj7 Am7

need your touch, — hey, — hey! —
missed your kiss, — hey, — hey! — } Re - u - nit - ed and it feels so good. — Re - u - nit - ed 'cause we
all my might, — hey, — hey! — }

Dm7

un - der - stood, — there's one per - fect fit — and, Sug - ar, this one is it. — We

Fm7 Fm7/Bb Cmaj7

both are so ex - cit - ed, 'cause we're Re - u - nit - ed hey, — hey! — (Instrumental)

Am7 Dm7

1,2 Dm7/G D.S. 3 Dm7/G D.S. and Fade
(2nd time)

Additional Lyrics

4. Ooo, listen baby, I won't ever make you cry, I won't let one day go by
without holding you, without kissing you, without loving you.
Ooo, you're my everything, only you know how to free
all the love there is in me.
I wanna let you know, I won't let you go.
I wanna let you know, I won't let you go.
Ooo, feels so good!

REVOLUTION

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderate Rock and Roll Shuffle (♩ = ♪³)

C F

You say you want a rev - o - lu - tion, well you know, we all want
 say you got a real so - lu - tion, well you know, we'd all love
 say you'll change the con - sti - tu - tion, well you know, we all want

C

to change the world. You tell me that it's e - vo - lu - tion, well
 to see the plan. You ask me for a con - tri - bu - tion, well
 to change your head. You tell me it's the in - sti - tu - tion, well

F G7

you know, we all want to change the world.
 you know, we're all do - ing what we can.
 you know, you better free your mind in - stead.

Dm G6 Dm

But when you talk a - bout de - struc - tion, don't you know that you can
 But if you want mon - ey for peo - ple with minds that hate, all I can tell you is, "Broth - er you
 But if you go car - ry - ing pic - tures of Chair - man Mao, you ain't go - ing to make it with any - one

Bb C A G11 C F6

count me out. } Don't you know it's gon - na be al - right,
 have to wait." }
 an - y - how. }

C F6 C F6 | 1, 2 G11

al - right, al - right. (Instrumental)

C/G G11 C/G G7#9 C F C

You Al - right, al - right, al - right, al - right,

F C F G7 C

al - right, al - right, al - right, al - right. (Instrumental)

RIDIN' HIGH

from RED, HOT AND BLUE!
from HIGH SOCIETY

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Words and Music by
COLE PORTER

Moderately fast

Life's great, — life's grand, — fu - ture —
Some - one — I love, — for —
ring bells, — sing songs, — blow horns, —

all planned. — No more — clouds in — the sky,
my love, — so long, — Jo - nah, — good - bye.
beat gongs, — our love — nev - er — will die.

how'm I — rid - in? — I'm Rid - in' High. —
How'm I — rid - in? — I'm — Rid - in' High. —
How'm I —

Float - ing — on a star - lit ceil - ing,
dot - ing — on the cards I'm deal - ing, gloat - ing, —
be - cause I'm feel - ing so hap - hap - hap - py. I'm slap hap - py.

D.C. al Coda So —
CODA rid - in? — I'm Rid - in' High. —

RIKKI DON'T LOSE THAT NUMBER

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Words and Music by WALTER BECKER
and DONALD FAGEN

Moderately

We hear you're leav - ing, that's O. K.
I have a friend in town, he's heard your name.

I thought our lit - tle wild time had just be - gun.
We can go out driv - ing on Slow Hand Row.

I guess you kind of scared your - self, you turn — and run. —
We could stay in - side and play games — I — don't know. —

But if you have a change of heart, — }
And you could have a change of heart. — } Rik - ki, don't lose that num -

ber; you don't wan - na call no - bod - y else. Send it off in a
 let - ter to your self. Rik - ki, don't lose that num -
 ber; it's the on - ly one you own. You might use it if you feel
 bet - ter when you get home. To Coda ⊕
 You tell your - self you're not my kind, but you don't e - ven
 know your mind. And you could have a change of heart.
CODA
 Rik - ki, don't lose that num - ber. Rik - ki, don't lose that num - ber.

RING OF FIRE

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Words and Music by MERLE KILGORE
 and JUNE CARTER

Moderately bright

Love is a burn - ing thing and it makes its fi - ery
 taste of love is sweet when hearts like ours
 ring bound by wild de - sires
 beat I fell for you like a child
 I fell in - to a Ring Of Fire. I fell in - to a
 Oh, but the fire went wild. }
 burn - ing Ring Of Fi - re I went down, down, down and the flames went
 high - er. And it burns, burns, burns the Ring Of Fire
 the Ring Of Fire. The Fire. And it burns, burns,
Repeat and Fade
 burns the Ring Of Fire the Ring Of Fire. The Ring Of

THE RIGHT THING TO DO

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CARLY SIMON

Moderate beat

C(add9) *Fmaj7* *Dm9* *F/G* *Am7*

1. There's noth-in' you can do to turn ___ me a - way, ___ noth-in' an - y - one can say. You're
2.,3. (See additional lyrics)

F#m7 *B* *Em7* *Em7/A* *Dmaj7* *To Coda* \oplus

with me now, ___ and as long as you stay, ___ lov - in' you's The Right Thing To Do. ___ Lov -

1 *Dm7* *Fmaj7* *Dm7/G* *N.C.* 2 *Dm7* *Fmaj7* *Dm7/G* *N.C.*

- in' you's the right thing. 2. Oh, ___ I - in' you's the right thing. Oh, ___ and it

Dm7 *G/C* *Am(add9)* *Gm7* *C*

used to be ___ for a - while ___ that the riv - er flowed_ right to ___ my door, ___

Dm7 *G/C* *Am* *Gm7* *C7*

mak - ing me ___ just a lit - tle too free. But now the riv - er does - n't seem to stop ___ here _ an - y - more. _

F *Bb* *F* *F/G* *Em/G* *D.S. al Coda* *CODA* \oplus *Dm7* *Fmaj7* *Dm7/G*

(Instrumental) You - in' you's the right thing.

C(add9) *Fmaj9* *Cmaj9*

Lov - in' you's The Right Thing To Do, ___ is The Right_ Thing To Do. ___

Fmaj9 *Cmaj7* *Fmaj7* *Cmaj9*

Noth - ing you can ev - er do would turn me a - way from you. I ___ love ___ you now, ___ and I love ___ you now. ___ E -

Fmaj7 *Cmaj7* *Fmaj7* *Cmaj7*

- ven though you're ten thou - sand miles _ a - way, _ I'll love ___ you to - mor - row as I love ___ you to - day. _ I'm in

Fmaj7 *Cmaj7* *Fmaj7* *Cmaj7*

love, babe; I'm in love ___ with you, babe.

Fmaj7 C(add9) Fmaj7 C(add9)

The Right Thing To Do, _____ The Right Thing To Do, _____

Fmaj7 C(add9) Fmaj7 Cmaj9

The Right Thing To Do. _____ Let's close _____ now.

Additional Lyrics

2. Oh, I know you've had some bad luck with ladies before;
 They drove you and you drove them crazy.
 But more important is I know you're the one, and I'm sure
 Lovin' you's The Right Thing To Do; lovin' you's the right thing.

3. You hold me in your hands like a bunch of flowers;
 Set me movin' to your sweetest song.
 And I know what I think I've known all along;
 Lovin' you's The Right Thing To Do; lovin' you's the right thing.

(To Coda:)

ROBBIN'S NEST

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By SIR CHARLES THOMPSON
 and "ILLINOIS" JACQUET

Easy Swing

C Ab7 C6 Ab7

Dm7 G7b9 C6 Eb dim7 Dm7 G7 C Ab7

C6 Ab7 Dm7 G7b9 C6 Db9 C E7

A7 D7 G7#5(b9)

Dm7 G7 C Ab7

C6 Ab7 Dm7 G7 G7#5 C6

RIVER, STAY 'WAY FROM MY DOOR

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Fred Ahlert Music Corporation

Lyric by MORT DIXON
Music by HARRY WOODS

Slow Ballad tempo

Chords: Eb, Bb7, Eb, Eb7, Ab, Eb, F7, B7, Bb7

You keep go - in' your way, I'll keep go - in' my way }
I just got a cab - in You don't need my cab - in } Riv - er, Stay 'Way From My

Chords: Eb, Cm, Fm, Bb7, Cm, D7, Gm

Door. _____ Don't come up an - y high - er, I'm so all a -

Chords: C9, Gm, Bb, Bdim7, F7, Bb7, Eb, Bb7, Eb, Eb7

lone Leave my bed and my fi - re That's all I own I ain't break - in' your heart,

Chords: Ab, Adim7, Eb, F7, B7, Bb7, Eb

Don't start break - in' my heart Riv - er, Stay 'Way From My Door. _____

ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY

from SINBAD

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Words by SAM M. LEWIS and JOE YOUNG
Music by JEAN SCHWARTZ

Rhythmically

Chords: C, C/E, Ebdim7, Dm7, G7

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

Chords: Dm7, G7, Dm7, G7, C, Am7, D9, G7

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

Chords: Dm, Dm(maj7), Dm7, G9, C, Em7, A9

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

Chords: G, Am7, D7, G7, Dm7, G7

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

Chords: C, C/E, Ebdim7, Dm7, G7

"Weep No More, My La - dy;" sing that song a - gain for me, And

Chords: Dm7, G7, Dm7, G7, F7, E7, A7

"Old Black Joe," just as though you had me on your knee. A mil - lion ba - by kiss - es

Chords: D7, D#dim7

I'll de - liv - er the min - ute that you sing the "Swan - ee Riv - er;"

Chords: C/E, C, E7/G#, Am, D7, G7, C

Rock - A - Bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

ROCK 'N' ROLL HEAVEN

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Words and Music by JOHNNY STEVENSON
and ALAN O'DAY

Moderate Rock beat

A Bm/A D A

If you be-lieve in for-ev-er, then life is just a one-night stand.

Bm/A D E A D E

If there's a Rock 'N' Roll Heav-en, well, you know they got a hell of a band, band, band.

Em7 A7 D

Jim-i gave us rain-bows, and Jan-is took a piece of our heart,
Re-mem-ber Bad, Bad Le-roy Brown, hey, Jim, he touched us with that song,

Bm Em7 A7 D

and O-tis brought us all to the dock of the bay.
and time won't change the friend we came to know.

Em7 A7 D Bm7

Sing a song to us light my fire, re-mem-ber Jim that way;
And Bob-by gave us Mack the Knife, look out, he's back in town;

Em7 D/F# Bm

they've on-ly found an-oth-er place, an-oth-er place to play.
they'll all be there to-geth-er when they meet in one big show.

E A Bm/A D A

If you be-lieve in for-ev-er, then life is just a one-night stand.

Bm/A D E A

If there's a Rock 'N' Roll Heav-en, well, you know they got a hell of a band,

D E 1 2 Cmaj7

band, band. There's a spot-light, wait-

Fmaj7 Em7 Am Cmaj7

-ing, no mat-ter who you are, 'cause ev-'ry-bod-y's got a

Fmaj7 Bm7 E7sus A

song to sing, ev-'ry-one's a star.

Bm/A D A

If you be-lieve in for-ev-er, then life is just a one-night stand.

Bm/A D E A Repeat and Fade

If there's a Rock 'N' Roll Heav-en, well, you know they got a hell of a band.

ROCK AND ROLL IS HERE TO STAY

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Words and Music by DAVID WHITE

Brightly, in 2 $A\flat$ $A\flat 7$

Oh, ba - by **Rock And Roll** **Is Here To Stay,** and it will nev - er die. $A\flat 7$
 If you don't like rock and roll, just think what you've been miss - in' but

$D\flat$ $A\flat$ $E\flat$ $D\flat$

It was meant to be that way, though I don't know why. — I don't care what peo - ple say,
 if you like to bop and stroll, walk a - round and lis - ten. Let's all start to rock and roll,

$A\flat$ $E\flat$ $D\flat$ $A\flat$

Rock And Roll Is Here To Stay! } We don't care what peo - ple say — **Rock And Roll Is Here To Stay.** —
 ev - 'ry - bod - y rock and roll. }

$A\flat 7$ $D\flat$

Rock and roll will al - ways be, I dig it to the end. It - 'll go down in his - to - ry,

$A\flat$ $E\flat$ $D\flat$ $A\flat$

just you watch my friend. Rock and roll will al - ways be, it - 'll go down in his - to - ry.

$E\flat$ $D\flat$ $A\flat$ §

Rock and roll will al - ways be, — it - 'll go down in his - to - ry. — Ev - 'ry - bod - y rock, —

$A\flat 7$ $D\flat$ $A\flat$

ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock, — ev - 'ry - bod - y rock. —

$E\flat$ $D\flat$ $A\flat$

Come on, ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll. —

$D\flat$

— Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y rock and roll. — Ev - 'ry - bod - y

$A\flat$ $E\flat$ $D\flat$ $A\flat$ **2nd time D.S. and Fade**

rock and roll. — Come on, ev - 'ry - bod - y rock and roll.

ROCK & ROLL - PART II (The Hey Song)

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Words and Music by MIKE LEANDER
 and GARY GLITTER

Moderately

F **Hey!** F **Hey!** F **Hey!** F **Hey!** $E\flat$ $B\flat$

F $E\flat$ $B\flat$ F

Ab Bb Db C

1 C7 F Eb

Bb C F Eb Bb C F Eb Bb C

2 C F Eb Hey! Bb C F Eb Hey! Bb C

F Eb Hey! Bb C F Hey! Hey! Hey! Hey!

N.C.

Hey! — Hey! Hey! — Ha! Hey! — Hey! — Hey! Hey! — Hey! — Hey! —

Repeat and Fade

Hey! — Hey! — Hey! — Hey! — Hey! — Hey! — Hey! — Hey! — Hey! —

ROCK AROUND THE CLOCK

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 Music Publishing, 8 Music Square West, Nashville, TN 37203

Words and Music by MAX C. FREEDMAN
 and JIMMY DeKNIGHT

Moderately

F

One, two, three o'clock, four o'clock rock, five, six, sev-en o'clock, eight o'clock rock, nine, ten e-lev-en o'clock,

C7 F

twelve o'clock rock, we're gon-na Rock A-round The Clock To-night. Put your glad rags on and clock strikes two, and chimes ring five and eight, nine, ten, e-clock strikes twelve, we'll

F7 Bb7

join me, Hon, — we'll have some fun when the clock strikes one, — } we're gon-na Rock A-round The
 three and four, — if the band slows down we'll yell for more, — }
 six and sev-en, we'll be rock-in' up in sev-enth heav'n, — }
 lev-en too, — I'll be go-in' strong and so will you, — }
 cool off, then, — start a-rock-in' 'round the clock a-gain, — }

F Gm7

Clock To-night, we're gon-na rock, rock, rock, 'til broad day-light, we're gon-na rock, gon-na Rock A-round

C7#5 1 F 2 F

The Clock To-night. When the
 When the
 When it's
 When the

ROCK ISLAND LINE

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Words and Music by
LONNIE DONEGAN

Moderately $\text{S} \text{Bb}$

Oh, the Rock Is - land Line — it is a might - y good road. — Oh, the Rock Is - land Line — it is the
road to ride — The Rock Is - land Line — it is a might - y good road. — Well, if you want to ride you got to
ride it like you find it, get your tick - et at the sta - tion for the Rock Is - land Line. —

It's cloud - y in the west
The sev - en for - ty - five was
The en - gi - neer — said be -
The east - bound train was on the

looks like rain — Bought me a tick - et on a rail - road train — Pour on the wa - ter
al - ways late — But ar - rived to - day at — a quarter to eight. — The engi - neer said when they
fore he died, — “There’s two more drinks that I would like to try.” — The con - duc - tor said, “What
west - bound track. — The north - bound train was on the south - bound track. — The con - duc - tor hol - lered, “Now

shov - el on the coal — stick your head out the win - dow see the driv - ers roll. —
cheered his name, “We’re right on time, but this is yes - ter - day’s train.” — Oh, well, the
can they be?” — “A hot glass of wa - ter and a cold cup of tea.” — }
ain’t this fine; what a pe - cu - liar way to run a rail - road line.” — Oh, well, the

Chords: F7 , Bb , Eb9 , Bb , Cm7 , Bb Fine, Cm7 , F9 , F7 , Cm7 , Bb N.C. , Cm7 , Bb N.C.

1-3 | 4 D.S. al Fine

ROCKY MOUNTAIN HIGH

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Words and Music by JOHN DENVER
and MIKE TAYLOR

Moderately E F\#m7 D B

He was born — in the sum - mer of his twen - ty - sev - enth year, com - in’
— Ca - the - dral Moun - tains he saw sil - ver clouds — be - low, — he saw
home to a place he’d nev - er been be - fore. — He left yes - ter - day — be - hind — him, — you might
ev - ’ry - thing — as far as you can see. — And they say that he — got cra - zy once — and he
say he was born a - gain, — you might say he found a key — for ev - ’ry door — When he
tried — to touch the sun, — and he lost a friend — but kept his mem - o - ry. — Now he

Chords: E , F\#m7 , A , B , E , F\#m7 , D , B , E , F\#m7 , A , B

E F#m7 D B E F#m7

first came to the moun - tains his life was far a - way, on the road and hang-in' by a song.
 walks in qui - et sol - i - tude, the for-ests and the streams seek-ing grace in ev - 'ry step he takes.
 is full of won - der but his heart still knows some fear of a sim - ple thing he can-not com-pre - hend.

A B E F#m7 D B E

But the string's al - read-y bro - ken and he does-n't real-ly care, it keeps chang-in' fast and
 His sight has turned in - side him - self to try and un - der - stand the se - ren - i - ty of a
 Why they try to tear the moun - tains down to bring in a couple more more peo - ple more

F#m7 A B N.C. A B E

it don't last for long. But the
 clear blue moun - tain lake. And the Col - o - ra - do Rock - y Moun - tain High, I've
 scars up - on the land. And the

A B E A B

seen it rain - in' fire in the sky. } The shad - ow from the star - light is
 Talk to God and lis - ten to the cas -
 I know he'd be a poor - er man if he

E F#m7 Emaj7 A E F#m7

soft-er than a lull - a - by.
 - u - al re - ply.
 nev-er saw an ea - gle fly. } Rock-y Moun-tain High, (Instrumental)

A B To Coda ⊕ E F#m7

Rock-y Moun - tain High. (Instrumental) He climbed. Now his life.

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

CODA ⊕ E A B E

It's a Col - o - ra - do Rock - y Moun - tain High, I've

A B E A

seen it rain-in' fire in the sky. Friends a - round the camp -

B E F#m7 E A

fire and ev - 'ry - bod - y's high.

E F#m7 A B Repeat and Fade

Rock-y Moun - tain High, (Instrumental) Rock-y Moun - tain High..

ROCKY TOP

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Words and Music by BOUDLEAUX BRYANT
and FELICE BRYANT

Lively

D G D Bm A7 D G D

Wish that I was on ol' Rock-y Top, down in the Ten-nes-see hills; Ain't no smog-gy smoke on Rock-y Top;
Once two stran-gers climbed ol' Rock-y Top, lookin' for a moon-shine still; Stran-gers ain't come down from Rock-y Top;

Bm A7 D % G D Bm A7 D

Ain't no tel-e- phone-bills; 1. Once I had a girl on Rock-y Top; Half bear, oth-er half cat; Wild as a mink, but
Reckon they nev-er will; 2. Corn won't grow at all on Rock-y Top; Dirt's too rock-y by far; That's why all the
3. (See additional lyrics)

G D Bm A7 D CHORUS Bm A C G

sweet as so-da pop, I still dream a-bout that; } Rock-y Top, you'll al-ways be home sweet home to me;
folks on Rock-y Top get their corn from a jar; }

D C D C D

Good ol' Rock-y Top; Rock-y Top, Ten-nes-see; Rock-y Top, Ten-nes-see; see. see.

1 D 2 D.S. al Fine D 3 Fine D

Additional Lyrics

3. I've had years of cramped-up city life
Trapped like a duck in a pen;
All I know is it's a pity life
Can't be simple again.
Chorus

ROSALIE

from ROSALIE

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Words and Music by
COLE PORTER

Slowly

A7 Adim A9 D Bb7 D

Ro - sa - lie, my dar - ling. Ro - sa - lie, my dream.

A7 Ab7 Em7 A7 D F#dim

Since, one night, when stars danced a - bove, I'm oh, oh, so much in love. So,

A7 Adim7 A9 C#7 F#7

Ro - sa - lie, have mer - cy! Ro - sa - lie, don't de - cline, won't you

B7 Em D Bb7 B7 E7 Em7 A7 D

make my life thrill-ing, and tell me you're will-ing to be mine, Ro - sa - lie, mine!

A ROSE AND A BABY RUTH

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Words and Music by
 JOHN D. LOUDERMILK

Slowly

Musical score for "A Rose and a Baby Ruth" in C major, 4/4 time, marked "Slowly". The score consists of eight staves of music with lyrics and guitar chords. The lyrics are: "We had a quar-rel, a teen-age quar-rel. Now I'm as blue as I know how to be. I can't see you at your home. I can't e-ven call you on the phone. So, I'm send-ing you this pres-ent just to prove I was tell-ing the truth. Dear, I be-lieve you won't laugh when you re-ceive this rose and a Ba-by Ruth. I could have sent you an or-chid of some kind. But that's all I had in my jeans at the time. So, I'm send-ing you this pres-ent. And just to prove I was tell-ing the truth, I'll kiss you too, then I'll hand to you, a rose and a Ba-by Ruth. rose and a Ba-by Ruth." The guitar chords are: C, B7, C, B7, C, C7, F, Fm, C, A7, D7, G7, C, B7, C, B7, C, C7, F, Fm, C, A7, D7, G7, C, C, B7, C, B7, C, C7, F, Fm, C, A7, D7, G7, C, D7, G7, C, D7, G7, C.

ROSE OF WASHINGTON SQUARE

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Lyric by BALLARD MacDONALD
 Music by JAMES F. HANLEY

Moderately

Musical score for "Rose of Washington Square" in Bb major, 4/4 time, marked "Moderately". The score consists of seven staves of music with lyrics and guitar chords. The lyrics are: "Rose of Wash-ing-ton Square a flow-er so fair should blos-som where the sun shines. Rose, for na-ture did not mean that you should blush un-seen but be the queen of some fair gar-den. Rose I'll nev-er de-part but dwell in your heart. Your love to care I'll bring the sun-beams from the heav-ens to you and give you kiss-es that spar-kle with dew. My Rose Of Wash-ing-ton Square. Square." The guitar chords are: Bb, Bbdim, Cm7, F7, Cm7, F7, Bb, D7, Gm7, C7, F7, Ebm6, F7, Bb, Bbdim, Cm7, F7, Cm7, F7, F#dim7, Gm7, C9, Bb, G7, C7, F7, Bb, Gb7, Cm7, Bb, Cm7, Ebm, Bb.

ROSE ROOM

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Words by HARRY WILLIAMS
Music by ART HICKMAN

Medium Swing

In sun - ny Rose - land, where sum - mer breez - es are play - ing,

Where the hon - ey - bees are "A - May - ing,"

There all the ros - es are sway - ing,

Danc - ing while the mead - ow brook flows.

The moon when shin - ing is more than ev - er de - sign - ing,

For 'tis ev - er then I am pin - ing,

Pin - ing to be sweet - ly re - clin - ing,

Some - where in Rose - land, Be - side a beau - ti - ful

rose. In sun - ny rose.

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Music and Lyrics by
STING

Moderately fast

Gm Dm/F Ebmaj7 Dm

Rox - anne, you - don't have to put on the red light. I I
loved you since I knew ya. I would-n't talk down to ya. I

Cm Fsus Gsus

Those days are o - ver; you don't have to sell your bod - y to the night. Rox -
have to tell you just how I feel: I won't share you with an - oth - er boy. I

Gm Dm/F Ebmaj7 Dm

- anne, you don't have to wear that dress - to - night, -
know my mind is made up, so put a - way your make - up.

Cm Fsus Gsus Cm

walk the streets for mon - ey; you don't care - if it's wrong or if it's right. } Rox - anne, -
Told you once I won't tell you again, it's a crime - the way... }

Fsus Gsus Cm Fsus

you don't have to put on the red light. Rox - anne, you don't have to

Gsus Cm Bb Eb F

put on the red light. Rox - anne. (put on the red light) Rox - anne.

F Gm F/C Bb

(put on the red light) Rox - anne. (put on the red light) Rox - anne. (put on the red light)

Eb F Gsus

Rox - anne. Oh.

Gm Gm/F Gm Gm/F D.S. al Coda

(put on the red light)

Eb F F Gm

Rox - anne. Rox - anne. Rox - anne.

(put on the red light) (put on the red light)

Repeat and Fade

F/C Bb

ROYAL GARDEN BLUES

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Words and Music by CLARENCE WILLIAMS
and SPENCER WILLIAMS

Medium Swing

F Bb Bbm F Bb Bbm F Bb Bbm F F7 Bb6 F7#5

No use of talk-in' no use of talk-in'. You'll start in dog-walk-in' no mat-ter where_ there's jazz-co-pa-tion

Bb6 F7#5 Bb6 F7#5 Bbdim7 Bb7 C7 Ddim7 D#dim7 C7 Db7 C7

blues mod-u-la-tion. Just like a Hai-tian you'll rip and tear,_ most ev-'ry-bod-y likes the

F C7 F Bb Bbm F Bb Bbm F Bb Bbm

blues._____ Here's why I'm rav-in'_____ here's why I'm rav-in' if it's blues you are crav-in' just

F F7 Bb6 F7#5 Bb6 F7#5 Bb6 F7#5 Bb6 F7#5 Bbdim7 Bb7

come on down._ You'll hear 'em play-in', you'll hear 'em play-in'. Soon you'll be say-in' "Hon, jazz me 'round" _

C7 Ddim7 D#dim C7 Db7 C7 F C7 F F7

be-cause your feet they can't re-fuse._____ What's that fa-mil-iar strain
There goes that mel-o-dy

F F7 F F7 C7 Bb6 Db7 C7

that true blues note re-frain? It's driv-in' me in-sane. Can't keep still tho' it's a-gainst my
it sounds so good to me, and I am up a tree. It's a shame you don't know the

F Fm7b5 C7 F

will_____ I'm on my P's and Q's._____ I just can't re-fuse
name._____ It's a brand-new blues,_____

C7 2 F C7#5 F7

_____ the Roy-al Gar-den Blues._____ Ev-'ry-bod-y

Bb Bbm F F7 Bb

grab some-bod-y and start jazz-ing 'round. Hon, don't you hear that trom-bone moan_
that weep-in' mel-an-cho-ly strain.

Bb7 Eb Ebm Bb

just lis-ten to that sax-o-phone._ Gee, hear that clar-i-net and flute_
Say but it's sooth-ing to the brain. Just wan-na get right up and dance, don't care I'll take most

G7 C7 F7 Bb Ebm6 Bb Ebm6 Bb

with a mute._____ Makes me just throw my-self a-way_
an-y chance._ No oth-er blues I'd care to choose_ when I hear 'em play
but Royal Gar-den Blues.

RUBY, DON'T TAKE YOUR LOVE TO TOWN

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Words and Music by
MEL TILLIS

Moderately

C F G7

You have paint - ed up your lips and rolled and curled your tint - ed hair. _____
 hard to love a man whose legs are bent and par - a - lyzed. _____
 leav - ing now 'cause I just heard the slam - ming of a door; _____

C F G7

And the Ru - by, are you con - tem - plat - ing go - ing out some - where? _____
 the way I know I've heard it slam one hun - dred times be - fore. _____

F G7

The shad - ows on the wall tell me the sun is go - ing down. _____
 But it won't be long I've heard them say un - til I'm not a - round. _____ } Oh,
 And if I could move I'd get my gun and put her in the ground. _____ }

C F G7 C

Ru - by, Don't Take Your Love To Town. For it

Dm F C Dm

was - n't me that start - ed that old cra - zy A - sia war. But I was proud to

F G7 F

go and do my pa - tri - ot - ic chores. Oh, I know, Ru - by,

G7 C

that I'm not the man I used to be. But, Ru

F G7 C

by, I still need your com - pa - ny. } It's
 She's

C F C G7 C

ny. For God's sake, turn a - round, don't take your love to town.

RUNNING WITH THE NIGHT

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Words and Music by LIONEL RICHIE
and CYNTHIA WEIL

Strong, steady

The heart of the cit - y street - was beat - ing. Light from the ne -

ons turned the dark - to day. - We were too hot - to think of sleep -

ing. We had to get out - be - fore - the mag - ic got a - way. -

We were run - ning with the night, play - ing in the shad - ows, -

just - you and I - till the morn - ing light. (We were

run - ning) Oh. - (run - ning with the night.) You were look - ing so good, - girl, heads were turn -

ing. You and me - on the town, - ooh, we let it all - hang out. -

The fire - was in - us, we were burn - ing;

we were gon - na go all - the way - and we nev - er had a doubt. We were run -

CODA

night.) (Instrumental)

We were so in love, you -

G Bb F C G B F C
 — and me, on the bou - e - vard wild and free. Giv - ing all we got, we laid

G Bb F C G Am
 — it down, tak - ing ev - 'ry shot, we took the town. We were run -

G/A Am G/A Am G/A Am G/A
 - ning with the night, play - ing in the shad - ows, just you and I,

F G/F F G/F F G/F F G/F F G/F F G/F
 girl, it was so right, so right, oh.

Am F G Am N.C.
 (Instrumental)

Ooh, ooh, ah,

ah, ah, just you and I.

G/A Am
 (Instrumental) We were run - ning with the night, play -

G/A Am G/A Am G/A F G/F F
 - ing in the shad - ows, just you and I, girl, it was so right. (Instrumental)

G/F F G/F F G/F F Am
 Girl, it was so right.

RUNAWAY

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Words and Music by DEL SHANNON
and MAX CROOK

Moderately bright

Fm Eb Db

As I walk a - long _ I won - der what went wrong _ with our love, a

C7 Fm

love that was _ so strong. And as I still walk on _ I

Eb Db C7

think of the things we've done _ to - geth - er while our hearts _ were young.

F Dm

I'm a - walk - in' in the rain. _ Tears are fall - in' and I feel a pain, _____

F Dm F

A - wish - in' you were here by me _ To end this mis - er - y. _ And I won - der,

Dm F

wo - wo - wo - wo - won - der _ why, _ why - why - why - why -

Dm F C7 C7sus

why she ran a - way, And I _ won - der _ where she will stay, _ My lit - tle

F Bb

1 F C7 2 F

Run - a - way, run - run - run - run - Run - a - way. Run - a - way. _____

SAD MOVIES (MAKE ME CRY)

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Words and Music by
 JOHN D. LOUDERMILK

Moderately

The musical score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "He said he had to work so I went to the show a lone. They turned down the lights and turned the projector on. And just as the news of the world start-ed to be - gin, I saw my dar-ling and my best friend walk in. Though I was sit-ting there, they did - n't see. And so they sat right down in front of me. And when he kissed her lips, I al - most died. And in the mid-dle of the col - or car - toon, I start-ed to cry. Oh, sad mov - ies al - ways make me cry. Oh, sad mov - ies al - ways make me cry. So, I got up and slow - ly walked on home. And ma - ma saw the tears and said, 'What's wrong?' And so to keep from tell - ing her a lie, I just said sad mov - ies make me cry. He cry."

He said he had to work so I went to the show a lone. They
 turned down the lights and turned the pro - jec - tor on. And just as the news of the
 world start-ed to be - gin, I saw my dar-ling and my best friend walk in.
 Though I was sit-ting there, they did - n't see. And so they sat right
 down in front of me. And when he kissed her lips, I al - most died.
 And in the mid-dle of the col - or car - toon, I start-ed to cry. Oh,
 sad mov - ies al - ways make me cry. Oh, sad
 mov - ies al - ways make me cry. So, I got up and slow - ly walked on
 home. And ma - ma saw the tears and said, "What's wrong?" And
 so to keep from tell - ing her a lie, I just said sad mov - ies
 make me cry. He cry.

SAIL ALONG, SILV'RY MOON

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Words by HARRY TOBIAS
Music by PERCY WENRICH

Moderately

Musical score for "Sail Along, Silv'ry Moon" in G major, 4/4 time. The score consists of six staves of music with lyrics underneath. Chords are indicated above the notes. The lyrics are: "Sail A-long, Sil-v'ry Moon, trail a-long lov-ers' lane. Sail A-long, Sil-v'ry Moon to my love a - gain. In the glow of your light, let me see her to - night, once a-gain hold her tight back in lov - ers' lane. And then the whole - world - will seem - bright-er, as we stroll hand in hand. Two blue - hearts - will seem light-er, you un-der - stand. Sail A - long, Sil-v'ry Moon. trail a-long lov-ers' lane. Sail A-long, Sil-v'ry Moon, to my love a - gain." Chords include F, C7, N.C., F, Bb6, F, F7, Bb, F#dim7 C7, F, F7, Bb, F, Dm7, G7, Gm7, C7, N.C., F, C7, F, Bb6, F.

LOVE THEME FROM "ST. ELMO'S FIRE" from the Motion Picture ST. ELMO'S FIRE

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Words and Music by
DAVID FOSTER

Moderately slow

Musical score for "Love Theme from St. Elmo's Fire" in Bb major, 4/4 time. The score consists of four staves of music. Chords are indicated above the notes. The lyrics are: "Love theme from St. Elmo's Fire." Chords include Ab, Bbm7/Ab, Ab, Bbm7/Ab, Eb/Ab, Ab, Bbm7/Ab, Adim, Bbm, Eb/G, Ab, Fm, Adim, Bbm, Eb7/G, To Coda, Db, Eb, Db, Eb.

Bbm Eb/G Ab Bbm Eb/Bb Eb/G Fm Eb/G
 Ab Ab/G Fm Bb/D Eb Cm7 Db
 1 Eb D.C. 2 D.C. al Coda Eb
 CODA Db Eb Db Eb Ab

SAM'S SONG

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Copyright Renewed

Words by JACK ELLIOTT
Music by LEW QUADLING

Lilting

G7 C7 Fmaj7 Gm Abdim7 F6 F
 Here's a hap - py tune _____ you'll love to croon, _____ they call it "Sam's Song," _____ Catch - y as can
 G7 C7 Fmaj7 Gm Abdim7 F6 F
 be _____ the mel - o - dy, _____ they call it "Sam's Song," _____ Noth - in' on your
 Cm7 F7 Bbmaj7 Cm Bb G7
 mind _____ and then you find _____ you're hum - min' "Sam's Song." _____ Why it makes you grin, gets
 F Bbm6 Dm6 C7 G7
 un - der your skin, as on - ly a song can do. _____ Peo - ple that you meet _____ out on the
 C7 Fmaj7 Gm Abdim7 F6 F Cm7
 street _____ are whis - tlin' "Sam's Song," _____ Ev - 'ry-one you see _____ will soon a -
 F7 Bbmaj7 Cm Bb Bbm7
 gree _____ that it's a grand song; _____ So for - get your trou - bles and wear a smile, _____ you'll
 Am7 D7#5 G7 C7
 find you'll nev - er go wrong, _____ if you learn to croon _____ the hap - py tune, _____ they call it
 1 F 2 F
 "Sam's Song." _____ Here's a hap - py "Sam's Song." _____

SAMBA DE ORFEU

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Words by ANTONIO MARIA
 Music by LUIZ BONFA

Lively

Chords: Cmaj7, C#dim7, Dm7, G7, Cmaj7, C6, C, Gm7, C7, Fmaj7, F6, Fmaj7, Fm7, Bb7, G7, Cmaj7, C#dim7, Dm7, G7, C

Que-ro vi-ver, que-ro sam-bar A-té sen-tir a es-sen-cia da vi-da, Me-fal-ta ar. Que-ro sam-bar, que-ro vi-ver De- pois do sam- ba, ta bem Meu a-mor, pos-so mor-rer. Que-ro vi-ver, mor, pos-so mor-rer. Quem qui-zer gos-tar de mim. Se qui-zer vai-ser as-sim Va-mos vi-ver, va-mos sam-bar Se a fan-ta-sia ras-gar, Meu a-mor, eu com-pro ou-tra Va-mos sam-bar va-mos vi-ver O sam-ba é livre, Eu sou livre tam-bem, A-te mor-rer.

SAN ANTONIO ROSE

from SAN ANTONIO ROSE

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By BOB WILLS

Brightly

Chords: Bb, Bb7, Eb, C7, F7, F+, Bb, F, Bb, Bb7, Eb, C7, F7, Bb, F7

Deep with-in my heart lies a mel-o-dy, a song of old San An-tone, where in stars all a-lone. It was there I found be-tat side the Al-a-mo, en-chant-ment strange as the blue up a-bove. A bro-ken song of on-ly she would know, still hears my

love. _____ Moon in all your splen-dor, know on - ly my heart, - call back my
Lips so sweet and ten - der, like petals fall-ing a - part, - speak once a -

Rose, Rose of my San An - tone. love, my own. Bro - ken song, emp - ty
gain of my

words I know still live in my heart all a - lone, _____ for that moon - lit

pass by the Al - a - mo, and Rose, my Rose of San An - tone. _____

SAN FRANCISCO BAY BLUES

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Words and Music by
JESSE FULLER

Moderately slow

I got the blues when my ba - by left me by the San Fran - cis - co Bay. _____ She's tak - en an
o - cean lin - er and she's gone so far a - way. _____ I did - n't mean to treat her so
bad. She's the best girl I ev - er have had. She said good - bye - gon - na make me cry. - I'm gon - na lay down and
die. _____ I have - n't got a nick - el, Ain't got a lous - y dime. _____ If she don't come back, I
think I'm gon - na lose my mind. _____ If she ev - er comes back to stay, There's gon - na
be an - oth - er brand - new day _____ Walk - in' with my ba - by down by the San - Fran - cis - co Bay. _____

SAME OLD SATURDAY NIGHT

Copyright © 1955 (Renewed) Cahn Music Company and Barton Music Corp.

Words by SAMMY CAHN
Music by FRANK REARDON

Moderate beat (♩ = $\frac{3}{4}$)

C C7 F C Am7 Dm7 G7

Went to see a mov - ie show, — found my - self an emp - ty row. —
Then I made the u - sual stop, — cof - fee at the cof - fee shop. —

C C7 F | 1 D7 G9 | 2 D7 Dm7 G7b9 C

Thought the show was just al - right, — same old Sa - tur - day night. —
Friend - ly face no - where in sight, — same old Sa - tur - day night. —

C7 F Gm7

I real - ly thought — the pa - pers I bought — would help me for - get you for a

F D7 G9 Ab9 G7

while; Be - lieve me, hon - ey, the fun - nies were - n't fun - ny, they did - n't e - ven make me smile. —

C C7 F C Am7 Dm7 G7

How I wish you'd lift the phone; — fun is fun, but not a - lone; —

C C7 F D7 Dm7 G7b9 C

Till you let me hold you tight, — same old Sa - tur - day night. —

SATIN DOLL from SOPHISTICATED LADIES

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Words by JOHNNY MERCER and BILLY STRAYHORN
Music by DUKE ELLINGTON

Smoothly

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

Cig - a - rette hold - er which wigs me, o - ver her shoul - der, she digs me.
Ba - by shall we go out skip - pin', care - ful a - mi - go, you're flip - pin'.

Am9 D9 Abm9 Db9 | 1 C Dm7 Em7 A7 | 2 C F7

Out cat - tin' that Sat - in Doll. —
Speaks Lat - in that Sat - in Doll. —

C Gm7 C7 Gm7 C7b9 Fmaj7 Gm7

She's no - bod - y's fool, so I'm play - ing it cool as can be. —

Am7 Bbm7 Am7 D7 Am7 D7b9 G7 Dm7

I'll give it a whirl, — but I ain't for no girl — catch - ing me. —

G7 Dm7 G7 Dm7 G7 Em7 A7

(Spoken:) — Switch - e - roo - ney. Tel - e - phone num - bers, well, you know, do - ing my rhum - bas

Em7 A7 Am9 D9 Abm9 Db9 C C7/E F Ab/Gb C/G G7 C6/9

with u - no, and that 'n' my Sat - in Doll. —

SATURDAY NIGHT (IS THE LONELIEST NIGHT OF THE WEEK)

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Words by SAMMY CAHN
Music by JULE STYNE

Moderately

Sat - ur - day night _ is the lone - li - est night _ in the week, _____ 'Cause that's the night that my sweet - ie and I _
 _ used to dance cheek to cheek. _____ I don't mind Sun - day night at all _____ 'cause that's the
 night friends come to call _____ and Mon - day to Fri - day go fast _____ and an - oth - er week is past.
 _____ But Sat - ur - day Night _____ is the lone - li - est night _____ in the week. _____ I sing the
 song that I sang _ for the mem - 'ries I u - sual - ly seek. _____ Un - til I hear you at the door, _____ un - til you're
 in my arms once more _ Sat - ur - day night _ is the lone - li - est night _ in the week. _____

SAVE THE BONES FOR HENRY JONES

Copyright © 1947 (Renewed 1975) Criterion Music Corp.

Words and Music by DANNY BARKER
and VERNON LEE

Moderately

To - night I'll serve a sup - per, _____ we'll eat some food that's rare. And
 day I'll go to mar - ket _____ and buy a lot of fish, and
 day we had a ban - quet, _____ It real - ly was a bake, they
 at the head of the ta - ble, _____ I'll place broth - er Hen - ry's chair. _____ In - vite all the lo - cal
 will thrill broth - er Hen - ry, _____ be - cause that's his spe - cial dish. _____ Get a large can of mo -
 start - ed off with some short - ribs, _____ then they fin - ish'd up with steak. _____ But when the feast was
 big dogs, _____ we'll laugh and talk and eat, but we'll Save The Bones For Hen - ry Jones, 'cause
 las - ses, _____ so we'll have some - thing sweet, but we'll Save The Bones For Hen - ry Jones, 'cause
 o - ver, _____ brother Henry just kept his seat, and we served the bones to Hen - ry Jones, 'cause
 he don't eat no meat. _____ To - he don't eat no meat. _____ Hen - ry is not a drink - er, he
 rare - ly takes a nip, _____ he don't need a nap - kin, 'cause the things he eats don't
 drip. _____ One
 he don't eat no meat. _____

To Coda ⊕

D.S. al Coda

CODA ⊕

SAVE THE BEST FOR LAST

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Words and Music by PHIL GALDSTON,
 JON LIND and WENDY WALDMAN

Flowing ♩ Bb Ab Eb/G

Some - times the snow comes down in June. Some - times the sun
 you came to me when some sil - ly girl
 comes down in June. Some - times the sun

Ab Bb Cm Bb Ab

goes 'round the moon. I see the pas - sion in your eyes.
 had set you free. You won - dered how you'd make it through.
 goes 'round the moon. Just when I thought a chance had passed,

Eb/G Ab Bb **To Coda** Eb

Some - times it's all a big sur - prise. 'Cause there was a time
 I won - dered what was wrong with you. 'Cause how could you give
 you go and save the best for last.

Ab Eb/G Fm7 Bb7

when all I did was wish you'd tell me this was love.
 your love to some - one else and share your dreams with me?

Eb Bbm7 Ab/C

It's not the way I hoped or how I planned, but
 Some - times the ver - y thing you're look - ing for is the

$\text{Db}(\text{add}9)$ Ab/C Bb N.C. Bb Ab Eb/G

some - how it's e - nough. And now we're stand - ing face to face.
 one thing you can't see. But now we're stand - ing face to face. } Is - n't this world

Ab Bb Cm Bb Ab Eb/G

a cra - zy place? Just when I thought our chance had passed, you go and save

Ab Bb $\text{Ab}(\text{add}9)$ Bbsus $\text{Db}6/9$ Cm7 Eb

the best for last. All of the nights

Eb Ab Eb/G Ab Bb Cm Ab

La da da da da da da.

Eb/G Ab Bb Eb Bbm7 Cm7

Some - times the ver - y thing - you're - look - ing for - is the

Db(add9) Ab/C Bb N.C. D.S. al Coda CODA Eb Bb/D Ab/C

one thing you can't see. Some-times the snow -

Eb/Bb Ab Bb5 Ab(add9 Bbsus Db6/9 Cm7 Eb

You went and saved - the best - for last. Yeah.

SAY IT WITH MUSIC
 from the 1921 Stage Production **MUSIC BOX REVUE**
 from the 20th Century Fox Motion Picture **ALEXANDER'S RAGTIME BAND**

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Words and Music by
 IRVING BERLIN

Moderately Eb Bb7 Bb7/F Ab Eb Eb/Bb

Say it with mu - sic, beau - ti - ful mu - sic,

Abm Gbm6/A Cb7/A Eb/Bb Ab Eb/G Bdim

Some - how they'd rath - er be kissed - to the strains of

Cm F7 Bb7 Eb Bb7 Bb7/F Ab

Cho - pin or Liszt. - A mel - o - dy mel - low played

Eb G7 Bbm Gm7b5 C7 Edim Fm Fm/Ab C/G

on a cel - lo helps Mis - ter Cu - pid a - long. - So

Fm7 Fm7b5 Bb7 1 Eb F Bb7 2 Eb Db7/Ab B7/Gb Bb7/F Eb

say it with a beau - ti - ful song -

SAVE THE LAST DANCE FOR ME

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Words and Music by DOC POMUS
and MORT SHUMAN

Moderately Eb

Bb7

You can dance know ev - 'ry dance with the guy who gave you the eye; let him hold you tight. —
that the mu - sic is fine, like spar - kling wine; — go and have your fun. —

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

Eb Bb7 Eb7 Ab
pale moon - light — } But don't for - get who's tak - ing, you home and in whose arms you're
an - y - one. — }

1
Eb
gon - na be. — So, dar - lin', — Save The Last Dance For Me. Oh, I

2
Eb N.C. Bb7
Me. Ba - by, don't you know I love you so? — Can't you feel it when we

touch? I will nev - er nev - er let you go. — I love you, oh, so much.

Bb7
You can dance, go and car - ry on — till the night is gone — and it's time to go. —

Eb
If he asks if you're all a - lone, — can he take you home, — you must tell him no. —

Bb7 Eb Ab Eb
'Cause don't for - get who's tak - ing you home and in whose arms you're gon - na be. —

Bb7 Eb
So, dar - lin', — Save The Last Dance For Me. —

SAY IT ISN'T SO

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Words and Music by
IRVING BERLIN

Moderately

Bbmaj7 B7
Say It Is - n't So, — Say It Is - n't So. —

Bbmaj7 Gm7 C7
Ev - 'ry - one is say - ing you don't love me, Say It Is - n't So. —

Cm7 F7 F#m7 B7

Ev - 'ry - where I go, _____ ev - 'ry - one I know _____

Bbmaj7 G7 Cm7 F7 Dm7 G7 Cm7 F7

whis - pers that you're grow - ing tired _____ of me, Say It Is - n't So. _____

Bbmaj7 B7

Peo - ple say that you _____ found some - bod - y new, _____

Bbmaj7 Gm7 Fm7 Bb7

and it won't be long be - fore you leave me, say it is - n't true. _____

Ebmaj7 Ab7 Bbmaj7 G7

Say that ev - 'ry - thing is still o - kay, that's all I want to know, _____ and what they're

Cm7 F7 Bbmaj7

say - ing, _____ Say It Is - n't So. _____

SEALED WITH A KISS

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Words by PETER UDELL
Music by GARY GELD

Moderately

G Gm Dm Gm C

'Tho we got - ta say good - bye cold for the sum - mer, Dar - ling I prom - ise you
lone - ly sum - mer, But I'll fill the emp - ti -

F D+ Gm7 C7 A7 Dm Gm6 A7 1 Dm N.C.

this: "I'll send you all my love ev - 'ry day in a let - ter. Sealed With A Kiss." Guess it's gon - na be a
ness. I'll send you all my dreams ev - 'ry day in a let - ter. Sealed With A

2 Dm G Dm G Dm

Kiss. I'll see you in the sun - light. I'll hear your voice ev - 'ry - where. I'll

G Dm E7 A7 N.C.

run to ten - der - ly hold you, But dar - ling you won't be there. I don't wan - na say good -

G Gm Dm Gm C F D+

bye for the sum - mer, Know - ing the love we'll miss. Oh, let us make a

Gm C Dm Gm6 C Dm

pledge to meet in Sep - tem - ber, And seal it with a kiss. _____

SEARCHIN'

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Words and Music by JERRY LEIBER
and MIKE STOLLER

Medium slow groove (♩ = ♩³)

C7 F/G C7 F/G C7

(Gon - na find her) (Gon - na find her) I been

F/G C7 F/G C7

search - in', uh huh search - in', oh yeah,

F/G C7 F/G C7

search - in' ev - 'ry which a - way. Oh yeah - I been

F7 Bb/C F7 Bb/C F7

search - in', search - in',

C7 F/G C7 F/G C7 C

search - in' ev - 'ry which a - way. I'm like that

G7 F7 N.C.

North - west Mount - ie, you know I'll bring her in some

C7 F/G C7 To Coda ⊕ F/G C7 F/G

day. (Gon - na find her) Well now

C7 F/G C7 F/G C7 F/G C7 F/G

if I have to swim a riv - er you know I will. And
Sher - lock Holmes, Sam Spade, got noth - in', child, on me,

C7 F/G C7 F/G C7 F/G C7 F/G

if I have to climb a moun - tain, you know I will. And
Ser - geant Fri - day, Char - lie Chan and Bos - ton Black ie. And No

C7 F/G C7 F/G C7 F/G C7

if she's hid - in' up in' she's on a blue - ber - ry hill, com - in'. I'm gon - na

1 F/G C7 F/G

am I gon - na find her child you know I will. 'Cause I been
walk right down that

2 F/G C7 D.S. al Coda F/G CODA C7 F/G C7 Repeat and Fade

street like Bull - dog Drum - mond. 'Cause I been find her) (Gon - na

SECRET AGENT MAN

from the Television Series

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Words and Music by P.F. SLOAN
and STEVE BARRI

Bright Rock tempo

Dm G Dm G

There's a man who leads a life of dan - ger; To

Dm G A7 Dm

ev - 'ry - one he meets he stays a stran - ger. With ev - 'ry move he makes

G Dm G Dm G

an - oth - er chance he takes. Odds are he won't live to see to

Dm Dm G Dm

mor - row. Be - ware of pret - ty fac - es you may find. sun - nin' on the Riv - i - er - a one day,

G Dm G A7

A pret - ty face can hide an e - vil mind. Then bleed - in' in a Bom - bay al - ley next day.

Dm G Dm G

Ooh, care - ful what you say; Don't give your - self a - way. Oh, don't let the wrong word slip While kiss - in' per - sua - sive lips.

Dm G Dm Am

Odds are you won't live to see to - mor - row. Odds are you won't live to see to - mor - row. Se - cret a - gent

Dm Am Dm Bb A Dm

man, se - cret a - gent man, They've - giv - en you a num - ber and tak - en 'way your name.

Am Dm Am Dm

(Look out!) Se - cret a - gent man, se - cret a - gent man, This mys -

Bb A

1 Dm	2 Dm
---------	---------

ter - i - ous life you chose is a dead - ly game. You're game.

SEE SEE RIDER

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Copyrights RenewedWords and Music by
MA RAINEY

Moderately

See See Rid - er _____ See what you have done, Lawd, lawd, lawd,
 Made me love you, Now your gal's done come _____ You made me love you,
 Now your gal's done come, _____ I'm go'n' a - way ba - by, _____
 I won't be back 'til fall, Lawd, lawd, lawd, Go'n a - way ba - by, Won't be back 'til
 fall. _____ If I find me a good man Won't be back at all. _____ I'm gon - na
 buy me a pis - tol, just as long as I am tall, Lawd, lawd, lawd,
 shoot my man, And catch a can - non ball. _____ If he won't
 have me, He won't have no gal at all. _____ See See Ri - der, _____
 Where did you stay last night? Lawd, lawd, lawd, Your shoes ain't but - toned, your clothes don't fit you
 right. _____ You did - n't come home 'til the sun was shin - ing bright. _____

SEE YOU LATER, ALLIGATOR

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Words and Music by
ROBERT GUIDRY

Medium Shuffle

Well, I saw my ba - by walk - ing, With an - oth - er man to - day, _____
 told me, Near - ly made me lose my head, _____
 Well I saw my ba - by walk - ing, With an - oth - er man to - day, _____
 When I thought of what she told me, Near - ly made me lose my head. _____

When I asked her what's the mat - ter, This is what I heard her say.
 But the next time that I saw her, Remind - ed her of what she said. }

See You Lat - er, Al - li - ga - tor, Af - ter 'while, — croc - o - dile; —

See You Lat - er, Al - li - ga - tor, Af - ter 'while, — croc - o - dile. —

Can't you see you're in my way, now? Don't you know you cramp my

1 style? When I thought of what she style? 2

SEND ME THE PILLOW YOU DREAM ON

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Words and Music by
 HANK LOCKLIN

Easy 2

Send me the pil - low that you dream on. Don't you know that

I still care for you? Send me the pil - low that you

dream on, so, dar - ling, I can dream on it too. Each

night while I'm sleep - ing, oh, so lone - ly, I'll
 wait - ed so long for you to write me, but

share your love in dreams that once were true.
 just a mem - 'ry's all that's left of you. }

Send me the pil - low that you dream on, so, dar - ling, I can

dream on it too. I've too.

SENTIMENTAL ME

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Copyright RenewedWords by JIMMY CASSIN
Music by JIM MOREHEAD

Moderately

Cm7 F7 Bb F7#5 Bb F7

Sen - ti - men - tal Me _____ guess I'll al - ways be _____ so in love with you, don't know what to

F9 Bb Bdim7 F7 Cm7 F7 Bb F7#5

do, Sen - ti - men - tal Me _____ Dream - ing while I live. _____ Liv - ing just to give _____

Bb F7 F9 Bb Ebm6 Bb D7

_____ all my love to you, no one else will do, Sen - ti - men - tal Me _____ Reach - ing for the moon _____

Gm Em7 A7 3 Dm A/C#

_____ and wish - ing on a star. _____ On my hon - ey - moon _____ I want to be where you

F9/C F7 Cm7 F7 Bb F7#5 Bb F7

are. Dar - ling, can't you see _____ it was meant to be _____ I'm in love with you, say you love me

F9

1	Bb C9 F7
2	Bb F7#5 Bb6

too, Sen - ti - men - tal Me. _____ Sen - ti - men - tal Me. _____

SEPARATE LIVES

Love Theme from WHITE NIGHTS

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STEPHEN BISHOP

Freely, with expression

A(add9) B7sus E(add9) C#m7 A(add9)

You called me from the room in your ho - tel all full of ro - mance for some - one you had

E(add9) A(add9) B7sus 3 E(add9) 3 E(add9)/G#

met, and tell - ing me how sor - ry you were leav - ing so soon, _____ and that you

A(add9) F#m7 B7 F#m7

miss me some - times when you're a - lone in your room. _____ Do I _____ feel lone - ly too?

Slowly, with expression

E/G# B/C# F#m7b5/C § E B/A E(add9) F#m7b5/E

You have no right _____ to ask me how I feel. _____ You have no right _____
_____ to let you go. _____ And if you lost your love for _____
_____ to ask me how I feel. _____ You have no right _____

To Coda ⊕

E E(add9)/G# A/B A(add9)/C# E/G# B/C# E(add9)/G# A(add9) B7sus B7

me, to speak to me so kind. I can't go on hold - ing on to ties -
 you nev - er let it show. There was no way to com - pro - mise -
 to speak to me so kind. Some-day I might -

B/C# C#m7 G#m7 F#m7 A/B

now that we're liv - ing Sep - 'rate Lives. Well, I held on -
 so now we're liv - ing Sep - 'rate

2 E A(add9) G#m9 F#m7 E/G# A(add9)

Lives. Oh, it's so typ - i - cal; love leads to i - so - la - tion. So you

F#m7 E(add9)/G# A(add9) B7sus C#m7 D7 F#m7b5/A D.S. al Coda

build that wall, so you build that wall, and make it strong - er. You have no right -

CODA ⊕ A(add9) A/B E(add9) E(add9)/G# F#m11 A/B

find my - self look - ing in your eyes. But for now we'll go on liv - ing Sep - 'rate -

E(add9) F#m7 C#m7 G#/B# B7sus C#m A(add9) E A(add9)/E E/G# A(add9) B7sus E(add9)

Lives. Yes, for now we'll go on liv - ing Sep - 'rate Lives.

SEPTEMBER SONG
 from the Musical Play KNICKERBOCKER HOLIDAY

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Words by MAXWELL ANDERSON
 Music by KURT WEILL

Moderately slow Cm6 Ab7 3 Cmaj7 C6 D7

Oh, it's a long, long while from May to De - cem - ber, but the days grow short,

Dm7b5 G7b9 3 Cmaj7 Cm6 Ab7 Cmaj7

when you reach Sep - tem - ber. When the au - tumn weath - er turns the leaves to flame

C6 D7 Fm G7 Cmaj7 Fm6

one has - n't got time for the wait - ing game. Oh, the days dwin - dle down to a

F#dim7 Fm6 Fdim C Cm6

pre - cious few, Sep - tem - ber, No - vem - ber! And these few pre - cious days

Ab7 Cmaj7 C6 D7 Bb9 C6

I'll spend with you. These pre - cious days I'll spend with you.

SESAME STREET THEME

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Words by BRUCE HART,
JON STONE and JOE RAPOSO
Music by JOE RAPOSO

Steady Rock March

C F7 C F7 C

(1, D.C.) Sun - ny - day sweep - in' the clouds - a - way. On - my -
(2.) Come - and - play! Ev - 'ry-thing's A - O - K. Friend - ly -

F7 G7/D Dm7 G7/D G7 F9 To Coda ⊕ G7/D

way - to where the air is sweet. } Can you tell me how to get,
neigh - bors there, that's where we meet. }

N.C. B♭ F C7 Dm7/C C7 Dm7/C C7 Dm7/C C7 Dm7/C

how to get to Ses - a - me Street?

A Bm7/A E7/A A Bm7/A E7

It's a mag - ic car - pet ride. - Ev - 'ry door will o - pen wide - to hap - py

A E9/A A D9/A D/A A D.C. al Coda

peo - ple like you. Hap - py peo - ple like... What a beau - ti - ful...

CODA Repeat and Fade ⊕ N.C. B♭ F C Dm7/C C7 Dm7/C C Dm7/C

how to get to Ses - a - me Street? - How to get to Ses - a - me Street? -

SH-BOOM (Life Could Be a Dream)

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Words and Music by JAMES KEYES, CLAUDE FEASTER,
CARL FEASTER, FLOYD McRAE and JAMES EDWARDS

Moderately bright

E♭ Cm Fm7 B♭7 E♭ Cm Fm7 B♭7

Life could be a dream, - if I could take you up in Par - a-dise up a-bove, If you would tell me I'm the

E♭ Cm Fm7 B♭7 To Coda ⊕ E♭ Cm

on - ly one that you love, life could be a dream, sweet - heart. Hel - lo, hel - lo a - gain, - Sh -

Fm7 B♭7 E♭ Cm Fm7 B♭7 E♭ Cm

Boom, and hop-in' we'll meet a-gain. Oh, life could be a dream, - if on - ly all my pre - cious plans would come true.

Fm7 B♭7 E♭ Cm Fm7 B♭7 E♭ A♭7 E♭ A♭7

If you would let me spend my whole life lov - in' you, life could be a dream, sweet - heart. -

G7 C7 F7
 Ev - 'ry time I look at you — some - thing is on my mind. — If you'd do what I

Fm7 Bb7 D.C. al Coda
 want you to, — ba - by, we'd be so fine. — Oh,

CODA
 Eb Cm Fm7 Bb7
 heart. — Sh -

Eb Cm Fm7 Bb7 Eb Cm Fm7 Bb7
 Boom Sh - Boom, — ya da da da da da da da da. Sh-Boom Sh - Boom, — ya da da da da da da da da. Sh -

Eb Cm Fm7 Bb7 Eb
 Boom Sh - Boom, — ya da da da da da da da da da, Sh - Boom. Sh - Boom.

SHAKE, RATTLE AND ROLL

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Words and Music by
 CHARLES CALHOUN

Moderately C6 C7 F9
 Get out — from that kitch-en and rat - tle those pots and pans. — Get out — from that kitch-en and

C6 Dm7 G9 C6
 rat - tle those pots and pans. — Well, roll my break-fast, 'cause - I'm a hun - gry man. —

C6 C7 F9
 Shake, Rat - tle And Roll, — Shake, Rat - tle And Roll, — Shake, Rat - tle And Roll, —

C6 Dm7 G7 C6 To Verse 2 C6 Fine
 Shake, Rat - tle And Roll; — You nev - er do noth-in' to save your dog - gone soul. — soul. —

VERSE 2 C6 C7 F9 C6
 Wear-in' those dress-es, your hair done up so right, — Wear-in' those dress-es, your hair done up so right; —

Dm7 G9 C6 D.S. al Fine
 You look so warm, — but your heart is cold — as ice. —

77 SUNSET STRIP

from the Television Series

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Words and Music by MACK DAVID
 and JERRY LIVINGSTON

Medium Blues tempo (♩ = ♩♩♩)

C7

Sev - en - ty sev - en Sun - set Strip, _____

snap

sev - en - ty sev - en Sun - set Strip, _____

snap

F7

sev - en - ty sev - en Sun - set Strip, _____

C

Dm7

C

Fine G7

(Instrumental)

{ A street that wears a fan - cy
 You'll meet the high - brow and the

C6

la - bel, that's glo - ri - fied in song and fa - ble.
 hip - ster, the star - let and the pho - ny tip - ster.

G7

The most excit - ing peo - ple pass you by, _____ in -
 You'll find most ev - 'ry kind of gal and guy, _____ in -

D7

G7

1 C

2 C

D.C. al Fine

clud - ing a pri - vate eye. _____
 clud - ing a pri - vate eye. _____

SHADOWS IN THE MOONLIGHT

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Words and Music by CHARLIE BLACK
and RORY BOURKE

Moderately

G Am7 D7 Em7 Am7

We'll be Shad - ows In The Moon-light, dar-ling, I'll meet - you at - mid - night, - hand in hand we'll go danc -

D11 G D11 G Am7

- in' through the milk-y way. - And we'll find - a lit - tle hide a - way where we can love.

D7 Em7 Am7 D11 G

- the whole - night a - way. - We'll be Shad - ows In The Moon-light right up 'til the light of day. -

G11 Cmaj7 Am7 Bm7 Em7

Ooo, the night - is young - and, ba - by, so - are we, - glad I'm gon-na

A7 D11 G11 Cmaj7 Bm7

make you glad - you came. - Ooo, you won't - need a thing, - just bring your - love - for - me -

To Coda ⊕

E7 Am7 Bm7 Cmaj7 Am7 D11 G

and, dar-ling', I - will - do - the same. - We'll be Shad - ows In The Moon-light,

Am7 D7 Em7 Am7 D11 G

dar-ling', I'll meet - you at - mid - night, - hand - in hand we'll go danc - in' through the milk-y way. -

D.S. al Coda CODA

D11 Am7 Bm7 Cmaj7 C#m7b5 D11 Bm7 E11 A

You'll be glad you came, - just wait and see, - wait and see. - We'll be Shad - ows In The Moon-light,

Bm7 E7 F#m7 Bm7 E11 A

dar-ling', I'll - meet you at - mid - night, - hand - in hand we'll go danc - in' through the milk-y way. -

E11 A Bm7 E7

And we'll find - a lit - tle hide a - way where we can love - the whole - night a - way. -

F#m7 Bm7 E11 A E11 Repeat and Fade

We'll be Shad - ows In The Moon-light right up 'til the light of day. - And we'll find -

SHALL WE DANCE? from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

Bb7 Bb7#5 Eb Bb7 Bb7#5 Eb Eb6 Bb7

Shall We Dance? On a bright cloud of mu - sic shall we fly? Shall We

Dance? Shall we then say "good - night" and mean "good - bye?" Or, per -

chance _____ when the last lit - tle star has left the sky. Shall we

Bb7 Eb Bb7

still be to - geth - er with our arms a - round each oth - er, And shall you be my new ro -

Eb7 Ab Eb/Bb C7#5 C7

mance? _____ On the clear un - der - stand - ing that this kind of thing can hap - pen, Shall We

Fm7 Bb7

Dance? Shall We Dance? Shall We Dance? Shall We Dance? _____

1 Eb Bb7 Bb7#5 2 Eb

SHAMBALA

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Words and Music by DANIEL MOORE

Moderately

Wash a - way _____ my trou - bles, _____ wash a - way my pain, _____ with the rain of Sham - ba - la. _____
_____ is help - ful, _____ ev - ery - one is kind, _____ on the road to Sham - ba - la, _____
_____ my sis - ter _____ by the flow - ers in her eyes, _____ on the road to Sham - ba - la. _____

Wash a - way _____ my sor - row, _____ wash a - way my shame, _____ with the rain _____
Ev - ery - one _____ is luck - y, _____ ev - ery - one is so kind, _____ on the road _____
I can tell _____ my broth - er _____ by the flow - ers in his eyes, _____ on the road _____

of Sham - ba - la. _____ } Ah _____ oo _____ ooh. _____ Yeah, _____ yeah, _____ yeah, yeah, _____ yeah, yeah. _____
to Sham - ba - la. _____ }
to Sham - ba - la. _____ }

Ah _____ oo _____ ooh. _____ Yeah, _____ yeah, _____ yeah, yeah, _____ yeah, yeah. _____ Ev - ery - one _____

2 A D/A A D

How _____ does your light _____ shine, _____ in the halls _____ of Sham - ba - la? _____

A D/A A D

How does your light shine, in the halls of Sham - ba - la? _

A E D A E D A 3rd verse - D.S. al Coda

I can tell _

CODA

A D/A A D A

How does your light shine, in the halls of Sham - ba - la? _

A D/A A D A

How does your light shine, in the halls of Sham - ba - la? _ Tell me how _

A D/A A D A

does your light shine, in the halls of Sham - ba - la? _ Ah _

E D A E D A

oo, ooh. Yeah, yeah, yeah, yeah, yeah. Ah _

E D A E D A Repeat and Fade

oo, ooh. Yeah, yeah, yeah, yeah, yeah. Ah _

SHE DIDN'T SAY YES
from THE CAT AND THE FIDDLE

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Words by OTTO HARBACH
Music by JEROME KERN

Moderately

C G7 C G7 C C+

1. She Did-n't Say "Yes," She did-n't say "No," She did-n't say "Stay," She did-n't say "Go." She on - ly knew that he had
2. did - n't Say "Yes," She did - n't say "No," They ver - y soon stood be - side his cha - teau, They lin - gered like two poor _
3,4. (See additional lyrics)

F F#dim7 C6 D9 G7 A Bm7 E7

spied her there, And then she knew he sat be - side her there. At first there was heard not one lit - tle word. Then
waifs out - side For well she knew 'twas on - ly safe out - side, in there it was warm, out there it was cold. The

C Dm7 G7 C C+ F F#dim7 C6

coy - ly she took one sly lit - tle look And some - thing a - woke and smiled in - side Her heart be - gan beat - ing
sleet and the storm said "Bet - ter be bold!" She mur - mured: "I'm not a - fraid of ice, I on - ly wish that I was

Am7 D7 C D7 1-3 G7 C 4 G7 C

wild in - side. So what did she do? I leave it to you, She did just what you'd do too. She did just what you'd do too.
made of ice." So what did she do? I leave it to you, She did just what you'd do too. She

Additional Lyrics

3. She didn't say "Yes," She didn't say "No,"
She wanted to stay, But knew she should go,
She wasn't so sure that he'd be good,
She wasn't even sure that she'd be good.
She wanted to rest all cuddled and pressed
A palpable part of somebody's heart.
She loved to be "enrapport" with him,
But not behind a bolted door with him.
And what did she do? I leave it to you,
She did just what you'd do too.

4. She didn't say "Yes," She didn't say "No,"
For heaven was near, she wanted it so,
Above her sweet love was beckoning,
And yet she knew there'd be a reckoning.
She wanted to climb, but dreaded to fall
So bided her time and clung to the wall,
She wanted to act ad libitum,
But feared to lose her equilibrium,
So what did she do? I leave it to you,
She did just what you'd do too.

SHE

Theme from the BBC/TV Series SEVEN FACES OF WOMAN

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Lyric by HERBERT KRETZMER
 Music by CHARLES AZNAVOUR

Slowly

D Ddim7

She _____ may be the face I can't for - get _____ a trace of pleas - ure or re -
 She _____ may be the rea - son I sur - vive, _____ the why and where - fore I'm a -

G D B7

gret, _____ may be my treas - ure for or the price _____ I have to pay.
 live, _____ the one I'll care for through the rough _____ and read - y years.

Em Bbdim

She _____ may be the song that sum - mer sings, _____ may be the chill that au - tumn
 Me, _____ I'll take her laugh - ter and her tears _____ and make them all my sou - ve -

D G6 A7sus To Coda ⊕ D

brings, _____ may be a hun - dred dif - f'rent things _____ with - in the meas - ure of a day.
 nirs, _____ for where she goes I've got to be. _____ The mean - ing of my life is

Ddim7

She _____ may be the beau - ty or the beast, _____ may be the fa - mine or the

G D B7 Em

feast, _____ may turn each day in - to a heav - en _____ or hell. She _____ may be the mir - ror of my

Bbdim7 D G6 A7 D

dream, _____ a smile re - flect - ed in a stream, _____ she may not be what she may seem in - side her shell.

Bb F

She _____ who al - ways seems so hap - py in a crowd, _____ whose eyes can be so pri - vate and so

Eb D

proud, _____ no one's al - lowed to see them when they cry.

Gm C F Dm

She _____ may be the love that can - not hope to last, _____ may come to me from shad - ows of the

E7 D.C. al Coda A7 CODA ⊕ G6 D G A7sus D

past _____ that I'll re - mem - ber 'til the day I die. she, she, mm, she.

THE SHOOP SHOOP SONG

(It's in His Kiss)

Words and Music by
RUDY CLARK

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Moderately bright

E7 D7 E7 F#7

Does he love me I want to know. How can I tell if he loves me so? (Is it

Bm7 E7 Bm7 E7 Bm7 E7

in his eyes? Oh no, you'll be deceived. (Is it in his eyes? Oh no, in his face?) No no, that's just his charm. (In his warm embrace?) No, la la la (etc.)

Bm7 E7 A F#m7 Bm7 E7

you'll make believe. If you want to know if he loves you so, it's in his that's just his arm. If you want to know if he loves you so, it's in his

A D E7 F#7 A C#7

kiss. (Is it That's where it is. Hug him and squeeze

F#m7 B7

him tight, and find out what you want to know. If it's love, if it

E7 F#7 Bm7 E7

{really - ly} is, it's there in his kiss. (About the way he acts?) Oh no,

Bm7 E7 Bm7 E7 Bm7 E7

that's not the way, and you're not listening to all that I say. If you

A F#m7 Bm7 E7 To Coda ⊕ A D

want to know if he loves you so, it's in his kiss.

E F#7 D.S. al Coda (2nd ending)

La la

⊕ CODA A D E7 Repeat and Fade

kiss. (That's where it is.) It's in his

SHE BELIEVES IN ME

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STEVE GIBB

Slowly, with movement

B \flat B \flat 7/D E \flat B \flat 7/D

While she lays sleep-ing, I stay out late at night - and play my songs, — And

Cm7 F7 F/E \flat Dm7 Gm7

some-times all the nights - can be so long, And it's good when I fi - n'ly make it

Cm7 F7sus F7 B \flat B \flat 7/D

home all a - lone. While she lays dream-ing. I try to get - un-dressed - with-out the

E \flat B \flat 7/D Cm7 F7 F/E \flat Dm7

light. — Then qui - et - ly — she says, — "How was your night?" And I

Gm7 Cm F7 B \flat F7sus

come to her - and say — it was all right. And I hold her tight. — And She Be -

B \flat sus B \flat B \flat sus B \flat Am7 \flat 5 D7

lieves In Me. I'll nev - er know just what she sees — in me. — I told her some - day — if she

Gm Gm(maj7) Gm7 Gm6 Cm7 F7sus

was my girl — I could change the world — with my lit-tle songs, — I was wrong. But she has

B \flat sus B \flat B \flat sus B \flat Am7 \flat 5

faith — in me, — And so I go on try - ing faith - ful - ly, —

D7 Gm Gm(maj7) Gm7 Gm6

And who knows, may - be — on some spe-cial night — if my song is right I will

Cm7 F7sus Bb Bb/D
 find a way, find a way. While she lays wait-ing I stum-ble to the kitch-en for a

Eb Cm7 F7 F/Eb Dm7 Gm7
 bite. Then I see my old gui-tar in the night, just wait-ing for me like a se-cret

Cm7 F7sus Bb Bb7/D
 friend, And there's no end. While she lays cry-ing I fum-ble with a mel-o-dy or

Eb Bb/D Cm7 F7 Dm7
 two, Then I'm torn be-tween the things that I should do. Then she

Gm7 Cm7 F7 Bb F7sus
 says to wake her up when I am through God, her love is true And She Be-

Bbsus Bb Bbsus Bb Am7b5 D7
 lieves In Me, I'll nev-er know just what she sees in me. I told her some-day if she

Gm Gm(maj7) Gm7 Gm6 Cm7 F7sus
 was my girl I could change the world with my lit-tle songs, I was wrong. But she has

Bbsus Bb Bbsus Bb Am7b5 D7
 faith in me, And so I go on try-ing faith-ful-ly, And who knows, may-be on some

Gm Gm(maj7) Gm7 Gm6 Cm7 F7sus
 spe-cial night If my song is right I will find a way, while she

Bb Eb/Bb Ebm Bb
 waits, while she waits, for me.

SHINE

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Words by CECIL MACK and LEW BROWN
Music by FORD DABNEY

Moderately

Chords: Eb Eb/G Gbdim7 Bb7 Eb Eb/G Gbdim7 Bb7 G7 Cm7 F7 Bb7 Eb Eb/G Gbdim7 Bb7 G7 Cm G7 Cm Fm Eb C7 Fm C7 Fm Bb7#5 Eb Eb

Shine a way your blues - ies, Shine, start with your shoes - ies, Shine each place up, make it look like new, Shine your face up, wear a smile or two, Shine your these and thos - ies, you'll find that ev - 'ry - thing will turn out fine. Folks will Shine up to ya. Ev - 'ry-one will how - dy - do ya. You'll make the whole world Shine. Shine!

SHOUT

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Words and Music by ROLAND ORZABAL
and IAN STANLEY

Moderately, with a beat
CHORUS

Chords: Gm Gm/Eb Gm/C Gm Gm/Bb Gm/C Gm/Bb Gm/C Gm/Bb Gm/C Gm/Bb Gm/C

Shout, Shout let it all out. These are the things I can do with - out, come on. I'm talk - ing to you, come on. 1. In vio - lent times 2.-4. (See additional lyrics) you should - n't have to sell your soul. In black and white they real - ly, real - ly ought to know. Those one track minds that took you for a work - ing boy. Kiss them good - bye. You should - n't have to jump for joy. You should - n't have to

Additional Lyrics

- 2. They gave you life and in return you gave them hell
As cold as ice, I hope we live to tell the tale
I hope we live to tell the tale
Chorus with repeat
- 3. Instrumental
Chorus with repeat
- 4. And when you've taken down your guard
If I could change your mind I'd really like to
Break your heart I'd really like to shake your heart
Chorus (Repeat and Fade)

A SIGN OF THE TIMES

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Words and Music by
 TONY HATCH

Moderately, with a beat

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — that your love for me — is get - ting so much strong - er.
 It's A Sign Of The Times — that you call me up — when - ev - er you feel lone - ly.

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — and I know that I — won't have to wait much long - er.
 It's A Sign Of The Times — that you tell your friends — that I'm your one and on - ly.

Em Dm

You've changed a lot — some - how — from the one way I used to know, —
 I'll nev - er un - der - stand — the way you treat - ed me —

Em Dm 1 Dm7 G7

for when you hold — me now — it feels like you nev - er want to let me go —
 But when I hold — your hand — I know you could - n't be the way you

2 Dm7 G7 C

used to be. — May - be my luck - y star — at last de - cid - ed to

Bb Dm7 G7 Dm7 G7

shine. May - be some - bod - y knows — how long I've wait - ed to make you mine. —

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — that you kiss me now — as if you real - ly mean it.

C Em Am Dm7 G7 Dm7 G7

It's A Sign Of The Times — and a year a - go — I nev - er could have seen it.

Em Dm

Don't ev - er change — your mind — and take your love a - way —

Em Dm Dm7 G7

Just leave the fires — be - hind — and, ba - by, on - ly think of how it is to - day. —

C Dm7 G7 Repeat and Fade

It's A Sign Of The Times — It's A Sign Of The Times. —

125 ✓ **SIDE BY SIDE**

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Words and Music by
HARRY WOODS

Moderately

Chords: Eb, Ab/Eb Eb, Ab/Eb Eb, Ab, Adim7 Eb, C7

Oh! we ain't got a bar-rel of mon - ey, May-be we're rag-ged and fun - ny, But we'll trav-el a - long Sing-in' a song -
Don't know what's com-in' to - mor - row May-be it's trou-ble and sor - row, But we'll trav-el the road Shar-in' our load -

Chords: F7, Bb7, Eb, G7, C7, F7

Side By Side. Thru all kinds of weath-er What if the sky should fall Just as long as we're to -

Chords: Bb7, Bbdim, Bb7, Eb, Ab/Eb Eb

geth - er, It does - n't mat-ter at all. When they've all had their quar-rels and part - ed We'll be the same as we

Chords: Ab/Eb Eb, Ab, Adim7 Eb, C7, F7, Bb7, 1 Eb, 2 Eb

start - ed Just trav-'lin' a - long - Sing-in' a song - Side By Side. Oh! we Side.

SIGNED, SEALED, DELIVERED I'M YOURS

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SAWANDI MUSIC
c/o EMI APRIL MUSIC INC. and EMI BLACKWOOD MUSIC INC.

Words and Music by STEVIE WONDER, SYREETA WRIGHT,
LEE GARRETT and LULA MAE HARDAWAY

Moderately

Chords: F, Dm, F, Dm, F7

1. Like a fool I went and stayed too long; Now I'm won-derin' if your love's still strong. } Oo ba -
2. Then that time I went and said good-bye; Now I'm back and not a-shamed to cry. }
3.,4. (See additional lyrics)

Chords: Bb9, Gm7/C, 1 F, 2 F

- by, here I am, signed, sealed, de-liv-ered; I'm yours. -

Chords: F, F7, Bb, Gm7/C, F, F7

Here I am, ba - by, signed, sealed, de-liv-ered; I'm yours. -

Chords: Bb, Bb7, F, F7, Bb, Gm7, F, F7, Bb, Bb/C

Here I am, ba - by, signed, sealed, de-liv-ered; I'm yours. - I've done a lot of fool - ish things, -

To Coda ⊕

D.C. al Coda
(with repeat)

Chords: F7, Bb, F, Bbmaj7, F

- a-that I real-ly did - n't mean, - Hey, hey, ba - by, did-n't I, oh, ba - by,

CODA

I could be a bro-ken man, but here I am with your fu-ture, got your fu-ture, babe;
 Here I am, ba-by. Here I am, ba-by.

Additional Lyrics

- 3. Seen a lot of things in this old world,
 When I touched them they did nothing, girl.
 Oo baby, here I am signed, sealed, delivered, I'm yours.
- 4. Ooh-wee babe, you set my soul on fire;
 That's why I know you're my one and only desire.
 Oo baby, here I am signed, sealed, delivered, I'm yours.

150
✓

SILHOUETTES

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Words and Music by FRANK C. SLAY JR.
 and BOB CREWE

Moderately

Took a walk and passed your house late last night, All the shades were pulled and drawn way down
 Lost con-trol, and rang your bell, I was sore, "Let me in, or else I'll beat down your
 tight; From with-in a dim light cast two Sil-hou-ettes on the shade, Oh, what a love-ly
 door." When two stran-gers, who had been two Sil-hou-ettes on the shade said to my shock, "You're
 cou-ple they made. Put {his} arms a-round your waist, held you
 on the wrong block." Rushed down to your house with wings on my
 tight, Kiss-es I could al-most taste in the night, Won-dered why I'm not the
 feet, loved you like I've nev-er loved you my sweet, Vowed that you and I would
 {guy} whose sil-hou-ette's on the shade I could-n't hide the tears in my eyes. Ah,
 {girl} be two Sil-hou-ettes on the shade all of our days, two
 Sil-hou-ettes on the shade.
 Ah

SINCE I DON'T HAVE YOU

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Words and Music by JAMES BEAUMONT, JANET VOGEL,
 JOSEPH VERSCHAREN, WALTER LESTER,
 LENNIE MARTIN, JOSEPH ROCK and JOHN TAYLOR

Slowly, with a strong, rockin' beat

Chords: Eb Cm7 Abm 3 Bb7b9 Eb Cm7 Abm 3 Bb7b9

I don't have plans and schemes, and I don't have hopes and dreams.

Chords: Eb Cm Abm 3 Bb7b9 Fm7

I don't have any thing Since I Don't Have

Chords: Bb7 Eb Cm7 Abm 3 Bb7b9 Eb Cm7

You. I don't have fond de - sires, and I don't have

Chords: Abm 3 Bb7b9 Eb Cm Abm 3 Bb7b9

hap - py hours. I don't have any - thing

Chords: Fm7b5 Bb7 Eb 3 Bbm7 Eb7 Ab Eb 3 Cm7

Since I Don't Have You. I don't have hap - pi - ness, and I guess

Chords: Fm7 Eb 3 Cm7 F7

I nev - er will ev - er a - gain. When you walked out on me

Chords: Eb Fm7 Bb7

in walked the mis - er - y and he's been here since then. Now

Chords: Eb Cm7 Abm 3 Bb7b9 Eb Cm Abm 3 Bb7b9

I don't have much to share, and I don't have one to care.

Chords: Eb Cm Abm 3 Bb7b9 Fm7

I don't have any - thing Since I

Chords: Bb7 Eb Cm Fm7 Bb7 Eb Cm

Don't Have You. You You

Chords: Fm7 Bb7 Eb Cm7 Fm7 Bb7

You You You You You You

Chords: Eb Cm7 Fm7 Bb7 Eb

You You You You You

SING, YOU SINNERS
 from the Paramount Picture HONEY
 Theme from the Paramount Picture SING, YOU SINNERS

Copyright © 1930 (Renewed 1957) by Famous Music LLC

Words and Music by SAM COSLOW
and W. FRANKE HARLING

Moderately

The musical score for "Sing, You Sinners" is written in G major and 4/4 time. It consists of six staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has one sharp (F#). The score includes various chords such as F, Fm, Bb7, C7#5, A, Dm, Gm, G7, and C7. The lyrics are: "You sin - ners drop ev - 'ry - thing arms all a - bout, let let that the har - mon - y ring up to dat Heav - en and sing, mu - sic right out, Sing, Sing, You You Sin - ners. _ Just wave your Sin - ners. _ When - ev - er there's mu - sic the de - bil kicks, _ he don't al - low mu - sic by dat riv - er Styx. You're wick - ed and you're de - praved and you've all mis - be - haved, if you wan - na be saved Sing, You Sin - ners. _".

SINGING THE BLUES

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Words and Music by
MELVIN ENDSLEY

Moderately

The musical score for "Singing the Blues" is written in G major and 4/4 time. It consists of seven staves of music with lyrics underneath. The tempo is marked "Moderately". The key signature has two sharps (F# and C#). The score includes various chords such as D, G, A7, D7, and G. The lyrics are: "Well, I nev - er felt more like sing - ing the blues _ 'cause I nev - er thought _ that I'd ev - er lose _ your love, dear. Why'd you do me this way? Well, I nev - er felt more like cry - ing all night _ 'cause ev - 'ry - thing's wrong _ and noth - ing ain't right _ with - out you. You got me sing - ing the blues. The moon and stars no long - er shine, the dream is gone I thought was mine. There's noth - ing left for me to do but cry _ o - ver you. Well, I nev - er felt more like run - ning a - way _ but why should I go _ 'cause I could - n't stay _ with - out you. You got me sing - ing the blues. Well, I blues. _".

SINCE I MET YOU BABY

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Words and Music by
IVORY JOE HUNTER

Slow Blues

C F C Dm C C7 F

Since I Met You Ba - by My whole life has changed. Since I Met You Ba - by
Since I Met You Ba - by I'm a hap - py man. I'm a hap - py man. I'm gon - na try to please you that I am not the
I'm a hap - py man. I'm gon - na try to please you in ev - 'ry way I

1 C G7 To Refrain 2 C G7 C Fine REFRAIN C

same. can. I don't need no - bod - y

F C Dm C C7 F

to tell my trou - bles to. I don't need no - bod - y to tell my trou - bles to.

C G7 C G7 D.C. al Fine

'Cause Since I Met You Ba - by all I need is you.

THE SINGLE PETAL OF A ROSE

from QUEEN'S SUITE

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By DUKE ELLINGTON

Freely

Dbmaj7 Gbmaj7

Dbmaj7 Ebm7 Ab7

Dbmaj7 Gbmaj7

Eb7 Dmaj7 Cbmaj7 Dbmaj7 Cbmaj7 Dbmaj7

Dbmaj7 Gbmaj7

Dbmaj7 Ebm7 Ab7

Dbmaj7 Gbmaj7

Eb7 Dmaj7 Cbmaj7 Dbmaj7 Cbmaj7 Dbmaj7
 Bbm Bbm#5 Bbm6 Ab7
 Bbm Bbm#5 Bbm6 Ab7 D7
 Dbmaj7 Gbmaj7
 Dbmaj7 Ebm7 Ab7
 Dbmaj7 Gbmaj7
 Eb7 Dmaj7 Cbmaj7 Dbmaj7 Cbmaj7 Dbmaj7

SIXTEEN REASONS (WHY I LOVE YOU)

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Words and Music by BILL POST
 and DOREE POST

Moderately slow

C Am Dm7 G7 C Am Dm7 G7
 One- The way you hold my hand, Two- Your laugh - ing eyes, Three- The way you un - der - stand,
 Five- The way you comb your hair Six- Your freck - led nose, Seven- The way you say you care,
 Dm7 G7 C Am Dm7 G7 1 C Am7 D7 Dm7 G7
 Four- Your se - cret sighs. They're all part of Six - teen Rea - sons, Why I Love You.
 Eight- Your cra - zy clothes. That's just the half of Six - teen Rea - sons, Why
 2 C Dm7 G7 C C7 F C
 I Love You. Nine- Snug - gling in the car Ten- Your wish up - on a star
 D7 G7 C
 Eleven- Whis - p'ring on the phone Twelve- Your kiss when we're a - lone, Thirteen- The way you thrill my heart,
 Dm7 G7 C Am Dm7 G7
 Fourteen- Your voice so neat, Fifteen- You say we'll nev - er part, Sixteen- Our love's com - plete.
 C Am Dm7 G7 C Dm7 G7 C
 Those are all of Six - teen Rea - sons, Why I Love You.

SIR DUKE

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c/o EMI APRIL MUSIC INC.

Words and Music by
STEVIE WONDER

Moderately

B G#m G7 F#7

Mu - sic is a world with - in it - self ___ with a lan - guage we all un - der - stand, _
Mu - sic knows it is and al - ways will ___ be one of the things that life just won't quit. _

B G#m G7 F#7 F7

with an e - qual op - por - tu - ni - ty ___ for all to sing, dance and clap their hands ___ but just be -
But here are some of mu - sic's pi - o - neers, _ that time will not al - low us to for - get ___ for there's

E9 Eb9 D9 Db9 D9 D#9 E9 E9 Eb9 D9 Db9

cause a rec - ord has a groove. don't make it in the groove but you can tell right a - way at let - ter A ___ when the
Ba - sie, Mil - ler, Satch - mo, ___ and the king of all, Sir Duke, and with a voice like El - la's ring - in' out _ there's no

D9 D#9 E9 F9 F#9 To Coda ⊕ B Fm7 Emaj7

peo - ple start to move. } They can feel it all ___ o - ver. _ They can feel it all ___
way the band can lose. }

C#m7 F#11 B Fm7 Emaj7

o - ver, ___ peo - ple. _ They can feel it all ___ o - ver. _ They can feel it all ___

C#m7 F#11 N.C.

o - ver, ___ peo - ple, go! (Instrumental)

D.C. al Coda

CODA ⊕ B Fm7 Emaj7 C#m7 F#11 Play 3 times

You can feel it all ___ o - ver. _ You can feel it all ___ o - ver, ___ peo - ple.

B Fm7 Emaj7 C#m7 F#11

You can feel it all ___ o - ver. _ You can feel it all ___ o - ver, ___ peo - ple, go!

N.C. (Instrumental)

SISTERS

from the Motion Picture Irving Berlin's WHITE CHRISTMAS

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Words and Music by
IRVING BERLIN

Moderately

C C7 F6 Dm C Am7 Dm7 G7

Female: Sis - ters, Sis - ters, there were nev - er such de - vot - ed Sis - ters.
Male: Broth - ers, broth - ers, there were nev - er such de - vot - ed broth - ers.

C Am7/D D7 G7 Gdim Dm7/G G7 C C/Bb A7 Am7 D9 G7

Nev - er had to have a chap - er - one "No sir," I'm there to keep my eye on her.
When there comes a glam - our girl who's nice and trim, he watch - es me and I watch him.

C C7 F6 Dm C Am7 Dm7 G7 C Am7/D D7

Car - ing, shar - ing ev - 'ry lit - tle thing that we are wear - ing. When a cer - tain gen - tle - man ar -
Car - ing, shar - ing ev - 'ry lit - tle thing that we are wear - ing. When a cer - tain sig - no - ri - na

G7 Gdim Dm7/G G7 C C/Bb A7 Dm7 G7 C E A/B Emaj7 A/B

rived from Rome, she wore the dress and } I stayed home. All kinds of weath - er, we stick to - geth - er, the
came from Rome, he wore the blue serge, }

B7 B9 Emaj7 E(add9) A/B Emaj7 Amaj7/B

same in the rain and sun. Two dif - f'rent fac - es, but in tight plac - es, we

B7 E(add9) G7 C C7 F6 Dm C Am7

think and we act as one. Those who've seen us know that not a thing could come be -

Dm7 G7 C Am7/D D7 G7 Dm7/G Bm7 Bb7b5 Em7/A A7

tween us. { Man - y men have tried to split us up, but no one can. }
{ Man - y girls have tried to split us up, but no one shall. }

F F#dim7 C/G Cdim/G Dm7/G C Gm6/Bb

Lord help the mis - ter who comes be - tween me and my sis - ter. And Lord help the the
Lord help an - oth - er who comes be - tween me and my broth - er. And Lord help the

A7 Dm7 G7

sis - ter who comes be - tween me and my man.
broth - er who comes be - tween me and my gal.

1 2
C Ebdim7 Dm7 G7 C

SIXTEEN TONS

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Words and Music by
MERLE TRAVIS

Moderately

Some peo - ple say a man is made out of mud — A poor man's made out of
 born — one — morn - in' when the sun did - n't shine — I picked up my shov - el and I
 mus - cle and the blood mine. Mus - cle and blood and skin and bones. — A
 walked to the mine. I load - ed Six - teen Tons of number nine coal — and the
 mind that's weak and a back that's strong. You load } Six - teen Tons, what do you get? — An -
 straw - boss — said "Well - a bless my soul." You load }
 oth - er day old - er and deep - er in debt. — Saint Pe - ter, don't you call me 'cause I can't go. — I
 owe — my soul to the com - pa - ny store. — I was —

SKYLINER

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Words and Music by
CHARLIE BARNET

Bright Swing tempo

Sky - lin - er, Sky dance - lin - er, fly - ing so free -
 Sun - beams all dance on your wings where the light
 I'll hold { her } close that's the sweet song they sing
 ly. We seem to real - ly touch heav - en,
 falls. And then when night falls, me
 me. Sky - lin - er, bring me
 high - er, high - er, ev - er high - er. stars dance a - bove — giv - ing a show for the
 peo - ple be - low as we fly. As we fly so high —
 — hear - ing each sin - gle beat of the mo - tors re - peat with a sigh — by
 and by. —
 CODA
 home to love. —

SLIGHTLY OUT OF TUNE

(Desafinado)

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English Lyric by JON HENDRICKS and JESSIE CAVANAUGH
 Original Text by NEWTON MENDONCA
 Music by ANTONIO CARLOS JOBIM

Bossa Nova

F G7b5 Gm7 C7
 Love is like a nev - er - end - ing mel - o - dy. _____ Po - ets have com - pared it to a

D7b9 Gm A7 D7 D7b9
 sym - pho - ny, _____ a sym - pho - ny con - duct - ed by the light - ing of the moon,

G7b9 Gbmaj7 F
 but our song of love is slight - ly out of tune. _____ Once your kiss - es raised me to a

G7b5 Gm7 C7 D7b9 Gm
 fe - ver pitch, _____ now the orch - es - tra - tion does - n't seem so rich. _____ Seems to me you've changed

Bbm F Em7b5 A Bbdim7 Bm7
 _____ the tune we used to sing. _____ Like the Bos - sa No - va love should swing. _____

E7 A Bbdim7 Bm7 E7 A
 _____ We used to har - mo - nize _____ two souls in per - fect time. _____ Now the song is

F#m7 Bm7 E7 C C#dim7 Dm7
 dif - f'rent and the words don't e - ven rhyme. _____ 'Cause you for - got the mel - o - dy our hearts would al - ways croon. _____

G7 Gm7 F#dim7 G7 C7 C7b5 F
 _____ And so what good's a heart that's slight - ly out of tune. _____ Tune your heart to

G7b5 Gm7 C7 Am7b5 D7
 mine the way it used to be. _____ Join with me in har - mo - ny and sing a song of lov - ing. We're

Gm7 Bbm Fmaj7 Dm7 G7
 bound to get in tune a - gain be - fore too long. There'll be no De - sa - fi - na - do when your heart be -

Eb9 G7 Gm7 C7 F6
 longs to me com - plete - ly. _____ Then you won't be slight - ly out of tune. _____ You'll sing a - long with me. _____

SLEEPY LAGOON

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Words by JACK LAWRENCE
 Music by ERIC COATES

Slowly

A Sleep-y La - goon, a trop-i - cal moon and two on an is - land. A Sleep-y La - goon and two hearts in
 tune in some lull - a - by - land. The fi - re-flies gleam, re - flects in the stream, they spar - kle and shim - mer.
 A star from on high, falls out of the sky, and slow - ly grows dim - mer. The leaves from the
 trees, all dance in the breeze, and float on the rip - ples; We're deep in a spell, as night-in-gales
 tell of ros - es and dew; The mem - o - ry of this mo - ment of love, will haunt me for - ev - er.
 A trop-i - cal moon, A Sleep-y La - goon and you! A Sleep-y La - you.

SMALL FRY

from the Paramount Motion Picture SING, YOU SINNERS

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Words by FRANK LOESSER
 Music by HOAGY CARMICHAEL

Moderate Swing

Small Fry, strut - tin' by the pool-room; Small Fry, should be in the school-room.
 My! My! Put down that cig - a - rette; you ain't a grown-up, high and might - y yet.
 Small Fry, { you danc - in' for a pen - ny; } Small Fry, { should count - in' up how man - y.
 { you kissed the neigh - bor's daugh - ter; } { should stay in shal - low wa - ter.
 My! Seems My! I Just should lis - ten here to me, } you ain't the big - gest cat - fish in the

D G D D7 G9 D F#7 Bm A

sea. ——— { You prac - tice peck - in' all day long to some old ra - di - o song. ——— Oh! yes, —
 { You've got your feet all soak - in' wet, you'll be the death of me yet. ——— Oh! me, —

G A7 | 1 D G D D7 G9 D

— Oh! yes, — Oh! yes. ——— { You bet - ter lis - ten to your { Maw } and some - day
 — Oh! my! — Small

F#7 Bm E7 A7sus A9 | 2 D G D

prac - tice the law, — and then you'll be a real suc - cess. Yes, Fry.

✓ **SMALL WORLD**
 from GYPSY

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Words by STEPHEN SONDHEIM
 Music by JULE STYNE

Slowly
 Eb Cm7 Fm7b5 Bb7 Eb6

Fun - ny, — you're a stran - ger who's come here, come from an - oth - er town. Fun - ny, — I'm a
 stran - ger my - self here. Small World, is - n't it? Fun - ny, — you're a { girl }
 { man } who goes trav - 'ling,
 rath - er than set - tling down. Fun - ny, — 'cause I'd love to go trav - 'ling. Small World,
 is - n't it? We have so much in com - mon, it's a phe - nom - e - non.
 We could pool our re - sourc - es by join - ing forc - es from now on. —
 Luck - y, — you're a { man }
 { girl } who likes chil - dren, that's an im - por - tant sign. Luck - y, — 'cause I'd
 love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it? Small and
 fun - ny and fine. ——— | 1 Eb Gbdim7 Fm7 Bb7#5 | 2 Eb Ab Eb
 fine. ———

SMELLS LIKE TEEN SPIRIT

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Words and Music by KURT COBAIN,
KRIST NOVOSELIC and DAVE GROHL

N.C.

Load up on guns and bring your friends. It's fun to lose
and to pretend. She's over-bored and self-assured.
Oh no, I know a dirty word. Hel-lo, hel-lo,
hel-lo, how low? Hel-lo, hel-lo, hel-lo, how low?
Hel-lo, hel-lo, hel-lo, how low? Hel-lo, hel-lo,
hel-lo, how low? With the lights out, it's less dangerous. Here we are
now, here we are now, here we are now, now, entertain us. I feel stupid and contagious. Here we are
now, here we are now, here we are now, now, my liability do, my liability do, my liability do. I feel stupid and contagious. Here we are
now, here we are now, here we are now, now, a denial, a denial, a denial, a denial.

SMILE

Theme from MODERN TIMES

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Words by JOHN TURNER and GEOFFREY PARSONS
Music by CHARLES CHAPLIN

Moderately, with great warmth

F F/A Abdim

Smile, tho' your heart is ach - ing, Smile, e - ven tho' it's break - ing, When there are clouds in the

Gm D7 Gm Bbm Eb9 F

sky, you'll get by. If you Smile through your fear and sor - row, Smile and may - be to - mor - row, You'll see the

D7 Gm C7 F

sun comes shin - ing thru for you. Light up your face with glad - ness, Hide ev - 'ry trace of sad - ness,

F/A Abdim Gm D7 Gm Bbm

Al - tho' a tear may be ev - er so near. That's the time you must keep on try - ing, Smile, what's the

Eb9 F D7 Gm C7 F

use of cry - ing, You'll find that life is still worth - while, if you'll just Smile. _____

SMILE, DARN YA, SMILE

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8 Music Square West, Nashville, TN 37203

Words by CHARLES O'FLYNN and JACK MESKILL
Music by MAX RICH

Moderately

C C#dim7 G7

Smile, Darn Ya, Smile. _____ You know this old world is a great world af - ter all. _____
Smile, Darn Ya, Smile. _____ For there is noth - ing that you can - not o - ver - come. _____

Dm G7 G7#5

_____ Smile, Darn Ya, Smile. _____ And right a - way watch "La - dy Luck" pay you a
_____ Smile, Darn Ya, Smile. _____ And where the clouds ap - pear you soon will find the

C C7

call. _____ Things are nev - er black as they are paint - ed.
sun. _____ Life is real - ly on - ly what you make it.

D7 Fm6 G7 C E7

Time for you and joy to get ac - quaint - ed. Make life worth - while _____
Stand right up and show them you can take it. Make life worth - while _____

A7 Dm Fm6 G7 1 C Dm7 G7 2 C

_____ Come on and Smile, Darn Ya, Smile. _____
_____ Come on and Smile, Darn Ya, Smile. _____

SMILES

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Words by J. WILL CALLAHAN
Music by LEE S. ROBERTS

Moderately

There are Smiles that make us hap - py, there are Smiles that make us
blue, there are Smiles that steal a - way the tear - drops as the
sun - beams steal a - way the dew, there are Smiles that have a ten - der
mean - ing that the eyes of love a - lone may see, and the Smiles that
fill my life with sun - shine are the Smiles that you give to me.

Chords: Eb7, Ab, C7, Fm, Bb7, Eb7, Ab7, Db, Ddim7, Ab, Eb7, Ab

SMOKE GETS IN YOUR EYES

from ROBERTA

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Words by OTTO HARBACH
Music by JEROME KERN

Moderately

They asked me how I knew my true love was true? I of course re -
They said some - day you'll find, all who love are blind. When your heart's on
plied, "Some - thing here in - side, can - not be de - nied." Eyes.
fire, you must re - al - ize. Smoke Gets In Your
So I chaffed them and I gay - ly laughed, to think they could doubt my love.
Yet to - day, my love has flown a - way, I am with - out my love.
Now laugh - ing friends de - ride, tears I can - not hide, so I smile and
say, "When a love - ly flame dies, Smoke Gets In Your Eyes."

Chords: Eb, Gm7, Gbdim7, Fm7, Bb7, Eb, G7#5, Abmaj7, Adim7, Gm7, Cm7, Fm7, Bb7, G7, C7, Fm7, Bb7, Eb, Bmaj7, G#m7, C#m7, Cdim7, C#m7, F#7, Bmaj7, Abm7, Fm7/Bb, Bb7, Ebmaj7, C7b9, Fm7, Bb9, Eb, Gm7, Gbdim7, Fm7, Bb7, Eb, G7#5, Abmaj7, Adim7, Gm7, Cm7, Fm7, Bb7, Eb6, Db6, D6, Eb6/9

SMOKE, SMOKE, SMOKE (THAT CIGARETTE)

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Words and Music by MERLE TRAVIS
 and TEX WILLIAMS

Moderately bright

F Bb7 F

Now I'm a fel-ler with a heart of gold, And the ways of a gen-tle-man, I've been told, The kind of a guy that
 game of chance the oth-er night — Old Dame For-tune was a do-in' me right, The Kings and Queens just
 oth-er night I had a date with the cut-est lit-tle girl in the for-ty eight states, A high-bred, up-town,

C7 F

would-n't e-ven harm a flea — But if me and a cer-tain char-ac-ter met, The
 kept on com-in' a-round — I played 'em hard and I bet-'em high, But my
 fan-cy lit-tle dame — She said she loved me and it seemed to me that

Bb7 F C7 F

guy that in-vent-ed the cig-a-rette, I'd mur-der that son-of-a-gun in the first de-gree —
 bluff did-n't work on a cer-tain guy, He kept on rais-in' and lay-in' the mon-ey down —
 things were 'bout like they ought-a be, So hand in hand we strolled down lov-er's lane —

Bb7 F

Not 'cause I don't smoke my-self, And I don't reck-on they'll harm your health — I've smoked all my
 He'd raise me and I'd raise him, I sweat-ed blood got-ta sink or swim, He fin-ally called and
 She was oh, so far from a cake of ice, Our smooch-in' par-ty was a-go-in' nice, So help me Han-nah,

C7 F

life — and — ain't — dead yet — But nic-o-tine slaves are all the same, At a
 did-n't raise the bet — I said, "A-c-es full, pal, how 'bout you?" He said,
 I think I'd a been there yet — But I give her a kiss and a lit-tle squeeze, And

Bb7 F C7 F

pet-tin' par-ty or a pok-er game, Ev-'ry-thing must stop while they smoke that cig-a-rette. —
 "I'll tell you in a min-ute or two, Right now I've just got to have a cig-a-rette." —
 she said, "Tex, ex-cuse me please, I've just got to have an-oth-er cig-a-rette." —

Bb7 F Bb7

Smoke, Smoke, Smoke that cig-a-rette, — Puff, Puff, Puff and if you

G7 C7 N.C. F Bb F

smoke your-self to death, Tell Saint Pe-ter at the Gold-en Gate That you hate to make him wait, — But you've just

C7

1,2	F	Gm7	C7
3	F	Db9	F

got to have an-oth-er cig-a-rette. — In a rette. —
 The

SMOOTH

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Words by ROB THOMAS
Music by ROB THOMAS and ITAAL SHUR

Medium Latin Rock

Am F E7 Am F E7

Man, it's a hot one. Like sev - en inch - es from the mid - day sun. —
one thing, if you would leave it'd be a cry - ing shame. —

Dm Bm7b5 E/G#

Well, I hear your whis - per and the words melt ev - 'ry - one. But you stay so —
In ev - 'ry breath and ev - 'ry word I hear your name call - ing me —

Am F E7 Am F E7

— cool. — My Mu - ñe - qui - ta, my Span - ish Har - lem Mo - na
— out. — Out from the ba - rri - o, you hear my rhy - thm on your

Am F E7 Dm Bm7b5 E/G#

Li - sa. Well, you're my rea - son — for — rea - son, — the — step in
ra - di - o. You feel the turn - ing of the world so soft and slow; turn - ing me

Am G F E7 Am F E7

my groove. — }
round and round. — } And if you said — this life ain't good e - nough, I would give

Am F E7 Am F E7

my world to lift you up. I could change my life to bet - ter suit — your — mood. —

Dm F/C Bm7b5 G7 F#7sus E

— 'cause you're so — smooth. — And it's

Am F E7 Am F E7

just like the o - cean un - der the moon. — Well, it's the same as the e - mo - tion that I get from you. — You

Am F E7 Dm7 E7 N.C. G Am

To Coda ⊕

got the kind of lov - in' that can be so smooth, — Give me your heart. — Make it real or else for - get a - bout it.

1 F E7 Am F E7

(Instrumental) Well, I'll tell you

2
N.C.

Am F E7

Repeat ad lib.

Dm F/C Bm7b5

(Instrumental)

G7 F#7sus E7

D.S. al Coda

And it's

CODA

E7 Am F E7 Am F E7

or else for - get a - bout it. Or else for - get a - bout it.

Am F E7

Let's don't for - get a - bout it. Give me your heart, - make it real. - Let's don't for - get a - bout it.

Am F E7

Let's don't for - get a - bout it. *Guitar ad lib.*

Play 4 times Am F E7 Repeat and Fade

SO IN LOVE

from KISS ME, KATE

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Words and Music by
COLE PORTER

Moderately

Fm C7 Fm Bbm Eb

Strange, dear, - but true, dear, - When I'm close - to you, dear, - The stars

Eb7b9 Ab Ab7 Db G7 C C7b9 Fm

fill the sky, - So In Love with you am I, - E - ven - with -

C7 Fm Bbm Eb Db Dbm

out you, - My arms fold - a - bout you, - You know, dar - ling, why, -

Abmaj7 Ab6 Eb7 Ab Db Eb7 Ab

So In Love - with you am I, - In love with the night mys - ter - i - ous, - The

Db Eb7 Ab Db Eb7 Ab C7 Fm Fm7

night when you first were there, - In love with my joy de - lir - i - ous - When I knew that

Dm7b5 G7 C C7b9 Fm C7 Fm

you could care, - So taunt me - and hurt me, - De - ceive me, - De -

Bbm Eb Eb7 Cm7b5 F7 Bbm Dbm Ab

sert me. - I'm yours 'til I die, - So In Love, - So In Love, -

Abm Abdim Bbm7 Eb7 Ab

So In Love with you, my love - am I. -

SO LONG, FAREWELL

from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

C

So Long, Fare - well, { Auf wie - der - sehn, good - night, — I hate to go and
 Auf wie - der - sehn, a - dieu, — a - dieu, a - dieu, to
 Au' voir, auf wie - der - sehn, — I'd like to stay and

leave this pret - ty sight. — (Instrumental)
 yieu and yieu and yieu. —
 taste my first cham - pagne. —

1, 2 || 3 *C*

So So Long, Fare - well, Auf wie - der - sehn, good -

bye, — I leave and heave a sigh and say good - bye. — Good - bye. —

Cmaj7 *Slower* *C*

I'm glad to go, I can - not tell a

lie, — I flit, I float, I fleet - ly flee, I fly. — (Instrumental)

C6 *G9* *C6* *G9*

The sun has gone to

C6 *G9* *F* *C* *F* *C* *D7b9*

bed and so must I. — So Long, Fare - well, Auf wie - der - sehn, good - bye, — Good - bye; —

G9 *C6*

Good - bye, — Good - bye, — Good - bye!

SO LONG IT'S BEEN GOOD TO KNOW YUH

(Dusty Old Dust)

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 Folkways Music Publishers, Inc., New York, NY

Words and Music by
 WOODY GUTHRIE

Moderately

C *F* *G7* *C*

I've sung this song, but I'll sing it a - gain Of the peo - ple I've met and the
 sweet - hearts they sat in the dark and they sparked. They hugged and they kissed in that

F *G7* *C* *C7* *F* *C*

plac - es I've seen Of some of the trou - bles that both - ered my mind, And a lot of good
 dust - y old dark, they sighed and they cried and they hugged and they kissed, But in - stead — of

G7 *C* *G7* *C* *G7*

peo - ple that I've left be - hind, say - ing: } So Long It's Been Good To Know Yuh; So long, It's
 mar - riage they talked — like this: Hon - ey, }

Been Good To Know Yuh; So Long, It's Been Good To Know Yuh, What a long time since I've been home. And I got - ta be drift - in' a - long. The long.

SO NICE (Summer Samba)

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Original Words and Music by MARCOS VALLE
and PAULO SERGIO VALLE
English Words by NORMAN GIMBEL

Moderato

Some - one to hold me tight, that would be ver - y nice some - one to love me right
that would be ver - y nice. Some - one to un - der - stand each lit - tle dream - in me,
some - one to take my hand, to be a team - with me. So Nice,
life would be So Nice if one day I'd find
some - one who would take my hand and sam - ba thru life with me. Some - one to cling to me,
stay with me right or wrong, some - one to sing to me some lit - tle sam - ba song.
Some - one to take my heart, then give his heart to me. Some - one who's read - y 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. nice.

SOFT LIGHTS AND SWEET MUSIC

from the Stage Production FACE THE MUSIC

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Words and Music by
IRVING BERLIN

Moderately

Soft Lights — And Sweet Mu - sic and you in — my arms. — Soft lights and
sweet mel - o - dy — will bring you clos - er to me. —
Cho - pin — and pale moon - light re - veal all — your charms. — So give me
vel - vet lights and sweet mu - sic and you in — my arms. — arms. —

Chords: F7, D7, G7, Bm7b5, Bb7, F, F#dim, C7, Gm7/D, Ebdim, C7/E, C7, C7#5, F6, Gm7, G#dim, F/A, Dm7, G7, C7, F, Abdim, Gm7, C7, F

SOFT SHOE SONG

(The Dance My Darlin' Used to Do)

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Words and Music by ROY JORDAN
and SID BASS

Soft Shoe tempo

Give me that Old Soft Shoe, I said that Old Soft Shoe, Ah - one, ah - two, ah - doo - dle - dee doo - dle - dee doo, Play me that
Old Soft Shoe and noth - in' else will do, That's the dance Bo - jan - gles used to do. We'll sing love's re -
frain (just like a vau - de - ville team) Dance the whole night through (Do - ing the cu - test rou - tine) Stroll - ing lov - er's
lane (just like we're play - ing a scene) We'll har - mo - nize and doo - dle - dee doo - dle - dee doo. Give me that Old Soft Shoe, I said that
Old Soft Shoe, Ah - one, ah - two, ah - doo - dle - dee doo - dle - dee doo, Play me that Old Soft Shoe and noth - in'
else will do, That's the dance Bo - jan - gles used to do. — Give me that do. — Lead - er, play the song and dance - I
love to do, The Old (I'm talk - in' a - bout the old) Soft (I'm talk - in' a - bout the Soft) Shoe. (Slap... legs... then... shoe) Soft Shoe.

Chords: G, E7, A7, D7, A7, D7, G, G7, C, A7, D, Db, C, Ddim7, D7, G, E7, A7, D7, A7, D7, G, F#7, G, F7, E7, A7, D7, G, Gdim, D7, G, D7, G

SOFTLY AS IN A MORNING SUNRISE

from THE NEW MOON

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Lyrics by OSCAR HAMMERSTEIN II
 Music by SIGMUND ROMBERG

Moderately

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7

Soft - ly, As In A Morn - ing Sun - rise, the light of love comes steal - ing in - to a new - born

Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

day. Oh, flam - ing with all the glow of sun - rise, a burn - ing kiss is steal - ing

Dm7b5 G7 Cm7 Fm7³ Bb7³ Ebmaj7 C7b9

the vow that all be - tray. For the pas - sions that thrill love, and lift you high to heav - en, —

Fm7 F#dim7 G7 Dm7b5 G7 Cm7

— are the pas - sions that kill love, and let you fall to hell! So ends each sto - ry, soft - ly,

Dm7b5 G7 Cm7 Dm7b5 G7 Cm7 Dm7b5 G7 Cm7

as in an eve - ning sun - set, the light that gave you glo - ry will take it all a - way. —

SOLITUDE

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Words and Music by DUKE ELLINGTON,
 EDDIE DE LANGE and IRVING MILLS

Slowly, with expression

Ebmaj7 Cm7 Fm7 Fm7/Bb Bb7 Eb

In my Sol - i - tude — you haunt me With rev - er - ies — of days gone by —

Bb7 Bb7#5 Ebmaj7 Cm7 F7 Fm7/Bb Bb7 Eb

— In my Sol - i - tude — you taunt me With mem - o - ries — that nev - er die —

Eb7 Fm7 F#dim7 Eb Bb7 Eb7

I sit in my chair, I'm filled with de - spair, There's no one could be so sad — With

Fm7 F#dim7 Eb Edim7 Bb7 Bb7#5 Ebmaj7 Cm7

gloom ev - 'ry - where, I sit and I stare, I know that I'll soon go mad In my Sol - i - tude — I'm

Fm7 Fm7/Bb Bb7 Eb Fm7 Bb7#5 Eb

pray - ing Dear Lord a - bove — Send back my love. In my love. —

SOME DAY MY PRINCE WILL COME

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Words by LARRY MOREY
Music by FRANK CHURCHILL

Moderately slow

Some Day My Prince Will Come, some day I'll find my
love, and how thrill - ing that mo - ment will be, when the Prince of my dreams comes to
me. (Instrumental) He'll whis - per, "I love you," and
steal a kiss or two, though he's far a - way, I'll find my love some
day, some day when my dreams come true. (Instrumental) true.

SOME ENCHANTED EVENING

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Some En - chant - ed Eve - ning You may see a stran - ger, You may see a stran - ger A - cross a
Some En - chant - ed Eve - ning Some - one may be laugh - ing, You may hear her laugh - ing A - cross a
crowd - ed room And some - how you know, You know e - ven then That some - where you'll see her a -
crowd - ed room And night af - ter night, As strange as it seems The sound of her laugh - ter will
gain and a - gain. Who can ex - plain it? Who can tell you why?
sing in your dreams. Who can ex - plain it? Who can tell you why?
Fools give you rea - sons, Wise men nev - er try. Some En - chant - ed Eve - ning
When you find your true love, When you feel her call you A - cross a crowd - ed room, Then fly to her side
And make her your own Or all through your life you may dream all a - lone.
Once you have found her, Nev - er let her go. Once you have found her, Nev - er let her go!

SOMEBODY ELSE IS TAKING MY PLACE

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Copyright RenewedWords and Music by DICK HOWARD,
BOB ELLSWORTH and RUSS MORGAN

Slowly, with expression

Some - bod - y Else Is Tak - ing My Place Some - bod - y else now
 shares your em - brace While I am try - ing To keep from cry - ing You go a -
 round with a smile on your face Lit - tle you care for vows that you made
 Lit - tle you care how much I have paid My heart is ach - ing My heart is
 break - ing For some - bod - y's tak - ing my place. _____ place. _____

SOMEBODY STOLE MY GAL

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Words and Music by
LEO WOOD

Brightly

Some - bod - y Stole My { Gal _____ } Some - bod - y { stole my pal _____ }
 { she left his gal _____ }
 _____ } Some - bod - y came and took { her _____ } a - way _____ { She _____ } did - n't e - ven
 { He _____ }
 say { she _____ } was leav - in'; The kiss - es I loved so _____
 { he _____ }
 { He's _____ } get - ting now I know _____ And Gee! _____ I know that
 { She's _____ }
 { she _____ } would come to me _____ if { she _____ } could see _____ { Her _____ } bro - ken - heart - ed
 { He _____ }
 lone - some { pal _____ } Some - bod - y Stole My { Gal. _____ } { Gal. _____ }
 { gal _____ } { pal. _____ } { pal. _____ }

SOMEONE SAVED MY LIFE TONIGHT

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Words and Music by ELTON JOHN

and BERNIE TAUPIN

Slowly

G/D C G C G F C

When I think of those east end lights, mug-gy nights, the cur-tains drawn in the lit-tle room down-stairs, _____
I nev-er re-al-ized the pass-ing hours of ev'-ning show-ers a slip noose hang-ing in my dark-est dreams. _____

F G F G

— pri-ma don-na, lord, you real-ly should have been there, — sit-ting like a prin-cess perched in her e-lec-
— I'm strang-led by your haunt-ed so-cial scene, — just a pawn out-played by a dom-i-nat-

C Cm A

- tric chair. _____ And it's one more beer, _____ and I don't hear you an-y-more. _____ We've all _____
- ing queen. _____ It's four-o-clock in the morn-ing damn it! Lis-ten to me good. I'm _____

C A/C# G/D D7

— gone cra-zy late-ly, my friends out there roll-in' 'round the base-ment floor. }
sleep-ing with my-self to-night saved in time, thank God my mu-sic's still a-live. _____ }

C G/B Am7 C G/B

And some-one saved my life to-night, — sug-ar bear. — You al-most had your hooks in me —

Am7 C G/B C A7/C#

did-n't you, dear? — You near-ly had me roped and tied, — al-tar bound, — hyp-no-tized, — sweet

G/D A/E C

free-dom whis-pered in my ear. — You're a but-ter-fly, — and but-ter-flies — are free — to fly. —

A7/C# G/D B 3 C G/B Am7 F

Fly a-way — hie a-way, — bye — bye.

G/D C G/D C To Coda ⊕

(Instrumental)

A7 G/B Em

And I would have walked head on — in-to the deep end of a riv-er, cling-ing to your stock and bonds, — pay-ing your

C/G Am7 G/B

H. P. de-mands for-ev-er, they're com-ing in the morn-ing with a truck — to take me home.

C Em C/G

Some-one saved my life — to-night, — some-one saved my life — to-night, — so save your strength — and run the field, you

A7 D.S. al Coda CODA G C Repeat and Fade

play a-lone. — Some-one saved, some-one saved, some-one saved my life — to-night. —

SOMEWHERE OUT THERE

from AN AMERICAN TAIL

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Music by BARRY MANN and JAMES HORNER
 Lyric by CYNTHIA WEIL

Moderately, with expression

C(add9) Cmaj7/E C/F F/G C(add9) C/E F Dm7 G/F

Some - where Out There be - neath the pale moon - light some - one's think - in'

Em Am Dm7 C/E F Gsus G C(add9) Cmaj7/E C/F F/G

of me and lov - ing me to - night. Some - where Out — There —

C(add9) C/E F Dm7 G/F Em7 Am

some - one's say - ing a prayer _____ that we'll find one an - oth - er _____ in that

Dm7 C/E F/G C F G/F

big Some - where — Out — There. And e - ven though I know how ver - y

F G/F Fmaj7 G/F F G/F

far a - part — we are _____ it helps to think — we might — be wish - in' on the same — bright — star. And

Ab Bb/Ab Ab Bb/Ab Ab Bb/Ab

when the night - wind starts to sing that lone - some lull - a - by it helps to think we're sleep - ing un - der -

G C Cmaj7/E Fmaj9 F/G To Coda ⊕ C C/E

neath the same big sky. Some - where Out There if love can see us

F Dm7 G/F 3 Em7 Am7 F G C D/C C D/C

through, then we'll be to - geth - er Some - where Out There, out where dreams come true. _____

C/Bb Bbmaj7 Am/Bb D/E A C#m7 A/D D/E A A/C#

(Instrumental)

D D+ D6 A/C# Bm7 Dmaj7 C#m F#m7 Bm7 C#m D/E A D.S. al Coda

CODA ⊕ C G/E F Dm G/F 3 Em7 Am

love can see us through can — see us then we'll be to - geth - er Some - where
 (love can — see us through)

F G C Cmaj7/E C/F G7sus C(add9)

Out There, out where dreams come true. _____

THE SONG IS ENDED (BUT THE MELODY LINGERS ON)

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Words and Music by
 IRVING BERLIN

Moderately

Eb Bb7#5 Bbm9 Eb9 Ab Db9 Cm7 Gb13
 The Song _____ Is End - ed, but the mel - o - dy lin - gers on. You and the song are
 F7 Bb7 Bb7#5 Eb Bb13sus Eb Bb7#5 Bbm9 Eb9
 gone, but the mel - o - dy lin - gers on. _____ The night _____ was splen - did and the
 Ab Db9 Cm7 Gb13 F7 Bb7 Bb7#5 Eb
 mel - o - dy seemed to say, "Sum - mer will pass a - way: take your hap - pi - ness while you may."
 Gm Em7b5 Am7b5 D7
 There 'neath the light of the moon _____ we sang a love song that
 Gm7 C7 Fm Bb7 Eb Bb7#5 Bbm9 Eb9 Abmaj7
 end - ed too soon. _____ The moon _____ de - scend - ed, and I found with the break of
 Abm6 Gm7 Cm7 F7 Bb7 Bb7#5
 dawn, you and the song had gone. But the mel - o - dy lin - gers on. _____ The on.

THE SONG IS YOU

from MUSIC IN THE AIR

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Lyrics by OSCAR HAMMERSTEIN II
 Music by JEROME KERN

Broadly

C Ebdim7 Dm7 G7 Em7 A7 Dm7 G7
 I hear mu - sic when I look at you; _____ a beau - ti - ful theme of ev - 'ry dream I ev - er knew. _____ Down deep in my
 Em7 Am7 Dm7 G7 Dm7b5 G7 E7 A7 D7 G7 C Ebdim7
 heart _____ I hear it play. _____ I feel it start, _____ then melt a - way. I hear mu - sic when I touch your
 Dm7 G7 Em7 Eb9 Ab9b5 G7 Cmaj7 Am7 A7
 hand; _____ a beau - ti - ful mel - o - dy from some en - chant - ed land. _____ Down deep in my heart, _____ I hear it
 Dm7 G7#5 C F#m7b5 B7b9 Emaj7 F#m7 B7 Emaj7
 say, _____ is this the day? I a - lone _____ have heard this love - ly strain, I a - lone _____ have heard this

A#m7 D#7 G#m7 C#9 F#7 C9b5

glad re-frain: Must it be ___ for - ev - er in - side of me, ___ why can't I let it go, ___ why can't I

B7 G7 C Ebdim7 Dm7 G9 Cmaj7 C9

let you know, ___ why can't I let you know the song my heart would sing? ___ That beau-ti - ful rhap-so - dy of love and youth and

F Bb9 Em7 A7 Dm G7 C F7 C6

spring, ___ the mu - sic is sweet, ___ the words are true. ___ The Song Is You. _____

SONG OF THE ISLANDS

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Words and Music by
CHARLES E. KING

Slowly F F#dim7 C7 G7 C7 F

Ha - wai - i isles of beau - ty ___ Where skies are blue and love is true ___ Where balm - y
val - leys with their rain - bows ___ Your moun-tains green, the a - zure sea. ___ Your fra-grant

D7 G7 C7

1 F 2 F

airs and gold - en moon - light ___ Ca - ress the wav - ing palms of Ho - no - lu - lu. Your
flow'rs en - chant - ing mu - sic ___ U - nite and sing a - lo - ha oe to me. _____

SONNY BOY from THE SINGING FOOL

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and Ray Henderson Music
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Words and Music by AL JOLSON, B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately Eb Gm7b5 C7 Fm Fm7 Bb7 Eb Gbdim7 Fm7 Bb7

When there are gray skies, I don't mind the gray skies, you make them blue, Son - ny Boy. _____

Eb Gm7b5 C7 Fm Fm7 Bb7 Cm Fm7 Bb7

Friends may for - sake me, let them all for - sake me, you'll pull me through, Son - ny

Eb Ab7 Eb G7 C7b9 C7 F7

Boy. _____ You're sent from heav - en, and I know your worth. You've made a

Bb7 Eb Gm7b5 C7 Fm

heav - en for me right here on earth. { When I'm old and gray, dear, prom - ise you won't
And then the an - gels grew lone - ly took you 'cause they're

Fm7 Bb7 Cm Fm7 Bb7 Eb

1 Fm7 Bb7 2

stray, dear, I love you so, Son - ny Boy. _____
lone - ly now I'm lone - ly too, Son - ny Boy. _____

SONG OF THE JET
(Samba do Avião)
from the Film COPACABANA PALACE

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English Lyric by GENE LEES
Original Text and Music by ANTONIO CARLOS JOBIM

Bossa Nova

Ebmaj7 Eb6 Gbdim7 Fm7b5 Bb7 Ebmaj9 Eb6 Eb+



How my heart is sing - ing I see Ri - o de Ja - nei -

Abmaj7 Abm6 Ebmaj7 Eb6 Gbdim7 Gm7b5 C7#5



ro. My lone - ly long - ing days are end - ing.

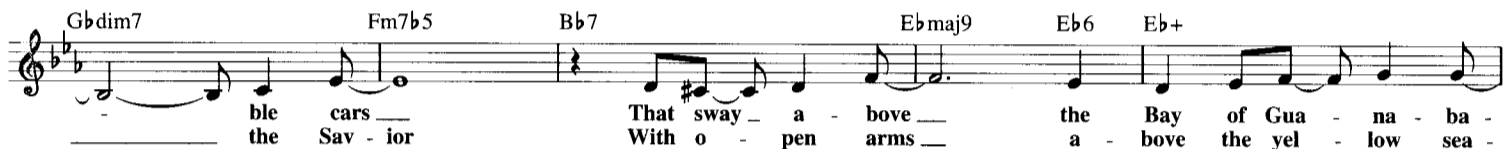
635

F9 Bb9 Bb7b9 Ebmaj7 Eb6



Ri - o my love, there by the sea. Ri - o my love, wait - ing for me. See the ca - Stat - ue of -

Gbdim7 Fm7b5 Bb7 Ebmaj9 Eb6 Eb+



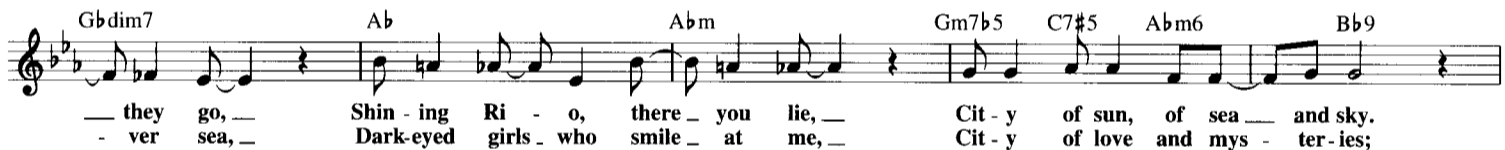
ble cars That sway a - bove the Bay of Gua - na - ba - the Sav - ior With o - pen arms a - bove the yel - low sea -

Abmaj7 Abm6 Ab Abm Eb



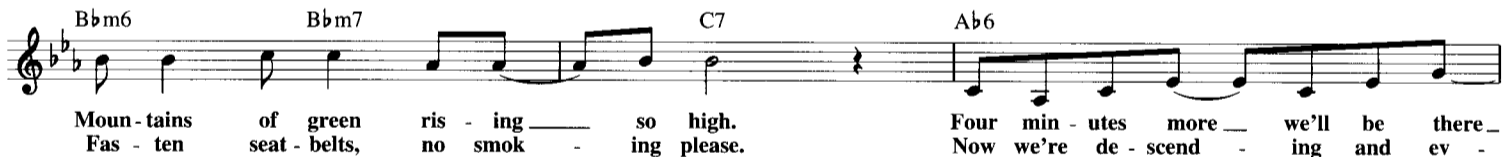
ra. Ti - ny sail - boats far be - low Dance the sam - ba as shore. Sug - ar Loaf in maj - es - ty Clim - ing from a sil -

Gbdim7 Ab Abm Gm7b5 C7#5 Abm6 Bb9




they go, Shin - ing Ri - o, there you lie, Cit - y of sun, of sea and sky. - ver sea, Dark-eyed girls who smile at me, Cit - y of love and mys - ter - ies;

Bbm6 Bbm7 C7 Ab6




Moun - tains of green ris - ing so high. Fas - ten seat - belts, no smok - ing please. Four min - utes more we'll be there - Now we're de - scend - ing and ev -

Fm7 Bb11 Fm7 F9



at the air - port of Ga - le - ão, Ri - o de Ja - nei - ro, Ri - o - 'ry - thing's rush - ing and now the wheels

Bb9 Bb7b9 F9 E9 Eb6



de Ja - nei - ro, Ri - o de Ja - nei - ro, Ri - o de Ja - nei - ro. touch the ground.

SOON IT'S GONNA RAIN

from THE FANTASTICKS

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Words by TOM JONES
 Music by HARVEY SCHMIDT

Moderately

Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7 Dm9 D9 Dm7 G7b9

Soon It's Gon - na Rain, I can see it. Soon It's Gon - na Rain; I can tell. Soon It's Gon - na Rain, What are we gon - na
 Soon It's Gon - na Rain, I can feel it. Soon It's Gon - na Rain; I can tell. Soon It's Gon - na Rain; What 'll we do with

1 C6 2 C6 Dm7 G7 Cmaj9 Em7 Am7

do? you? We'll find four limbs of a tree. We'll build four walls and a floor. We'll

Dm7 Fmaj7 Am7 D9 Dm7 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7

bind it o - ver with leaves, Then duck in - side to stay. Then we'll let it rain. We'll not feel it. Then we'll let it rain, Rain pell mell

Dm9 D9 Dm7 G7 Em7 A9 Dm7 Em7 F6 G7 C

And we'll not com - plain If it nev - er stops at all We'll live and love with - in our own four walls.

SOPHISTICATED LADY

from SOPHISTICATED LADIES

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Words and Music by DUKE ELLINGTON,
 IRVING MILLS and MITCHELL PARISH

Moderately

Bbm7 Gb7 F7 E7 Eb7 Abmaj7 Ab7 G7 Gb7 F7

They say in - to your ear - ly life ro - mance came, and in this heart of yours burned a

Bb7 Bbm7 Eb7 Abmaj7 Cm7b5 F7b9 Bbm7

flame, a flame that flick - ered one day and died a - way. Then, with dis - il -

Gb7 F7 E7 Eb7 Abmaj7 Ab7 G7 Gb7 F7 Bb7

lu - sion deep in your eyes, you learned that fools in love soon grow wise. The years have

Bbm7 Eb7 Abmaj7 Am7b5 D7 Gmaj7 Em7 Am7 D7 Gmaj7 G#dim7

changed you, some - how; I see you now. Smok - ing, drink - ing, nev - er think - ing of to - mor - row,

Am7 D7b9 Gmaj7 Em7 Am7 D7 Gmaj7 Bdim7 Cm7

non - cha - lant. Dia - monds shin - ing, danc - ing, din - ing with some man in a res - tau - rant,

Bbm7 Eb7 Cm7b5 F7b9 Bbm7 Gb7 F7 E7 Eb7 Abmaj7

is that all you real - ly want? No, So - phis - ti - cat - ed La - dy, I know, you miss the

Ab7 G7 Gb7 F7 Bb7 Bbm7 Eb7 1 Ab6 Cm7b5 F7b9 2 Ab6

love you lost long a - go, and when no - bod - y is nigh you cry. They cry.

THE SOUND OF MUSIC from THE SOUND OF MUSIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

With much expression

F **E/F** **F**

The hills are a - live with The Sound Of Mu - sic, With songs they have sung
go to the hills when my heart is lone - ly. I know I will hear

To Coda **Bb/D** **C7** **C+** **F** **E/F**

for a thou - sand years. The hills fill my heart with The Sound Of Mu - sic.
what I've heard be - fore

F **Bb** **C** **C7** **F** **F7** **Bb** **Bbdim**

My heart wants to sing ev-'ry song it hears. My heart wants to beat like the wings of the

F **Bb** **Bbdim** **F** **Bb** **Bbdim** **F**

birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a

G7 **G7b9** **C** **F** **Bb** **Bbdim** **F** **Bb** **Bbdim** **F**

church on a breeze, To laugh like a brook when it trips and falls o - ver stones on its way. To

Dm **Am** **Dm7** **G7** **C** **C7** **D.S. al Coda** **CODA** **Bb/Db** **F/C**

sing through the night like a lark who is learn - ing to pray. I My heart will be blessed

Am **Bb** **Gm7** **Am** **C7** **F**

with The Sound Of Mu - sic And I'll sing once more.

SOUTH OF THE BORDER (DOWN MEXICO WAY)

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for U.S.A. and Canada

Words and Music by JIMMY KENNEDY
and MICHAEL CARR

Moderately **Eb** **Fm7** **Bb7** **Eb**

South Of The Bor - der down Mex - i - co way That's where I fell in love when
pic - ture in old Span - ish lace Just for a ten - der while I

Eb/G **Gbdim7** **Bb7** **Eb** **Eb7** **Ab**

stars a - bove came out to play And now as I wan - der My thoughts ev - er stray
kissed the smile up - on her face For it was Fi - es - ta and we were so gay

Eb **Fm7** **Bb7** **Eb** **Eb**

South Of The Bor - der down Mex - i - co way. She was a
South Of The Bor - der down Mex - i - co way. Then she

Fm7 **Bb7** **Eb** **C7** **Fm7**

sighed as she whis - pered Ma - ña - na Nev - er dream - ing that we were part - ing And I lied as I whis - pered Ma - ña - na For our to -

Eb Bb9 Eb Fm7 Bb7 Eb
 mor-row nev - er came. South Of The Bor - der I rode back one day There in a
 Eb/G Gbdim7 Bb7 Eb Eb7
 veil of white by can - dle-light she knelt to pray The mis-sion bells told me That I must-n't
 Ab Eb Fm7 Bb7 Eb Bb7
 stay South Of The Bor - der Down Mex - i - co way. Ay! Ay! Ay! Ay!
 Eb Bb7 Eb Abm6 Eb
 Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!

SPEAK LOW

from the Musical Production ONE TOUCH OF VENUS

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Words by OGDEN NASH
Music by KURT WEILL

Rhumba or Beguine

Gm9 C9 Gm9 C9 Gm9 C9
 Speak Low when you speak love, our sum-mer day with-ers a - way too
 Low, dar-ling, Speak Low, love is a spark lost in the dark too
 F6 D7 Bbm9 Eb9 Bbm9 Eb9
 soon, too soon. Speak Low when you speak love, Our mo - ment is
 soon, too soon. I feel wher-ever I go that to-mor - row is
 G9 C9 C7b9 1 F6 D7 Gm7 C7 2 F
 swift, like ships a - drift, we're swept a - part, too soon. Speak soon.
 near, to - mor - row is here and al - ways too
 Fm7 Abm Ebmaj7
 Time is so old and love so brief. Love is pure gold and
 E7b9 E7 C7#5 Gm9 C9 Gm9 C9
 time a thief. We're late, dar - ling, we're late. The cur - tain de -
 Gm9 C9 F6 D7 Bbm9 Eb9
 scends, ev - 'ry - thing ends too soon, too soon. I wait, dar - ling, I
 F D7 G9 C9#5 F6
 wait. Will you Speak Low to me, speak love to me, and soon?

SOUTHERN CROSS

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 8 Music Square West, Nashville, TN 37203

Words and Music by STEPHEN STILLIS,
 RICHARD CURTIS and MICHAEL CURTIS

Moderately slow

Got out of town — on a boat — gon' to south-ern is - lands. Sail - ing a
 reach be - fore a fol - low - ing sea. She was mak - ing for the trades — on the
 out - side, and the down - hill run to Pa - pe - e - te. Off the
 wind on this head - ing, lie — the Mar - que - sas. We got eight - y feet — of
 sail - ing for to - mor - row. My dreams are a - dy - ing. And my love is an an - chor
 wa - ter - line, nice - ly mak - in' way. In a nois - y bar — in A - va - lon, I tried to
 tied to you, tied with a sil - ver chain. I have my ship, — and all her flags are a -
 call — you. But on the mid - night watch I re - al - ized why twice you ran a - way. —
 fly - ing. She is all that I have left, and mu - sic is her name. —
 } Think a - bout how man - y times I have fall - en.
 Spi - rits are us - in' me; larg - er voic - es call - in'. What heav - en brought
 you and me can - not be for - got - ten. I have been a -
 round — the world, look - in' for that wom - an - girl
 who knows love can en - dure. And you know it will. —
 } When you see — the South - ern Cross lied for the
 So we cheat — ed and we lied and the

D A G D

first time, test - ed. you un - der - stand _ now why you came _ this way.
 And we nev - er failed to fail. It was _ the eas - i - est thing to do.

A G D

'Cause the truth you might _ be run - nin' from is so small. But it's as
 You will _ sur - vive be - ing best - ed. Some - bod - y

A G D Bm A

big fine as the prom - ise, the prom - ise of a com - in' day. So _ I'm
 will come a - long, make me for - get a - bout lov - ing you

1

2

in the South - ern Cross. (Instrumental)

✓ **SPEAK SOFTLY, LOVE**
 (Love Theme)
 from the Paramount Picture THE GODFATHER

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Words by LARRY KUSIK
 Music by NINO ROTA

Slowly Cm Fm/C Cm Cm/Eb

Speak Soft - ly, Love, and hold me warm a - gainst your heart. I feel your words, the ten - der, trem - bling mo - ments

Fm Cm Cm/G G7sus G7 Cm

start. We're in a world _ our ver - y own, shar - ing a love that on - ly few have ev - er known. Wine - col - ored

Bb7/D Bb7 Eb Db/F Fm6/Ab G N.C. Cm Fm/C

days warmed by the sun, deep vel - vet nights _ when we are one. Speak Soft - ly, Love, so no one hears us but the

Cm Fm/C Cm Fm6/C Cm Fm/C Fm

sky. The vows of love we make will live un - til we die. My life is yours _ and all be -

1 Cm 2 Cm

cause you came in - to my world with love so soft - ly, love. Speak Soft - ly, love.

SPAGHETTI RAG

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New York for U.S.A. and Canada

Words by DICK ROGERS
Music by GEORGE LYONS and BOB YOSCO

Moderately

G7 C

There's a new sen - sa - tion that is sweep - ing the land _ } Mis - ter Joe Spa - ghet - ti and his rag - a - time band _
That's the new sen - sa - tion that is sweep - ing the land _ }

G7 C G7

Ev - 'ry - bod - y loves him and they think that he's grand. _ Be - bop? Yop! Yop! When he plays the clar - i - net, he's

C A7

mad as a loon _ On - ly knows one mel - o - dy but oh! what a tune _ First you go zig - ge - ty

Dm D7 G7 1 C 2 C To next strain 3 C Fine F

then you go zag _ That's the Spa - ghet - ti Rag. Rag. Rag. When Joe starts

Dm G7 C7 Fdim7

off with his beat _ You can't help tap - pin' your feet _ It gets ya Up - sets ya Al - tho' it's

F Dm

corn - a - dee - corn _ Just hear that mop - pi - ty mop _ No - bod - y wants him to stop _

G7 C7 F TRIO Fdim

That la - zy That cra - zy horn. _ All at once his strange so - na - ta

F C7

floats thru the air _ The rhy - thm's rug - ged but oh! broth - er, it's rare _ His kind - a jazz is com - in'

F Fdim7 F

back, back, back, back Then you'll hear a queer ca - den - za rid - in' the breeze _

C7 F G7 D.C. al Fine (lyric 2)

_ And when it hits you it will tick - le your knees _ And you'll be jump - ing like a jack, Jack,

SPIDERS AND SNAKES

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Words and Music by JIM STAFFORD
and DAVID BELLAMY

Moderately bright

E \flat 7 **A \flat 7**

(Spoken:) I remember when Mary Lou said, "You wanna walk me home from school?" Well, I said —

E \flat 7

"Yes, I do! She said, "I don't have to go right home and

A \flat 7 **E \flat 7**

I would like to be alone some, if you would." I said, "Me, too."

B \flat 7

And so, we took a stroll, — wound up down by the swim-ming hole — and

A \flat 7 **E \flat 7** **B \flat 7**

she said, "Do what you wan - na do." — I got sil - ly and

A \flat 7

found a frog — in the wa - ter, by a hol - low log, and I (Spoken:) shook it at her and I

E \flat 7 **N.C.**

said, "This frog's for you." She said, "I don't like Spi - ders And Snakes, —

E \flat 7 **A \flat 7**

and that ain't what it takes — to love me, you fool, you fool. —

E \flat 7

— I don't like Spi - ders And Snakes, — and that ain't

A \flat 7 **E \flat**

what it takes — to love me like I wan - na be loved — by you."

SPLISH SPLASH

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Words and Music by BOBBY DARIN
 and MURRAY KAUFMAN

With a beat

B♭

Splish Splash, I was tak - in' a bath — 'Long a - bout - a Sat - ur - day night.
 Bing bang, I saw the whole gang — Danc - in' on my liv - in' room rug.

A rub dub, just re - lax - in' in the tub, Think - in' ev - 'ry - thing was all right. Well, I
 Flip flop, they were do - in' the bop, All the teens had the danc - in' bug. There was

B♭ Eb Edim F F7

stepped out the tub, put my feet on the floor, I wrapped the towel a - round me and I o - pened the door. And then —
 Lol - li - pop with Peg - gy Sue, Good Gol - ly, Miss - Mol - ly was - a e - ven there too. A well - a

B♭ F7 B♭

Splish Splash, I jumped back in the bath, — Well, how was I to know there was a par - ty go - ing on?
 Splish Splash, I for - got a - bout the bath, — I went and put my danc - ing shoes

2

B♭

on. I was a - splish - in' and a - splash - in', I was a - roll - in' and a - stroll - in', I was a -
 Repeat and Fade

Eb7 B♭

mov - in' and a - groov - in', I was a - reel - in' with the feel - in'. I was a -

STAND BY ME

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 MIKE & JERRY MUSIC LLC

Words and Music by JERRY LEIBER,
 MIKE STOLLER and BEN E. KING

Moderately, with a beat

F Dm C

When the night sky has come — and the land is
 that we look up - on — should tum - ble and

Dm B♭ C F

dark fall and the moon — is the on - ly light we see,
 and the moun - tains — should crum - ble in - to the sea,

Dm C

oh I won't be a - fraid — no I — won't be a -
 I won't cry, I won't cry — no I — won't shed a

Dm B♭ C F

fraid } just as long — as you stand, stand by — me. So dar - ling, dar - ling,
 tear }

F Dm C Dm B♭

stand — by me — stand — by me oh stand —

C F

stand by — me stand by — me. If the Dar - ling,

1 2

stand by me stand by me oh

stand stand by me stand by me. When - ev - er I'm in trou - ble won't you

Repeat and Fade

THE STAR SPANGLED BANNER

Words by FRANCIS SCOTT KEY
Music by JOHN STAFFORD SMITH

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1. O say can you see, by the dawn's ear - ly light, what so
2. On the shore dim - ly that seen thro' the mists of the deep, where the
3. And where is that band who so vaunt - ing men shall stand be -
4. O thus be it ev - er, when free men shall stand be -

proud - ly we hail'd at the twi - light's last gleam - ing? Whose broad
foe's haught - y host in and dread bat - tle's con - fu - sion, what is
hav - oc of war homes and the war's des - o - la - tion; a - with
tween their loved

stripes and bright stars, thro' the per - i - lous fight, o'er the
that which the breeze, o'er the tow - er - ing steep, as it
home and a coun - try may they'd leave us no land Their -
vic - t'ry and peace, may the heav'n - res - cued land praise the

ram - parts we watch'd were so gal - lant - ly dis - stream - ing? And the
fit - ful - ly blows, half con - ceals, foot - half steps' pol - lu - tion. No - it
blood has wash'd out made and pre - served us a na - tion! Then -
Power that hath

rock - et's red glare, the bombs burst - ing in air gave
catch - es the gleam of the morn - ing's in first beam, in full
ref - uge could save must, when our hire - ling it is and slave from the
con - quer we must, the cause it is just, and

proof thro' the night that our flag was on still there. O 'Tis the
glo - ry re - flect - ed or now the gloom of is our the grave; and the
this - er of flight mot - to, "In God is our our the trust!" And the

say, does that star - span - gled ban - ner yet wave o'er the
star - span - gled ban - ner! O long may it wave o'er the
star - span - gled ban - ner in tri - umph doth wave o'er the
star - span - gled ban - ner in tri - umph shall wave o'er the

land of the free and the home of the brave?
land of the free and the home of the brave.
land of the free and the home of the brave.
land of the free and the home of the brave.

THEME FROM "STAR TREK®" from the Paramount Television Series STAR TREK

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Words by GENE RODDENBERRY
Music by ALEXANDER COURAGE

Bright Galactic Beguine

C(add2) Ab13

Be - yond the rim of the star - light,

C6/9 Eb9#5(#11) Eb

my love is wan - d'ring in star - flight. I

D6 Db9 Db13#11

know he'll find, in star - clus - tered reach - es,

Eb6 G7#5(#9) G7#5

love, strange love a star - wom - an teach - es.

C(add2) Ab13

I know his jour - ney ends nev - er; his

C6/9 F9#11 E9 E9b5

star trek will go on for - ev - er. But

F6 Bb9#11 C6/9 A7#5(b9) Dm7

tell him while he wan - ders his star - ry sea: Re - mem - ber,

Dm7/G C6/9 Db/C C6/9

re - mem - ber me.

STAR TREK – THE NEXT GENERATION®
Theme from the Paramount Television Series STAR TREK: THE NEXT GENERATION

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By ALEXANDER COURAGE,
GENE RODDENBERRY and JERRY GOLDSMITH

Bright March

Bb Ab/Bb Bb Fm7 Bb Cm

Bb/D Gm F7 Bb Ab/Bb

Bb Fm7 Bb Cm Bb/D Gm F

D Bm D Bm

D Bm Am G/B D C/D Bb

Ab/Bb Bb Fm7 Bb Cm Bb/D Gm

F7 B G#m B G#m

B G#m F#m E/G# B A/B C

D/C C D/C C D/C Eb/C Bb

C D G F/G G

F/G G Em Bb/D Ab/C G

START ME UP

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Words and Music by MICK JAGGER
and KEITH RICHARDS

Moderately

C F C F C F Bb Eb/Bb Bb Eb/Bb Bb C

If you start me up, if you start me up, I'll nev-er stop. (Instrumental) You can

F C F C F Bb Eb/Bb Bb Eb/Bb Bb/F C

start me up, start me up, you can start me up, I'll nev-er stop. (Instrumental) I've been I

F C F C F Bb Eb/Bb Bb Eb/Bb Bb/F C

run-ning hot; can't com-pete Start me up, you got me just a-bout to blow my top. (1.,2.) (Instrumental) You can You

F C F C F Bb

start me up, rough it up, Start it up, you can start me up, I nev-er stop, nev-er stop, nev-er stop, nev-er stop. slide it up, slide it up, slide it up, slide it up. ah, start it up, nev-er, nev-er, nev-er.

C F C F

You make a grown man cry. Don't make a grown man cry. You make a grown man cry.

C F C F/C C/G C F/C C/G F/A C

You make a grown man cry. Spread out the oil, the gas-o-line. My eyes di-late, my lips go green, Ride like the wind, at dou-ble speed.

C/G C Cm7(add4) Bb/D To Coda ⊕ C F C F

I walk smooth, ride in a mean, mean ma-chine. my hands are greas-y, she's a mean, mean ma-chine. I'll take you plac-es that you've nev-er, nev-er seen. (Instrumental)

Bb Eb(add2)/Bb Bb Eb/Bb Bb Eb/Bb Bb C Eb/Bb Bb/F C CODA ⊕ C F C

Start it up. (Instrumental) You can (Instrumental)

F C F Bb Eb/Bb B Eb/Bb B Eb/Bb Bb C F C

If you start it up,

F C F Bb Eb/Bb Bb Eb/Bb Bb Eb/Bb Bb/F Bb C Repeat and Fade

love the day when we will nev-er stop, nev-er stop, nev-er, nev-er, nev-er stop.

STAY

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Words and Music by
MAURICE WILLIAMS

Moderately

B \flat Gm E \flat F7 B \flat Gm E \flat F7 B \flat Gm

Dance _____ just a lit - tle bit long - er, _____ Please, please, please,

E \flat F7 B \flat Gm E \flat F7 B \flat Gm E \flat F7

please tell me that you're go-in' to. _____ Now your dad - dy don't mind, _____ And your

B \flat Gm E \flat F7 B \flat Gm E \flat F7

mom - my don't mind, _____ Could we have an - oth - er dance, dear. _____ Just - a one more,

Gm N.C. B \flat Gm E \flat F7 B \flat Gm

one _____ more _ time. Oh, won't you Stay _____ just a lit - tle bit long - er, _____

E \flat F7 B \flat Gm E \flat F7 B \flat

_____ Please let me dance, _____ Please say that you will. _____

STAY AS SWEET AS YOU ARE

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Music by HARRY REVEL

Moderately

C Fdim7³ C Fdim7³ C G7 C Cdim7³ Dm7 G7³

Stay As Sweet As You Are, Don't let a thing ev - er change you. Stay As Sweet As You Are, Don't let a

C E7 Fmaj7 G7 Am D7

soul re - ar - range you. Don't ev - er lose all the charm you pos - sess, _____ Your love - li - ness, -

Fm G7#5 C Fdim7³ C Fdim7³ C

_____ Dar - ling, the way you say "yes." _____ Stay As Sweet As You Are, dis - creet as you are you're di -

G7 C Cdim7³ Dm7 G7³ C E7 Fmaj7

vine, Dear. Stay as grand as you are And as you are, tell me that you're mine, Dear. Young and gay or

Em Am D9 F Fm C G7 C

old and gray, Near to me or a - far, Night and day I pray That you'll al - ways Stay As Sweet As You Are.

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All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.Words and Music by
JOHN LENNON

Freely

Our life to - geth - er is so pre - cious to - geth - er. We have
grown. We have grown. Al - though our love is still
spe - cial, let's take a chance and fly a - way some - where a -

Moderately, with a strong beat

lone. It's been day too long since we took the time. No one's to blame. I
day we used to make it, love. Why can't we be
know time flies so quick - ly!
mak - in' love nice and eas - y?

But when I see you, dar - lin', it's
It's time to spread our wings and fly. Don't
like we both are fall - ing in love a - gain. It - 'll
let an - oth - er day go by, my love. It - 'll
be Just Like Start - ing O ver,
be Just Like Start - ing O ver,

start - ing o ver. Ev - 'ry
start - ing o ver.

Why don't we take off a - lone,
take a trip some - where far, far a - way.
We'll be to - geth - er all a - lone a - gain, like we
used to in the ear - ly days. Well, well, dar - lin'. It's

To Coda

D.S. al Coda (Verse 1)

CODA

Our — life — to - geth - er
 is so pre-cious to - geth - er. We have grown. —
 We have grown. —
 Al - thoughour love is still spe - cial,
 let's take — a chance and — fly a - way — some - where. —
 (Instrumental) Repeat (vocal ad lib.) and Fade

Chords: Dm, A, A+, F#m/A, A, E, A, E, A, A+, F#m/A, A7, D, Dm, A, A+

STEEL GUITAR RAG

Copyright © 1941 by Bourne Co.
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Words by MERLE TRAVIS and CLIFF STONE
 Music by LEON McAULIFFE

Brightly

Been run-nin' a - round, — seen man - y a town — So may - be you'll find I'm the kind of guy to
 brag. — But lis - ten to me and see if you don't a - gree, no mel - o - dy rolls like that
 Steel — Gui - tar Rag. — And when they slide that thing a - long the — strings, it
 sounds so dog - gone heav - en - ly, You hear an - gels sing an' when you start your — feet, your heart will —
 beat the rhy - thm to that Steel — Gui - tar Rag. — You may be kind - a choos - y 'bout the
 kind of songs you hear. You may like songs that's blues - y so you cry right in your beer. But if you like a
 tune that's bound to drive a - way your care, make hap - py your soul with that Steel Gui - tar Rag. —

Chords: F6, C7, F6, F7, Bb9, Bb7, F6, C7, F6, F7, Bb, F, G7, C7, F, Bb, F, E, F, E, F, E, F, B, C7, E, F, A, Bb, Bbm6, F6, C7, F, E, F

STAY WITH ME

from THE ROSE

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Words and Music by JERRY RAGOVOY
and GEORGE WEISS

Moderately

F G B \flat dim F B \flat Am

Where did you go when things went wrong, ba-by? Who did you run to and

Cm7 B \flat G7sus G7 C7sus C7 C7sus C7

find a shoulder to lay your head up-on? Was-n't I there? Did-n't I take good care of you?

C7sus C7 C7sus C7 F C7 F C7

No, no, I can't be-lieve you're leav-ing me. Stay With Me, ba-by. Stay With Me, ba-by.

F C7 B \flat F G B \flat dim

Stay With Me, ba-by, I can't go on. Who did you touch when you need-ed

F B \flat Am Cm7 B \flat G7sus

ten-der-ness? I gave you so much and in re-turn I found hap-pi-ness. What did I do?

G7 C7sus C7 C7sus C7 C7sus C7 C7sus C7

May-be I was too good to you. No, no, I can't be-lieve you're leav-ing me.

F C7 F C7 F C7

Stay With Me, ba-by. Stay With Me, ba-by. Stay With Me, ba-by. Re-

Gm7 Am7 Gm7 Am7

mem-ber you said you're al-ways gon-na love me. Re-mem-ber you said you'd nev-er, ev-er leave me. Re-

B \flat D \flat F C7

mem-ber, re-mem-ber, I'm ask-ing you, beg-ging you. Oh, Stay With Me, Ba-by.

F C7 F C7 B \flat F

Stay With Me, ba-by. Stay With Me, ba-by, I can't go on.

STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

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Words and Music by BARRY GIBB,
 ROBIN GIBB and MAURICE GIBB

Medium Rock beat Fm7 Eb Fm

Well, you can tell — by the way I use — my walk, — I'm a wom - an's man: no time to talk. —
 — get — low and I — get high — and if I — can't get ei-ther, I real - ly try. Got the

Fm7 Eb Fm

Mu - sic loud — and wom - en warm — I've been kicked a - round — since I — was born. — And now it's
 wings of heav - en on — my shoes, — I'm a danc - in' man — and I just can't lose. — You know it's

Bb7

all right. — It's O. K. — And you may look — the oth - er way. —
 all right. — It's O. K. — I'll live to see — an - oth - er day. — }

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Fm7

Wheth - er you're a broth - er or wheth - er you're a moth - er, you're Stay - in' A - live, — Stay - in' A - live. —

Feel the cit - y break - in' and ev - 'ry - bod - y shak - in' and we're Stay - in' A - live, — Stay - in' A - live. —

Ah, ha, ha, ha, Stay - in' A - live, — Stay - in' A - live. — Ah, ha, ha, ha,

Fm Eb Fm Cm7 Fm7

Stay - in' A - live. — Well now, I —

Fm7 Bb7

Life go - in' no - where. — Some - bod - y help me. —

Fm7 Bb7

Some - bod - y help - me, yeah. — Life go - in' no - where. —

Fm7 **D.S. and Fade**

Some - bod - y help - me, yeah. — Stay - in' A - live. — Well, you can tell —

STELLA BY STARLIGHT

from the Paramount Picture THE UNINVITED

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Words by NED WASHINGTON
Music by VICTOR YOUNG

Moderately

The song _____ a rob - in sings _____ through years _____ of end - less springs; _____ The

_____ mur - mur of a brook at e - ven - tide _____ that rip - ples by a nook where two lov - ers hide; _____ A

great _____ sym - phon - ic theme, _____ that's Stel - la By Star - light _____ and not a dream. _____ { Boy: My
Girl: He's

heart _____ and I a - gree _____ she's ev - 'ry - thing _____ on earth to me. _____
all _____ of these and more _____ he's ev - 'ry - thing _____ that you'd a - dore. _____

STOUTHEARTED MEN

from THE NEW MOON

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Music by SIGMUND ROMBERG

Moderately

Give me some men who are Stout - heart - ed Men who will fight for the right they a - dore.

Start me with ten, who are Stout - heart - ed Men and I'll soon give you ten thou - sand more, Oh!

Should - der to shoul - der and bold - der and bold - er they grow as they go to the fore!

Then _____ there's noth - ing in the world can halt or mar a plan, _____ When _____

_____ Stout - heart - ed Men _____ can stick to - geth - er man to man! _____

STILL THE SAME

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Words and Music by
BOB SEGER

Moderately, with a beat

Instrumental

You al - ways won, the ev - 'ry time you placed a bet.
al - ways said the cards would nev - er do you wrong.

You're still damn good; no one's got - ten to you yet.
The trick, you said, was nev - er play the game too long.

End instrumental

Ev - 'ry time they were sure they had you caught,
gam - bler's share; the on - ly risk that you would take,
There you stood; ev - 'ry - bod - y watched you play. the

you were quick - er than they thought.
on - ly loss you could for - sake, the You'd just turn your back and
I just turned and walked a - way. I had noth - ing left to
the on - ly bluff you could - n't

To Coda 1 2

walk. You And you're still the same. I
fake. say.

caught up with you yes - ter - day. Mov - in' game to game;

no one stand - in' in your way. Turn - in' on the charm

long e - nough to get you by. You're still the same.

You still aim high. D.S. al Coda CODA
And you're still the same.

Repeat and Fade

And you're still the same.
Mov - in' game to game.
Some things nev - er change.
And you're still the same.

STRANGE FRUIT

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Words and Music by
LEWIS ALLAN

Moderately

South - ern trees bear a Strange Fruit, blood on the leaves and blood at the root,
Black bod - y swing-ing in the South-ern breeze, Strange Fruit hang-ing from the pop-lar trees. (Hum)
Pas - tor - al scene of the gal - lant South, the bulg - ing eyes and the
twist - ed mouth, Scent of mag - no - lia sweet and fresh, and the sud - den smell of burn - ing flesh!
Here is a fruit for the crows to pluck, for the rain to gath-er, for the wind to suck, for the sun to rot, for a
tree to drop, (Hum) Here is a strange and bit - ter crop. (Hum)

STRAWBERRY FIELDS FOREVER

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slowly

Let me take you down 'cause I'm go - in' to Straw-ber - ry Fields. Noth - ing is
real, and noth - ing to get hung a - bout. Straw-ber - ry Fields for - ev - er.
Liv - ing is eas - y with eyes closed, mis - un - der - stand - ing all you see.
No one I think is in my tree, I mean it must be high or low.
Al - ways know, some - times think it's me, but you know I know when it's a dream.

E7 A F#m D E

It's get - ting hard to be some - one but it all works out; it does - n't mat - ter much to
 That is, you know you can't tune in but it's all right, that is, I think it's not too
 I think a "No" will be a "Yes," but it's all wrong, that is, I think I dis - a -

D A Em7

me. } Let me take you down 'cause I'm go - ing to Straw - ber - ry Fields.
 bad. }
 gree. }

C#dim D E F#

Noth - ing is real, and noth - ing to get hung - a - bout...

1,2 Dmaj7 A 3 Dmaj7 A F#m

Straw - ber - ry Fields for - ev - er. Straw - ber - ry Fields for - ev - er,

Dmaj7 A Dmaj7 E D A

Straw - ber - ry Fields for - ev - er, Straw - ber - ry Fields for - ev - er.

A STRING OF PEARLS

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Words by EDDIE DE LANGE
 Music by JERRY GRAY

Moderately

Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7 Ebmaj7 Eb Ebmaj7 Eb7 Eb6 Eb+

Ba - by, Here's a five and dime, Ba - by, Now's a - bout the time For A String.
 Ba - by, { You } made quite a start, found the way right to { my } heart With A String.
 I }

Eb F9 Bb7 Eb6 Db7 Eb7 Ab Abmaj7 Ab7 Ab6 Ab+ Ab

Of Pearls a - la Wool - worth. Ev - 'ry pearl's a star a - bove
 Of Pearls a - la Wool - worth. Wait 'til the stars peek - a - boo.

Ab+ Ab6 Ab7 Abmaj7 Ab Abmaj7 Ab7 Ab6 Ab+ Ab Bb9 Eb7 Ab

wrapped in dreams and filled with love That old string of pearls a - la Wool - worth.
 I've got some - thing { just } for you It's a string of kiss - es for ba - by.

Bb7 Eb Ebmaj7 Eb7 Eb6 Eb+ Eb Eb+ Eb6 Eb7 Ebmaj7 Eb Ebmaj7

'Til that hap - py day in Spring when { you } buy the wed - ding ring,
 I found a love so sub - lime, right in that old five and dime,

Eb7 Eb6 Eb+ Eb F9 Bb7 1 Eb6 Bb7 2 Eb6

Please A String Of Pearls a - la Wool - worth.
 with A String Of Pearls a - la Wool - worth.

STRAY CAT STRUT

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Words and Music by
BRIAN SETZER

Lazy Swing (♩ = ♩³)

Cm B♭ A♭ G Cm B♭ A♭ G Cm B♭

Ooh. Ooh. Black and orange stray cat

A♭ G7 Cm B♭ A♭ G7 Cm B♭ A♭ G7

sit - tin' on a fence. Ain't got e-nough dough to pay the rent.

Cm B♭ A♭ G7 Cm B♭ A♭ G7 Cm N.C.

'I'm flat broke but I don't care. I strut right by with my

Fm E♭ D♭ C7 Fm E♭

tail in the air. Stray cat strut, I'm a la-dies' cat, a fe-line Cas-a-no-va. Hey,

D♭ C7 Fm E♭ D♭ C7 Fm N.C.

man, that's that. Get a shoe thrown at me from a mean old man. Get my din-ner from a

Cm B♭ A♭ G Cm N.C.

gar - bage can. (Instrumental)

Fm Fm7 Cm Fm

I don't both-er chas-ing mice a-round. I slink down the al-ley, look - in' for a fight, howl-

D7 G7#5 Cm B♭ A♭ G7 Cm Cm/B♭

- in' to the moon-light on a hot sum-mer night, sing - in' the blues while the la-dycats cry. Wild stray cat, you're a

A♭7 G7 Cm B♭ A♭7 G7 Cm N.C.

real gone guy. I wish I could be as care-free and wild but I got cat class and I got class style. To Coda

Cm B♭ A♭7 G7 Cm N.C.

(Instrumental) D.S. al Coda

CODA Cm B♭ A♭ G Cm N.C. Cm9

(Instrumental)

STREET LIFE

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Words and Music by WILL JENNINGS
and JOE SAMPLE

Moderate Funk beat

Musical staff with lyrics: I play the street - life, be - cause there's no place I can go. Street - life, you can run a - way from time.

Musical staff with lyrics: Street - life, it's the on - ly life I know. Street - life, and there's a thou - sand parts to play. bet - ter not get old.

Musical staff with lyrics: Street - life, un - til you play your life a - way. You Street - life, or you're gon - na feel the cold. There's

Musical staff with lyrics: let the peo - ple see just who you wan - na be, and ev - 'ry night you shine just al - ways love for sale, a grown - up fair - y tale. Prince Charm - ing al - ways smiles be -

Musical staff with lyrics: like a su - per - star. That's how the life is played, a ten - cent mas - quer - ade. You hind a sil - ver spoon, and

Musical staff with lyrics: dress, you walk, you talk, you're who you think you are. if you keep it young, your

Musical staff with lyrics: song is al - ways sung. Your love will pay your way, be - neath the sil - ver moon. To Coda

Musical staff with lyrics: Street - life. Street - life. Street - life.

Musical staff with lyrics: Oh, street - life. (Instrumental)

Musical staff with lyrics: I play the (D.S. al Coda (with repeat))

Musical staff with lyrics: Street - life. Street - life. Street - life. (Lead vocal ad lib. 2nd time)

Musical staff with lyrics: Oh, street - life. street - life. (Instrumental) D.S.S. and Fade

(THEY CALL IT) STORMY MONDAY

(Stormy Monday Blues)

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Words and Music by
AARON "T-BONE" WALKER

Slow Blues

1. They call it storm - y Mon - day, but, Tues - day's just as

2.,3. (See additional lyrics)

bad. They call it storm - y Mon - day,

but Tues - day's just as bad.

We'n's - day's worse, and Thurs - day's al - so

sad. me.

Additional Lyrics

2. Yes, the eagle flies on Friday,
And Saturday I go out to play.
Eagle flies on Friday,
And Saturday I go out to play.
Sunday I go to church,
Then I kneel down to pray.
3. Lord have mercy,
Lord have mercy on me.
Lord have mercy,
My heart's in misery.
Crazy 'bout my baby,
Yes, send her back to me.

STUCK IN THE MIDDLE WITH YOU

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Words and Music by GERRY RAFFERTY
 and JOE EGAN

Moderately

D

Well, I don't know why I came here to - night. I got the feel - in' that some - thing ain't right. -
 Stuck In The Mid - dle With You and I'm won - d'ring what it is I should do. -
 Tryin' to make some sense of it all But I can see it makes no sense at all. -
Instrumental

I'm so scared in case I fall off my chair and I'm won - d'ring how I'll get down the stairs. -
 It's so hard to keep this smile from my face. Los - ing con - trol I'm all o - ver the place. -
 Is it cool to go to sleep on the floor? You don't think that I can take an - y - more. -

(1.-3.) Clowns to the left of me, jo - kers to the right. Here I am, Stuck In The Mid - dle With You. -
Instrumental

{ Yes, I'm - } Well, you start - ed out with lov - in' and you found that you're a self - made man.
Instrumental Instrumental ends

And you fan - cy I'll come crawl - in' slap you on the back and say

please, please.
 To Coda ⊕ D.S. al Coda (with repeat)

CODA

(Instrumental)

And I don't know why I came here to - night. I got the feel - in' that some - thing ain't right. -

I'm so scared in case I fall off my chair and I'm won - d'ring how I'll get down the stairs. -

Clowns to the left of me, jok - ers to the right. Here I am, Stuck In The Mid - dle With You. -

Yes, I'm Stuck In The Mid - dle With You. Stuck In The Mid - dle With You. -

Here I am, Stuck In The Mid - dle With You. -

THE STROLL

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and NANCY LEE

Moderate Rock beat

F6 Bb7

Come, let's stroll — stroll a-cross the floor —
feel so good — take me by the hand —

Come, let's stroll — stroll a-cross the floor —
feel so good — take me by the hand —

F6 C7 Bb7

Now turn a-round, ba - by, let's stroll once more — I
And let's go stroll - ing in won - der - land —

1 F6 2 F6

Stroll - ing — stroll - ing — Rock and roll —

Bb7 C7 Bb7 F6

ing. Stroll - ing — Well - a rock - a my soul How I love to stroll —

Bb7

There's my love — stroll - ing in the door — There's my love —

F6 C7 Bb7 F6

stroll - ing in the door — Ba - by, let's go stroll - ing by the can - dy store. —

STUCK ON YOU

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and J. LESLIE McFARLAND

With a beat

F

You can shake an ap - ple off an ap - ple tree — shake - a shake - a, sug - ar, but you'll
Gon - na run my fin - gers thru your long black hair — squeeze — you — tight - er than a

Bb7 F

nev - er shake me. — Uh - uh - uh. — No - sir - ee, — uh - uh. —
griz - zly bear. — Uh - huh - huh. — Yes - sir - ee, — uh - huh. —

C7 C7#5 Bb7 F N.C.

I'm gon - na stick like glue, — stick be-cause I'm Stuck On
I'm gon - na stick like glue, — stick be-cause I'm Stuck On

1 C7 2 Bb

You. You. Hide in the kitch - en, hide in the hall

F Bb

ain't gon - na do you no good at all. — 'Cause once I catch ya and the kiss - in' starts, — a

C7 N.C. F

team o' wild hors - es could - n't tear us a - part. Try to take a ti - ger from his

dad - dy's side ___ that's ___ how ___ love is gon - na keep us tied. ___ Uh-huh - huh. ___

Bb7 F

Yes - sir - ee. ___ uh - huh. ___ I'm gon - na

C7 C7#5 Bb7 F N.C. F

stick like glue, ___ Yay, yay ___ be - cause I'm Stuck On You.

SUGARTIME

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Words and Music by CHARLES PHILLIPS
 and ODIS ECHOLS

Brightly

F F7 Bb F

Sug - ar in the morn - in', sug - ar in the eve - nin', sug - ar at sup - per time. You'll
 Hon - ey in the morn - in', hon - ey in the eve - nin', hon - ey at sup - per time.

C9 C7 1 F Bb F

Be my lit - tle sug - ar and love me all the time. ___
 be my lit - tle hon - ey and

2 F Bb F C7 F

love me all the time. ___ Put your arms a - round me and

C7 F C7 F

swear by the stars a - bove, you'll be mine for - ev - er in a

G7 C7 F F7

heav - en of love. Sug - ar in the morn - in', sug - ar in the eve - nin',

Bb F C9 C7

sug - ar at sup - per time. Be my lit - tle sug - ar and

To Coda ⊕ F Bb F C7 F

love me all the time. ___ Now sug - ar time ___ is an - y - time, ___

C7 F

___ that you're near ___ or just ap - pear. ___ So don't you

C7 F G7

roam, ___ just be my hon - ey - comb. ___ We'll live in a

C7 D.C. al Coda (take repeat) CODA ⊕ F

heav - en of love. ___

STUCK ON YOU

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Words and Music by
LIONEL RICHIE

Moderate Country

F Am Bb C

(1.,D.C.) Stuck on you, — I've got this feel - in' down deep in my soul — that I just — can't lose. —
 (2.) Stuck on you, — been a fool too — long, I guess it's time for me to come on home..

F Am Bb C F

— Guess I'm on — my — way. — Need-ed a friend, —
 — Guess I'm on — my — way. — So hard to see —

Am Bb C F

— and the way I feel now I guess I'll — be with you — till the end. — Guess I'm on —
 — that a wom-an like you could wait a - round for a man — like — me. — Guess I'm on —

Am Bb To Coda C F Am

— my — way, — might - y glad you stayed. — (Instrumental)
 — my — way, — might - y glad you stayed. —

Bb C F Am Bb C

Bb C F F/E Dm Bb

Oh, I'm leav - ing on — that mid - night train to - mor - row, and I know —

C F Bb C

— just where — I'm go - in'. — I've packed up my trou - bles and — I've

F F/E Dm C Dm C Dm

thrown them all — a - way. — (Instrumental) 'Cause

Bb C D.C. al Coda

this time, lit - tle dar - lin', I'm com - in' home — to stay, — ah.

CODA C F

I'm might - y glad you stayed. — (Instrumental)

Am Bb C F(add2)

SUMMER IN THE CITY

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Words and Music by JOHN SEBASTIAN,
STEVE BOONE and MARK SEBASTIAN

Quickly
Cm Cm7 Abmaj7 Cm

1.,3. Hot town, sum-mer in the cit - y, back o' my neck get - ting dirt - y and grit - ty.
2.,4. Cool town, eve - nin' in the cit - y, dressed up so fine and - a look - in' so pret - ty.
(Instrumental last time)

Cm7 Abmaj7 Cm

Been down, is - n't it a pit - y; does - n't seem to be a shad - ow in the cit - y.
Cool cat, look - in' for a kit - ty; gon - na look in ev - 'ry cor - ner of the cit - y.

G G7 Cm C

All a-round, peo - ple look - in' half dead. Walk - in' on the side - walk hot - ter than a match, yeah, -
'Til I'm wheez - in' like a bus stop. Run - nin' up the stairs gonna meet you on the roof - top. -
Yeah, -

F Bb F Bb

But at night it's a dif - f'rent world; - go out and find a girl. -

F Bb F Bb

Come on, come on, and dance - all night - de - spite the heat it - 'll be al - right. - And

Dm G7 Dm G7

babe, don't you know it's a pit - y, the days can't be like the nights in the

Dm G7 Dm G7 Dm G7

sum - mer in the cit - y, in the sum - mer in the cit - y. sum - mer in the cit - y.

N.C.

(Instrumental)

Cm Cm7 Abmaj7 Cm Cm7 Abmaj7 Cm

D.C. (with repeat) then
D.C. (Instrumental) and Fade
(End instrumental)

SUPERSTITION

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c/o EMI APRIL MUSIC INC.

Words and Music by
STEVIE WONDER

Moderate Funk Eb m

Ver - y su - per - sti - tious writ - ings on the wall.
noth - ing more to say.

Ver - y su - per - sti - tious lad - der's 'bout to fall.
Ver - y su - per - sti - tious the dev - il's on his way.

Thir - teen month - old ba - by broke the look - ing glass.

Sev - en years of bad luck, the good things in your past.

Bb Cb7 Bb A7b5 Ab
When you be - lieve in things that you don't un - der - stand then you suf - fer.

To Coda Bb7\#5 N.C. Eb m

Su - per - sti - tion ain't the way. Hey, hey, hey. Ooh, ver - y su - per - sti -
tious. Wash your face and hands. Rid me of the prob -
lems, do all that you can. Keep me in a day -
dream, keep me go - in' strong. You don't wan - na save
me. Sad is my song. When you be - lieve
in things you don't un - der - stand then you suf - fer.

Bb Cb7 Bb A7b5 Ab

Bb7\#5 Eb m
Su - per - sti - tion ain't the way. Hey, yeah.

D.S. al Coda **CODA** Eb m **Repeat and Fade**

Ver - y su - per - sti -

SURFIN' U.S.A.

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Words and Music by
CHUCK BERRY

Solid Shuffle beat

If ev - 'ry - bod - y had an o - cean a - cross the U. S. A.
route we're gon - na take real soon

Then ev - 'ry - bod - y'd be surf - in' like Cal - i - for - ni - a.
We're wax - in' down our surf - boards we can't wait for June.

You'd see them wear - in' their bag - gies, huar - a - chi san - dals too.
We'll all be gone for the sum - mer, we're on sa - fa - ri to stay.

A bush - y bush - y blonde hair do Surf - in' U. S. A.
Tell the teach - er we're surf - in' Surf - in' U. S. A.

You'll catch 'em surf - in' at Del Mar, Ven - tu - ra Coun - ty Line
At Hag - gar - ty's and Swam - i's Pa - ci - fic Pal - i - sades

San - ta Cruz and Tress - els, Aus - tra - lia's Nar - a - bine. All o - ver Man -
San O - no - fre and Sun - set. Re - don - do Beach, L. A. All o - ver La -

hat - tan and down Do - he - ny way. Ev - 'ry - bod - y's gone surf - in'
Jol - la, at Wai - a - me - a Bay. Ev - 'ry - bod - y's gone surf - in'

Surf - in' U. S. A. We'll all be plan - nin' out a
Surf - in' U. S. A.

SUSIE-Q

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Words and Music by DALE HAWKINS,
STAN LEWIS and ELEANOR BROADWATER

With a beat

Oh, Su - sie Q, oh, Su - sie Q, oh, Su - sie

Q, how I love you, my Su - sie Q. I like the way you walk,

I like the way you talk. I like the way you walk, I like the way you

talk, my Su - sie Q. Oh, Su - sie Q.

THE SURREY WITH THE FRINGE ON TOP

from OKLAHOMA!

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

140

Lively

G Gmaj7 G6 G Gmaj7 G6 G Gmaj7 G6 G

Chicks and ducks and geese bet-ter scur-ry when I take you out in the sur-rey, when I take you out in The Sur-ry With The
Watch that fringe and see how it flut-ters when I drive them high step-pin's strut-ters. Nos-ey pokes 'll peek thru their shut-ters and their

Em7 A7 | D7 | Am7 D7 G7 C Dm7 G7

Fringe eyes On will Top! pop! The wheels are yel-ler, the up-hol-ster-y's brown, the dash-board's gen-u-ine

C A7 D Em7 A7 Am7 D7 G Gmaj7

leath-er, with is-in-glass cur-tains, y' can roll right down, in case there's a change in the weath-er. Two bright side-lights

G6 G Gmaj7 G6 G Gmaj7 G6 G

wink-in' and blink-in', ain't no fin-er rig I'm a think-in'. You can keep your rig if you're think-in' 'at I'd

C6 E7b9 Am G/D Gmaj7/D Am D7 G C G

keer to swap fer that shin-y, lit-tle sur-rey with the fringe on the top.

SUSPICION

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Words and Music by DOC POMUS
and MORT SHUMAN

Moderately

C Dm

Ev-'ry time you kiss me I'm still not cer-tain that you love me.
Ev-'ry time you call me and tell me we should meet to-mor-row.
Dar-ling if you love me, I beg you wait a lit-tle long-er.

G7sus C

Ev-'ry time you hold me I'm still not cer-tain that you care.
I can't help but think that you're meet-ing some-one else to-night.
Wait un-til I drive all these fool-ish fears out of my mind.

Dm

Though you keep on say-ing you real-ly real-ly real-ly love me.
Why should our ro-mance just a-keep on caus-ing me such sor-row?
How I hope and pray that our love will keep on grow-ing strong-er.

G7sus C

Do you speak the same words to some-one else when I'm not there?
Why am I so doubt-ful when-ev-er you are out of sight?
May-be I'm sus-pi-cious 'cause true love is so hard to find. } Sus-

Am G N.C.

pi-cion tor-ments my heart. Sus-pi-cion keeps us a-part. Sus-pi-cion, why tor-ture

1,2 D7b5 G7 3 D7b5 G7 N.C. C Ab7 C

me! me! Why tor-ture me!

SWAY (Quien sera)

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English Words by NORMAN GIMBEL
Spanish Words and Music by PABLO BELTRAN RUIZ

Moderately

When ma - rim - ba rhy - thms start to play, dance with me, make me Sway. _

Like the la - zy o - cean hugs the shore, hold me close, Sway me more. _

N.C.

Like a flow - er bend - ing in the breeze, bend with me, Sway with ease. _

When we dance you have a way with me, stay with me, Sway with me. _

G6 Bbdim D7 G

Oth - er danc - ers may be on the floor, dear, but my eyes will see on - ly you. _

B7 D#dim B7 Em C9 B7b9

On - ly you have that mag - ic tech - nique, when we Sway I grow weak. *(Instrumental)*

Em N.C. F#dim B7 F#dim B7 Em

I can hear the sound of vi - o - lins, long be - fore it be - gins. _

C9#11 C9 B9 C9#11 C9 B7b9 Em6 B7b9 Em6

Make me thrill as on - ly you know how, Sway me smooth, Sway me now. _

N.C. Em6 B7b9 Em6 C B7 Em6

When ma - rim - ba rhy - thms Sway me now. Sway me smooth, Sway me now. _

SWEET HOME ALABAMA

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Words and Music by RONNIE VAN ZANT,
ED KING and GARY ROSSINGTON

Moderately slow

D C G D C G

Big wheels keep on turn - ing, car - ry me home to see my kin.

D C G D C G

Sing - ing songs a - bout the south - land, I miss ole 'bam - y once a - gain — *(And I think it's a sin.)*

D C G D C

(Instrumental) Well, I heard Mis - ter Young sing a -

G D C G D C

bout her. Well, I heard ole Neil — put her down. Well, I hope Neil Young will re -

G D C G

mem - ber a south - ern man don't need him a - round an - y - how. —

D C G D C G D C G

Sweet home Al - a - bam - a, where the skies are so blue. Sweet home Al - a - bam - a,

D C G D C G F C

Lord, I'm com - ing home to you. In Bir - ming - ham they love the Gov' - nor. Boo! Boo!
Now Mus - cle Shoals has got the Swamp - ers,

D C G D C G

Boo! Now we all did what we could do. — Now Wa - ter - gate does not both - er me.
and they've been known to pick a song or two. — Lord, they get me off so much; —

D C G %D C G D C

Does your con - science both - er you? *(Tell the truth.)* } Sweet home Al - a - bam - a, where the skies are so
they pick me up when I'm feel - ing blue. Now how a - bout you? }

G D C G D C G D.S.

blue. Sweet home Al - a - bam - a, Lord I'm com - ing home to you.

SWEDISH RHAPSODY

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English Lyric by CARL SIGMAN
Music by PERCY FAITH
Music Based on Folk Themes by HUGO ALFVEN

Crisply

One lit-tle fel-low on a Swed-ish street, play-ing sweet, tweet tweet tweet. One pen-nywhis-tle and an oom-pah beat,
Swed-ish Rhap-so-dy. One lit-tle girl-ie with the gold-en hair, danc-ing there in the square.
One lit-tle mel-o-dy is in the air, Swed-ish Rhap-so-dy. {There is room for ev-'ry-one at the
On a house-top up a-bove there's a
con-cert in the sun. Hi-did-dle deed-in, Go to Swed-en if you are need-in' fun.
ser-e-nad-ing dove. Hi-did-dle dar-lin', Swed-en's call-in' may-be you'll fall in love.}

One lit-tle fel-low on a Swed-ish street, play-ing sweet, tweet tweet tweet. One pen-nywhis-tle and an oom-pah beat,
Swed-ish Rhap-so-dy. (Instrumental)

Swed-ish Rhap-so-dy.

SWEET AND LOVELY

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Words and Music by GUS ARNHEIM,
CHARLES N. DANIELS and HARRY TOBIAS

Slowly

Sweet And Love-ly sweet-er than the ros-es in May, — Sweet And
Love-ly heav-en must have sent her my way. — Skies a-bove me
nev-er were as blue as her eyes, — And she loves me, who would want a sweet-er sur-prise. —

C Bb9 C Bb9

When she nes - tles in my arms so ten - der - ly, — there's a thrill that words can - not ex -

C Db9 Eb Ab7 G7

press. In my heart a song of love is taunt - ing me, — mel - o - dy haunt - ing me.

C7 Gm7 C7 Gm7 C9 F7

Sweet And Love - ly sweet - er than the ros - es in May, — And she

Bb Bbm C G7

loves me, there is noth - ing more I can say. —

1 C G7#5 2 C Cmaj7

SWEET DREAMS

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Words and Music by
 DON GIBSON

Moderately

C D7 G7

Sweet _____ dreams of of you _____ ev - 'ry
 Sweet _____ dreams of you, _____ things I

C D7 G7 C

night _____ I go through. _____ Why can't I for -
 know _____ can't come true. _____ Why can't I for -

F C Am C F G7

get you _____ and start my life a - new, in - stead of hav - ing sweet dreams a - bout
 get the past, start lov - ing some - one new, in - stead of hav - ing sweet dreams a - bout

C F C G7 C D7 G7

you? _____ } You don't love me, it's plain. _____
 you? _____ }

C D7 G7

I should know you'll nev - er wear my name. _____

C F C Am C

I should hate you the whole _____ night _____ through, in - stead of hav - ing

F G7

1 C F C G7 2 C F C

sweet dreams a - bout you. _____ you. _____

SWEET SOMEONE

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Copyright RenewedWords by GEORGE WAGGNER
Music by BARON KEYES

Slowly

Gm7 Gm7b5 C7 Gm7 Gm7b5 Gm7 C7 Am7 D7 Am7b5

Sweet Some-one, who-ev-er you may be Sweet Some-one, you suit me to a

D7 Gm7 C7 F C7 F Dm7

"T" Al-though you pay no at-tention to me at all One kiss and

G7 Gm7 C7 Gm7 Gm7b5 C7 Gm7 Gm7b5

need-less to mention I had to fall Now I won-der what's keep-ing us a-

Gm7 C7 Am7b5 D7 Am7b5 D7 Gm7

part Don't blun-der and give a-way your heart Un-til you

C7 F Gm7 Am7b5 D7 Gm7 Gm7b5 C7 Gm7 C7 F

whis-per "I love you" And then I'll know Sweet Some-one, that you be-long to me.

SWEET SUE-JUST YOU
from RHYTHM PARADECopyright © 1928 Shapiro, Bernstein & Co., Inc., New York
Copyright RenewedWords by WILL J. HARRIS
Music by VICTOR YOUNG

Moderately Am7 D7 Am7 D7 G D7b9

Ev-'ry star a-bove _____ Knows the one I love _____ Sweet Sue, _____ Just

G Am7 D7 Am7 D7 D7b9 G

You _____ And the moon up high _____ Knows the rea-son why _____ Sweet Sue, _____

D7b9 G D7 G Gmaj7/F# G7/F E7

it's you _____ No one else it seems _____ Ev-er shares my dreams _____ And with-

Am Am7 Am7b5 D7 Am7 D7 Am7

out you, dear, I don't know what I'd do, _____ In this heart of mine _____ You live all the time. _____

D7 D7b9 G C9

_____ Sweet Sue, _____ Just You. _____ Ev-'ry You. _____

1 G D7 2 G

THE SWEETEST SOUNDS

from NO STRINGS

featured in the Wonderful World of Disney's Production of Rodgers & Hammerstein's CINDERELLA

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Lyrics and Music by
RICHARD RODGERS

130/2

Brightly

The sweet - est sounds I'll ev - er hear are

still in - side my head. The kind - est

words I'll ev - er know are wait - ing to be

said. The most en - tranc - ing sight of

all is yet for me to see. And the

dear - est love in all the world is wait - ing

some - where for me. Is wait - ing some - where,

some - where for me.

SWINGING ON A STAR

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Words by JOHNNY BURKE
Music by JIMMY VAN HEUSEN

Moderately bright

Would you like to swing on a star, car - ry moon - beams home in a jar, and be
bet - ter off than you are, or rath - er like to be a mule? A
mule is an an - i - mal with long fun - ny ears, he kicks up at an - y - thing he hears. His
pig is an an - i - mal with dirt on his face, his shoes are a ter - ri - ble dis - grace. He's
fish won't do an - y - thing but swim in a brook, he can't write his name or read a book. To
back is brawn - y and his brain is weak, he's just plain stu - pid with a stub - born streak. And, by the
got no man - ners when he eats his food, he's fat and la - zy and ex - treme - ly rude. But if you
fool the peo - ple is his on - ly thought, and though he's slip - per - y, he still gets caught. But then if
way, if you hate to go to school, you may grow up to be a mule. Or would you
don't care a feath - er or a fig, you may grow up to be a pig. Or would you
that sort of life is what you wish, you may grow up to be a fish. And all the
like to swing on a star, car - ry moon - beams home in a jar, and be
like to swing on a star, car - ry moon - beams home in a jar, and be
mon - keys aren't in the zoo, ev - 'ry day you meet quite a few, so you
bet - ter off than you are. Or would you rath - er be a
bet - ter off than you are. Or would you rath - er be a
see it's all up to you. You can be bet - ter than you
pig? A are,
fish? A you could be Swing - ing On A Star.

THE TAILGATE RAMBLE

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Music by WINGY MANONE
Lyric by JOHNNY MERCER

When wag - ons meet on the street, the traf - fic stops; They have to call the cops,
you ain't heard noth - in' pops! The band that's loud draws the crowd, and that ain't all;
They tag a - long till they start the ball, down at the Ea - gle's Hall.
When the wag - on starts, put the tail - gate down. Watch the band pa -

Bb7 Eb C7
 rade, all a - round this town. Give the trom - bone man,
 F7 Bb7
 room to move his slide. And we'll sing and play, 'round the coun - try -
 Eb C7 F7
 side. Was - n't long a - go, I was in my teens. And we played that
 Bb7 Eb Eb
 way, down in New Or - leans. When the wag - on leans.

TAKE A LETTER, MARIA

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Words and Music by
 R.B. GREAVES

Moderately

G C G
 1. Last night as I got home a - bout a half - past ten. There
 2.,3. (See additional lyrics)
 C G
 was the wom - an I thought I knew in the arms of an - oth - er man. I kept
 C G
 my cool, I ain't no fool, let me tell you what hap - pened then, I packed
 C G CHORUS
 some clothes and I walked out, and I ain't goin' back a - gain. So Take A
 G F
 Let - ter, Ma - ri - a, Ad - dress it to my wife.
 C G
 Say I won't be com - ing home, Got - ta start a new life. So Take A Let - ter, Ma - ri - a.
 F C
 Ad - dress it to my wife. Send a cop - y to my law - yer,
 G 1,2 3 D.S. and Fade
 Got - ta start a new life. You've been So Take A

Additional Lyrics

2. You've been many things, but most of all a good secretary to me,
 And it's times like this I feel you've always been close to me.
 Was I wrong to work nights to try to build a good life?
 All work and no play has just cost me a wife.
 Chorus
3. When a man loves a woman, it's hard to understand
 That she would find more pleasure in the arms of another man.
 I never really noticed how sweet you are to me,
 It just so happens I'm free tonight, would you like to have dinner with me?
 Chorus

TAKE ME HOME, COUNTRY ROADS

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Words and Music by JOHN DENVER, BILL DANOFF and TAFFY NIVERT

Bright Country tempo

Al - most heav - en, West Vir - gin - ia, Blue Ridge Moun - tains, Shen - an - do - ah
 mem - 'ries gath - er 'round her, min - er's la - dy, stran - ger to blue

Riv - er. Life is old there, old - er than the trees, young - er than the moun - tains
 wa - ter. Dark and dust - y, paint - ed on the sky, mist - y taste of moon - shine,

grow - in' like a breeze... } Coun - try Roads, take me home to the place I be - long: West Vir -
 tear - drop in my eye. }

gin - ia, moun - tain mom - ma, Take Me Home, Coun - try Roads. All my

I hear her voice, in the morn - in' hour she calls me, the ra - di - o re - minds me of my home far a - way, and

driv - in' down the road I get a feel - in' that I should have been home yes - ter - day, yes - ter - day. Coun - try

Roads, Take Me Home, Coun - try Roads, Take Me Home, Coun - try Roads.

TAKE ME TO THE RIVER

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Words and Music by AL GREEN and MABON HODGES

Moderately

(1.,3.) I don't know why I love you like I do, af - ter all these chang - es that
 (2.) I don't know why you treat - ed me so bad. Look at all these things that

you put me through. You stole my mon - ey and my cig - a - rettes,
 we could have had. Love is a no - tion that I won't for - get,

and I have - n't seen hide nor hair of you yet. I wan - na know. Won't you tell
 my sweet six - teen, now I nev - er re - gret. I wan - na know. Won't you tell

me, am I in love to stay? (Take me, take me.)
 me, am I in love to stay? Instrumental

Take me to the riv - er, and wash me down. — Won't you cleanse my soul, —
 get my feet on the ground?
Instrumental ends
 Hold — me, love — me, squeeze — me, — — — — — tease — me
 till I die, — — — — — till I die. — — — — — Take me, ba - by, take me — to the
 Yeah, yeah, — — — — — yeah, yeah, — — — — — Dip me in the
 wa - ter, dip me in the wa - ter, ba - by. — — — — — Dip me in the — — — — —

Chords: E7, D A E7, D A, E7, Dsus A E7, C#m, A7, C#m, A7, G/D, B7, D A E7, D A E7, D A, E7, D A E7, E7, D A E7, D A E7, D A E7

Annotations: To Coda, 1, 2 To Next Strain, 3 D.C. al Coda, CODA, 1, 2, 3

TEACH ME TONIGHT

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Words by SAMMY CAHN
 Music by GENE DePAUL

Moderately, with feeling

Did you say, "I've got a lot to learn?" — — — — — Well, don't think I'm try - ing not to learn,
 C" of it, — — — — — Right down to the "X, Y, Z" of it.

Since this is the per - fect spot to learn, Teach Me To - night. Start - ing with the "A, B,
 Help me solve this mys - ter - y of it,

2 Teach Me To - night. The sky's a black-board high a - bove you, If a shoot - ing star goes
 by — — — — — I'll use that star to write I love you, A thou - sand times a - cross the
 sky. One thing is - n't ver - y clear, my love, — — — — — Should the teach - er stand so near, my love,
 Grad - u - a - tion's al - most here, my love, Teach Me To - night. — — — — —

Chords: Eb, Gm7, C7, C7#5, Fm7, Bb7, Gm7b5, C7, Fm, Fm7, Bb7, Eb, C7b9, Fm7, Bb7, Bb7#5, Fm7, Bb7, Eb6/G, Fm7, Eb, Gm7, Gbm7, Fm7, Bb7, Ebmaj7, Edim7, Fm7, Bb7, Bb7#5, Ebmaj9, Eb6, Am7b5, D7b9, Gm7, C7, Cm7, F9, Bb7, Fm7, Bb7, Bb7#5, Eb, Gm7, C7, C7#5, Fm7, Bb7, Gm7b5, C7, Fm, Fm7, Bb7, Eb, Abm, Eb

TAKE MY BREATH AWAY

(Love Theme)

from the Paramount Picture TOP GUN

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Words and Music by GIORGIO MORODER
and TOM WHITLOCK

Moderately

The musical score is written in G major and 4/4 time. It includes the following sections and lyrics:

Verse 1:
 G Bm/F# Em Bm/F#
 1. Watch - ing ev - ery mo - tion in ___ my fool - ish lov - er's game; ___ (Instrumental)
 2.,3. (See additional lyrics)

Verse 2:
 G Bm/F# Em Bm/F#
 on this end - less o - cean, fi - n'ly lov - ers know no shame. ___

Verse 3:
 Am C/G D
 Turn - ing and re - turn - ing to ___ some se - cret place in - side; ___

Verse 4:
 G Bm/F# C D G
 watch - ing in slow mo - tion as ___ you turn a - round and say, "Take My Breath A - way." ___ (Instrumental)

Bridge:
 Bm/F# To Coda C D G Bm/F#
 "Take My Breath A - way." ___ (Instrumental)

Bridge:
 C D Em Bm/F# G A
 Through the hour - glass I saw ___

Verse 5:
 D/F# C G A D/F#
 ___ you. In time ___ you slipped a - way. ___ When the mir - ror crashed, I called ___ you and turned ___

Verse 6:
 C G A
 ___ to hear you say, "If on - ly for to - day ___ I ___ am un - a -

Verse 7:
 D G Bm/F# Em
 fraid. ___ "Take My Breath A - way." ___ (Instrumental)

Coda:
 1 Bm/F# 2 Bm/F# D.C. al Coda
 "Take My Breath A - My love, ___ Take My Breath A -
 way. ___ (Instrumental) My love, ___ Repeat ad lib. and Fade
 Take My Breath A -

Additional Lyrics

2. Watching, I keep waiting, still anticipating love,
Never hesitating to become the fated ones.
Turning and returning to some secret place to hide;
Watching in slow motion as you turn to me and say,
"Take my breath away."
(To Bridge:)
3. Watching every motion in this foolish lover's game;
Haunted by the notion somewhere there's a love in flames.
Turning and returning to some secret place inside;
Watching in slow motion as you turn my way and say,
"Take my breath away."
(To Coda:)

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Words and Music by EDDIE SNYDER, RUDY VALEE and STAN KAHAN

Slowly, warmly

Chords: Eb, Ebmaj7, Eb6, Eb, Eb6, Edim, Fm7, Bbm7b5, Bb7, Fm, Fm(maj7), Fm7, Bb7, Fm7, Bb7#5, Eb6, Bb7#5, Eb9, Bbm7, Eb9, Edim7/Ab, Ab6, G7/D, C7, F7, Bb7, Eb, Ebmaj7, Gm7b5, C7, F7, Bb7, Eb

Please! Talk to me, talk to me, talk to me. Your mag-i-cal kiss can take me just so far. Talk to me, talk to me, talk to me. Don't leave me like this, dan-gling from a star. You set me all a-flame and it's so pleas-in'. It sure would be a shame if you were on-ly teas-in'. So, my love, be-fore I go, turn the light 'way down low and talk to me, talk to me, talk to me.

132

TANGERINE

from the Paramount Picture THE FLEET'S IN

Copyright © 1942 (Renewed 1969) by Famous Music LLC

Words by JOHNNY MERCER
Music by VICTOR SCHERTZINGER

Easy Swing

Chords: Gm7, C7, Gm7, C7, F, F/A, Abdim7, Gm7, C7, Gm7, C7, Fmaj7, D7b9, D7#5, Gm7, C7, Gm, C7, F, E7, A, F#m7, Bm7, E9, A7, D9, D7b9, Gm7, C7, F, F/A, Abdim7, Gm7, C7, Gm7, C7, A7, A7b5, D9, Gm, Gm/F, Em7, A7, Dm7, G7, Gm7, C7b9, F

Tan-ge-rine, she is all they claim with her eyes of night and lips as bright as flame. Tan-ge-rine, when she danc-es by Se-ño-ri-tas stare and ca-ba-lle-ros sigh. And I've seen toasts to Tan-ge-rine raised in ev-'ry bar a-cross the Ar-gen-tine. Yes, she has them all on the run but her heart be-longs to just one. Her heart be-longs to Tan-ge-rine.

TARANTELLA

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Traditional

Lively

Chords: Gm Cm Gm

Chords: D7 Gm D7

1 Gm 2 Gm

Chords: Bb F7 Bb G7

Chords: Cm F7 Bb Gm Cm

1 Bb 2 Bb Gm

Chords: Gm Cm Gm D7 Gm Cm Gm Cm

Chords: Gm D7 Gm F7 Bb Gm F7

Chords: Bb F7 Bb F7 Bb

1 Bb F7 2 Bb

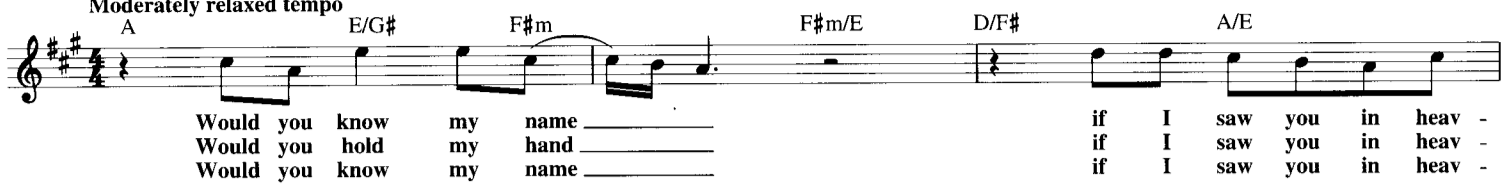
TEARS IN HEAVEN

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Words and Music by ERIC CLAPTON
and WILL JENNINGS

Moderately relaxed tempo

A E/G# F#m F#m/E D/F# A/E



Would you know my name if I saw you in heav - en?
Would you hold my hand if I saw you in heav - en?
Would you know my name if I saw you in heav - en?

E A E/G# F#m F#m/E



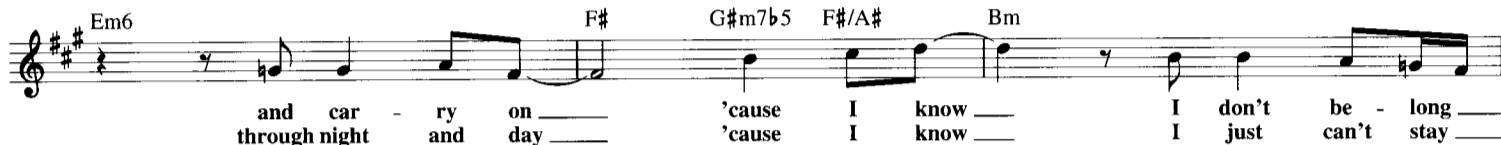
en? Would it be the same?
en? Would you help me stand?
en? Would you be the same?

D/F# A/E E F#m C#/E#



if I saw you in heav - en? (1.,3.) I must be strong -
if I saw you in heav - en? (2.) I'll find my way -
if I saw you in heav - en?

Em6 F# G#m7b5 F#/A# Bm



and car - ry on 'cause I know I don't be - long
through night and day 'cause I know I just can't stay

E7sus To Coda ⊕ A E/G# F#m Amaj7/E 1 D/F# E7sus E7 A



here in heav - en. here in heav - en. (Instrumental)

2 D/F# E7sus E7 A C Bm Am D/F# G D/F#



Time can bring you down, time can bend your knees.

Em D/F# G C Bm Am D/F# G D/F#



Time can break the heart, have you beg - gin' please, beg - gin' please.

E A/E E7 A E/G# F#m F#m/E D/F# A/E E A/E E7 A E/G# F#m F#m/E



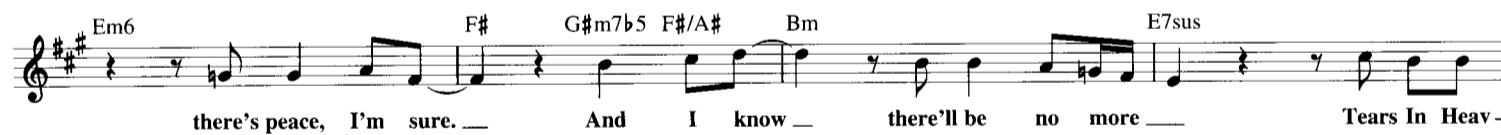
Instrumental solo

D/F# A/E E A/E E7 F#m C#/E#



End instrumental Be - yond the door

Em6 F# G#m7b5 F#/A# Bm E7sus



there's peace, I'm sure. And I know there'll be no more Tears In Heav - en.

A E/G# F#m A/E D/F# E7sus E7 A D.C. al Coda



en. (Instrumental)

CODA ⊕ A E/G# F#m A/E D/F# E7sus E7 A



en. (Instrumental)

TEARS ON MY PILLOW

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 and Chrysalis Music

Words and Music by SYLVESTER BRADFORD
 and AL LEWIS

Moderately

C Am Dm G7 C Am

You don't re-mem-ber me — but I re-mem-ber you — 'Twas not so long a - go —

Dm G7 F G7 F G7

you broke my heart in two — Tears — On My Pil - low — pain — in my heart — Caused — by

C Am Dm G7 C Am Dm G7

you. ————— If we could start a - new — I would - n't hes - i - tate —

C Am Dm G7 F G7

I'd glad - ly take you back — and tempt the hand of fate — Tears — On My Pil - low —

F G7 C F G7 C F C

pain — in my heart — Caused — by you — Hoo - hoo - hoo - hoo - hoo.

F G7 C F G7 C F#7 G7

Love is not a gad - get — love is not a toy — When you find the one you love she'll

F#7 G7 C Am Dm G7

fill your heart — with joy — Be - fore you go a - way — my dar - ling think of me —

C Am Dm G7 F G7

There may be still a chance — to end my mis - er - y — Tears — On My Pil - low —

F G7 C F G7 C F C

pain — in my heart — Caused — by you — Hoo - hoo - hoo - hoo - hoo.

(LET ME BE YOUR) TEDDY BEAR

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Words and Music by KAL MANN
and BERNIE LOWE

Medium bright Rock

Musical score for "(LET ME BE YOUR) TEDDY BEAR" in C major, 4/4 time. The score consists of 11 staves of music with lyrics. Chords are indicated above the notes: C, F, G7, N.C. The lyrics are: "Ba - by, let me be your lov - in' Ted - dy Bear. Put a chain a - round my neck and lead me an - y - where. Oh, Let Me Be Your Ted - dy Bear. I don't want to be your ti - ger 'cause ti - gers play too rough. I don't want to be your li - on 'cause li - ons ain't the kind you love e - nough. Just wan - na be your Ted - dy Bear. Put a chain a - round my neck and lead me an - y - where. Oh, Let Me Be Your Ted - dy Bear." The score includes a double bar line with first and second endings for the final phrase.

TEEN ANGEL

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Words and Music by
JEAN SURREY

Freely

Musical score for "TEEN ANGEL" in G major, 4/4 time. The score consists of 7 staves of music with lyrics. Chords are indicated above the notes: G, C, D7. The lyrics are: "That fate - ful night the car was stalled up - on the rail - road track. I was it you were look - ing for that took your life that night? They sweet six - teen and now you're gone; they've tak - en you a - way. I'll pulled you out and we were safe, but you went run - ning back. said they found my high school ring clutched in your fin - gers tight. nev - er kiss your lips a - gain; they bur - ied you to - day. Teen An - gel, can you hear me? Teen An - gel, can you see me? Are you some - where up a - bove, and am I still your own - true love? (Instrumental) What Just own - true love. Teen An - gel, Teen An - gel, an - swer me, please." The score includes a double bar line with first and second endings for the instrumental section.

A TEENAGER IN LOVE

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Words and Music by DOC POMUS
and MORT SHUMAN

Moderately slow

Each time we have a quarrel; it almost breaks my heart,
One day I feel so hap - py; next day I feel so sad.
'Cause I am so a - fraid that we will have to part. } Each night I ask the
I guess I'll learn to take the good - with the bad. } stars up a - bove: Why must I be A Teen - ag - er In Love?
I cried a tear for no - bod - y but you. I'll be a
lone - ly one if you should say we're through. If you want to make me cry,
that won't be so hard to do. And if you should say good - bye, I'll still go on
lov - ing you. Each night I ask the stars up a - bove:
Why must I be A Teen - ag - er In Love, in love?

TELL ME ON A SUNDAY
from SONG and DANCE

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK

Slowly

Don't write a let - ter when you want to leave. Don't call me at 3 A. M. from a friend's a - part - ment. I'd
like to choose how I hear the news. Take me to a park that's cov - ered with trees. — Tell Me On A Sun - day
please. Let me down ea - sy, no big song and dance. No long fac - es, no long looks, no deep con - ver - sa - tion. — I
know the way we should spend the day. Take me to a zoo that's got chim - pan - zees. — Tell Me On A Sun - day

C Bb F/A Fm/Ab C/G F Bb

please. — Don't want to know who's to blame, it won't help know-ing. Don't want to fight day and night,

Am G G7/F C/E Am7 Dm7 F/G Em Am Am/G

bad e-nough_ you're go-ing. Don't leave in si-lence with no words at all. Don't get drunk and slam the door, _

Fsus2 F Am Dm7 Em7 Bb Eb Bb C/G G7 F Bb/F F

that's no way to end this. I know how I want you to say good-bye. Find a cir-cus ring with a fly-ing trap-eze. _ Tell Me

C/G G7 C Bb F/A Fm/Ab C/G F Bb Am G

On A Sun-day please. I don't want to fight day and night, bad e-nough you're go-ing.

G7/F C/E Am7 Dm7 F/G Em Am Am/G Fsus2 F Am

Don't leave in si-lence with no words at all. Don't get drunk and slam the door, that's no way to end this. I

Dm7 Em7 Bb Eb Bb G7 Csus2/G C/G F/G G7 Csus2/G C/G F/G G7

know how I want you to say good-bye. Don't run off in the pour-ing rain. Don't call me as they call your plane. Take the

Csus2/G C/G Fsus2 F C/G G7 F Bb/F F C/G G7 C

hurt out of all the pain. Take me to a park that's cov-ered with trees. _ Tell Me On A Sun-day please. _

TEN CENTS A DANCE

from SIMPLE SIMON

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

Eb Ebdim Fm7 Bb7 Eb F7 Bb7

Ten Cents A Dance; That's what they pay me. Gosh, how they weigh me down!

Eb Ebdim Fm7 Bb7 Eb7 Ab Dm7 G7

Ten Cents A Dance, pan-sies and rough guys, tough guys who tear my gown!

C7b9 Fm C7b9 Fm

Sev-en to mid-night, I hear drums, loud-ly the sax-o- phone blows,

D9 Gm C7b9 F7 Bb7

trum-pets are tear-ing my ear-drums, cus-tom-ers crush my toes.

Eb Ebdim Fm7 Bb7 Eb7 Ab Dm7 G7

Some-times I think I've found my he-ro, but it's a queer ro-mance.

C7b9 Fm7b5 Eb/Bb G+ Abmaj7 A7b5 Bb7 Eb

All that you need _ is a tick-et; Come on, big boy, Ten Cents A Dance!

TELEPHONE SONG

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 English Words Renewed 1993 by NORMAN GIMBEL and Assigned to
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 ON STAGE MUSIC, A Division of PAM PRODUCTIONS, INC. for the world

English Words by NORMAN GIMBEL
 Portuguese Words by RONALDO BOSCOLI
 Music by ROBERTO MENESCAL

Moderate Bossa Nova

Chorus:

English: Buzz, buzz, line is busy ev-'ry time that I phone. Buzz, he's the long-est talk-er
Portuguese: Tuem, tuem, oc-u-pa-do pe-la dec-im-a vez. Tuem, tel-e-fon-o-e não con-

Verse 1:

English: I've ev-er known. Buzz, buzz, I've been try-ing now to reach him all day. Buzz,
Portuguese: sig-o fal-ar. Tuem, tuem estou ou-vin-do há mui-to mais de um mês. Tuem,

Verse 2:

English: when I get him I'll for-get what to say. (Should I call the op-er-a-tor?)
Portuguese: já com-e-ça quando eu pen-so em dis-car. (Eu já estou des-com-fi-an-do.)

Verse 3:

English: (Is the num-ber that I gave him my own?) Buzz, buzz, I've been sit-ting here and dial-ing all day. Buzz,
Portuguese: (Que e-la deu meu tel-e-fon-e p'ra mim.) Tuem, tuem, e diz-er que a vid-a in-teir-a es-per-ei. Tuem,

Verse 4:

English: got to get him and there must be a way. Buzz, buzz, if you heard the way he
Portuguese: que dei dur-o-e me mat-ei p'ra en-con-trar. Tuem, tuem, tô-da-a-list-a quas-e que

Verse 5:

English: begged me to call. Buzz, you could nev-er un-der-stand it at all.
Portuguese: eu de-cor-ei. Tuem, di-a-e noi-te não par-ei de dis-car.

Verse 6:

English: (When I met him he was qui-et, but now he learned to talk.) Buzz,
Portuguese: (E só vend-o com que jei-to, Pe-dia p'ra eu lig-ar.) Tuem,

Verse 7:

English: buzz, think I'm go-ing to give up. Can't stand it an-y-more. Buzz,
Portuguese: tuem, não en-ten-do mais na-da. P'ra que é que eu fui to-par. Tuem,

Verse 8:

English: buzz, I've de-cid-ed that our ro-mance is through. Can it be true? The phone is ring-ing!
Portuguese: tuem, não me di-ga que a-gor-a at-en-deu. Se-rá, que eu? Eu com-se-qui, a-

Verse 9:

English: I can't be-lieve it! Wait till I say, "Hel-lo!" Buzz, lo!"
Portuguese: gor-a en-con-trar! A mo-ça at-en-deu, "A-lo." Tuem, lo."

TEMPTED

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Words and Music by CHRISTOPHER DIFFORD
and GLENN TILBROOK

Moderately

Musical staff with lyrics: I bought a tooth - brush, some tooth - paste, a flan - nel for my face, pa - ja - the - park, the air - port, the bag - gage car - ou - sel, the

Musical staff with lyrics: - mas, a hair - brush, new shoes and a case. I said to my re - flec - tion, "Let's get peo - ple keep on grab - bin', ain't wish - in' I was well. I said it's no oc - ca - sion, it's no

Musical staff with lyrics: out of this place." Past the church and the stee - ple, the sto - ry I can tell. At my bed - side: emp - ty pock - ets, a

Musical staff with lyrics: laun - dry on the hill, bill - boards and the build - ings, mem - ries of it still - keep call - foot with - out a sock. Your bod - y gets much clos - er, I fum - ble for the clock, a -

Musical staff with lyrics: - ing and call - ing. But for - get it all, I know I will. larmed by the se - duc - tion, I wish that it would stop.

Musical staff with lyrics: Tempt - ed by the fruit of an - oth - er, tempt - ed, but the truth is dis - cov - ered. What's been

Musical staff with lyrics: go - in' on, and now that you have gone, there's no oth - er. Tempt - ed by the fruit of an - oth -

Musical staff with lyrics: - er, tempt - ed, but the truth is dis - cov - ered. (Instrumental) I'm at the car -

Musical staff with lyrics: I bought a nov - el, some per - fume, a for tune all for you, but it's not my con - science that

Musical staff with lyrics: hates to be un - true. I asked of my re flec - tion, "Tell me, what is there to do?"

Musical staff with lyrics: tempt - ed, but the truth is dis - cov - ered. (Instrumental)

Musical staff with lyrics: Tempt - ed by the fruit of an - oth - er, tempt - ed, but the truth is dis - cov - ered.

D.S. al Coda

Repeat and Fade

THANK GOD I'M A COUNTRY BOY

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Words and Music by
JOHN MARTIN SOMMERS

Moderately

A D A G E7

Well, life on a farm is kind - a laid back, ain't much an old coun - try boy like me can't hack. It's
work's all done and the sun's settin' low I pull out my fid - dle and I ros - in up the bow. But the
wouldn't trade my life for diamonds or jewels, I nev - er was one of them mon - ey hun - gry fools. I'd
fid - dle was my dad - dy's till the day he died, and he took me by the hand and held me close to his side. He said,

A D A E7 A

ear - ly to rise, ear - ly in the sack: Thank God I'm A Coun - try Boy. A
kids are a - sleep so I keep it kind - a low: Thank God I'm A Coun - try Boy. I'd
rath - er have my fid - dle and my farm - in' tools: Thank God I'm A Coun - try Boy. Yeah,
"Live a good life and play my fid - dle with pride, and thank God you're a Coun - try boy." My

D A G E7

sim - ple kind - a life nev - er did me no harm, rais - in' me a fam - i - ly and work - in' on a farm. My
play "Sal - ly Goodin'" all day if I could, but the Lord and my wife would - n't take it ver - y good. So I
cit - y folk drivin' in a black limou - sine, A lot - ta sad - peo - ple think - in' that's might - y keen. Well,
dad - dy taught me young how to hunt and how to whittle, He taught me how to work and play a tune on the fiddle. He

A D A E7 A

days are all filled with an eas - y coun - try charm: Thank God I'm A Coun - try Boy. }
fid - dle when I can and I work when I should: Thank God I'm A Coun - try Boy. }
folks, let me tell you now ex - act - ly what I mean: I Thank God I'm a Coun - try Boy. } Well I
taught me how to love and how to give just a little: Thank God I'm A Coun - try Boy. }

E A E A

got me a fine wife, I got me old fid - dle. When the sun's com - in' up I got cakes on the grid - dle; And

D A E7

life ain't noth - in' but a fun - ny, fun - ny rid - dle: Thank God I'm A Coun - try Boy. }
When the
I
Well, my

THANK YOU GIRL

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Words and Music by JOHN LENNON
and PAUL McCARTNEY

Moderately

Bb Eb Bb Eb Bb F7 Bb Eb Bb Eb

You be good to me; you made me glad when I was blue. And e - ter - nal - ly I'll al - ways
I could tell the world a thing or two a - bout our love. I know lit - tle girl on - ly a

Bb F7 Bb Eb F7 Eb F7

be in love with you. } And all I got - ta do is Thank You Girl. Thank You Girl.
fool would doubt our love. }

Gm Cm F7 Cm F7

Thank You Girl for lov - in' me the way that you do. (Way that you do) That's the kind of love that is too

Bb Eb F7 Eb F7 Bb

good to be true. And all I got - ta do is Thank You Girl... Thank You Girl...

THANK HEAVEN FOR LITTLE GIRLS

from GIGI

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

G G6 G/B Gm/Bb D7

Thank Heav - en _____ For Lit - tle Girls! _____ For lit - tle girls get big - ger ev - 'ry day. _____ Thank

Am Ddim7 Am7 D7 D+ G D7

Heav - en _____ For Lit - tle Girls! _____ They grow up in the most de - light - ful way. _____ Those

G7 G+ Cmaj7 C6 Em7 A7 Am7 D7

lit - tle eyes so help - less and ap - peal - ing _____ one day will flash and send you crash - ing through the ceil - ing. _____ Thank

G G7 Em Cm/Eb G B/D# Em7 Am7 Eb7 G Am7b5

Heav - en _____ For Lit - tle Girls _____ thank heav - en for them all no mat - ter where, no mat - ter who, with -

G D7 G D7 G D7 G

out them what would lit - tle boys do? _____ Thank heav - en _____ Thank heav - en _____ Thank

D7 Am7 D7b9

1 G Bb7 Am7 D7#5 2 G

Heav - en For Lit - tle Girls. _____ Thank Girls. _____

THAT OLD GANG OF MINE

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on behalf of Olde Clover Leaf Music

Lyric by BILLY ROSE and MORT DIXON
Music by RAY HENDERSON

Slowly

Bb D7 Gm C7

Gee but I'd give the world to see That Old Gang Of Mine _____

F7 Bb/D Dbdim7 F7

I can't for - get that old quar - tette that sang "Sweet Ad - e - line" _____ Good -

Bb7 Eb Bbm6 C7

bye for - ev - er old fel - lows and gals, _____ Good - bye for -

F7 Bb

ev - er old sweet - hearts and pals _____ (God bless them) Gee but I'd give the world to

D7 Gm C9 F7

1 Bb F7 2 Bb

see That Old Gang Of Mine. _____ Mine. _____

TENNESSEE WALTZ

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Words and Music by REDD STEWART
 and PEE WEE KING

Easy Waltz



I was waltz - ing with my dar - lin' to the Ten - nes - see
 Waltz, when an old friend I hap - pened to see. In - tro -
 duced him to my loved one and while they were
 waltz - ing, my friend stole my sweet - heart from me. I re -
 member the night and the Ten - nes - see Waltz. Now I
 know just how much I have lost. Yes, I lost my lit - tle
 dar - lin' the night they were play - ing the beau - ti - ful
 Ten - nes - see Waltz. I was Waltz.

THANKS FOR THE MEMORY

from the Paramount Picture BIG BROADCAST OF 1938

Copyright © 1937 (Renewed 1964) by Paramount Music Corporation

Words and Music by LEO ROBIN
and RALPH RAINGER

Moderately

Gm7 C9 Fmaj7 F#dim7 C7 F6

Thanks For The Mem - o - ry of can - dle - light and wine, - cas - tles on the Rhine, - the
Thanks For The Mem - o - ry of sen - ti - men - tal verse, - noth - ing in my purse, - and

D7 Gm7 D7 Gm7 C7 Gm7 C7

Par - the - non and mo - ments on the Hud - son Riv - er Line. - How love - ly it was! Thanks For The
chuck - les when the preach - er said, "For bet - ter or for worse." - How love - ly it was! Thanks For The

Fmaj7 F#dim7 C7 F6 D7 Gm7

Mem - o - ry of rain - y af - ter - noons, - swing - y Har - lem tunes, - and mo - tor trips and burn - ing lips and
Mem - o - ry of lin - ge - rie with lace, - Pills - ner by the case, - and how I jumped the day you trumped my

D7 Gm7 C7 Eb7 Abmaj7

burn - ing toast and prunes. - How love - ly it was! Man - y's the time that we
one and on - ly ace. - How love - ly it was! We said good - bye with a

Bbm7 Eb7 Abmaj7 Adim7 Cmaj7 Am7

feast - ed and man - y's the time that we fast - ed. Oh, well, it was swell while it
high - ball; then I got as "high" as a stee - ple. But we were in - tel - li - gent

Dm7 G9 Gm7 C7#5 Gm7 C7 Fmaj7

last - ed; we did have fun and no harm done. And Thanks For The Mem - o - ry of
peo - ple; no tears, no fuss, Hur - ray for us. So Thanks For The Mem - o - ry and

F#dim7 C7 F6 D7 Gm7

sun - burns at the shore, - nights in Sing - a - pore. - You might have been a head - ache but you
strict - ly en - tre - nous, - dar - ling, how are you? - And how are all the lit - tle dreams that

1 D7 Gm7 C7 F6 D7b9 2 D7 Gm7

nev - er were a bore, - so thank you so much. nev - er did come true? -

Abdim7 Am7 Abm7 Db7 Gm7 C9 F6

Aw - f'ly glad I met you, chee - ri - o and too - dle - oo - and thank you so much!

THAT OLD BLACK MAGIC

from the Paramount Picture STAR SPANGLED RHYTHM

Copyright © 1942 (Renewed 1969) by Famous Music LLC

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Easy Swing

Eb
That Old Black Mag - ic has me in its spell. That Old Black Mag - ic that you

Fm/Eb
weave so well. Those i - cy fin - gers up and down my spine. The

Bb9#5/Eb Eb6 Bb9#5/Eb Eb
same old witch - craft when your eyes meet mine. The same old tin - gle that I

Db Db7
feel in - side, and then that el - e - va - tor starts its ride, and

Abm6 Ebmaj9 C+ Fm7 Emaj7
down and down I go, 'round and 'round I go like a leaf that's caught in the

Eb Cm Ab9#11
tide. I should stay a - way but what can I do? I hear your

G9 C9 Fm
name and I'm a - flame, a - flame with such a burn - ing de -

Db9 Abm6 Bb13
sire that on - ly your kiss can put out the fire. For

Eb Bbm7/Eb
you're the lov - er I have wait - ed for, the mate that fate had me cre -

Eb9 Ab Abm6
at - ed for, and ev - 'ry time your lips meet mine, dar - ling,

Ab6/9 Abm6 Ebmaj7 C+ Fm7/Eb
down and down I go, 'round and 'round I go in a spin, lov - ing the

Fm7b5/Eb Bb7sus/Eb Eb6
spin I'm in, un - der That Old Black Mag - ic called love! That

2 Eb6 Fm7b5/Eb Eb6/9
love!

THAT'S AMORÉ
(That's Love)
from the Paramount Picture **THE CADDY**
featured in the Motion Picture **MOONSTRUCK**

Copyright © 1953 (Renewed 1981) by Paramount Music Corporation and Four Jays Music

Words by JACK BROOKS
Music by HARRY WARREN

Moderately

When the moon hits your eye like a big piz - za pie, That's A - mor - é.

When the world seems to shine like you've had too much wine, That's A - mor - é.

Bells will ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll

sing, "Vee - ta bel - la." Hearts will play, tip - py - tip - py - tay, tip - py - tip - py -

tay like a gay tar - an - tel - la. When the stars make you

drool just like pas - ta fa - zool, That's A - mor - é.

When you dance down the street with a cloud at your feet, you're in love.

When you walk in a dream but you know you're not dream - ing, Sig - nor - é,

Scuz - za me, but you see, back in old Na - po - li, That's A -

mor - é. When the mor - é.

THAT'S ENTERTAINMENT

from THE BAND WAGON

Copyright © 1953 by Chappell & Co.
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Words by HOWARD DIETZ
Music by ARTHUR SCHWARTZ

Moderately

The clown with his pants fall - ing down, or the dance that's a dream of ro - mance, or the lights on the la - dy in tights, or the bride with a guy on the side, or the scene where the vil - lain is mean; That's En - ter - tain - ment! The ball where she gives him her all, _____

That's En - ter - tain - ment! The plot can be hot, sim - ply teem - ing with sex, a gay di - vor - cee who is af - ter her "ex." It can be Oe - di - pus Rex where a chap kills his fa - ther, and caus - es a lot of both - er. The clerk who is thrown out of work by the boss who is thrown for a loss by the skirt who is do - ing him dirt; The world is a stage, the stage is a world of en - ter - tain - ment!

THAT'S LIFE

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Words and Music by DEAN KAY
and KELLY GORDON

Moderately

That's Life, that's what peo - ple say, you're rid - in' high in A - pril, shot down in May; but I know I'm gon - na change that tune, when I'm back on top in June. That's Life, fun - ny as it seems, some peo - ple get their kicks, step - pin' on dreams; but I don't let it get me down, 'cause this ol' world keeps go - ing a -

G G7 3 3 3 3 3 3 3

round. I've been a pup-pet, a pau-per, a pi-rate, a po-et, a pawn and a king. I've been

C6 3 3 3 3 C Bb7 A7 3 3

up and down and o-ver and out and I know one thing; — each time I find my-self

D7 3 3 D7#5 G

flat on my face, I pick my-self up and get back in the race. — That's Life,

B7 Em A7 Cm6 3 3

I can't de-ny it, I thought of quit-ting, but my heart just won't buy it. If I

G F#m7b5 B7 Em A7b9 D7 G 3

did - n't think it was worth a try, — I'd roll my-self up in a big ball and die. —

THAT'S MY WEAKNESS NOW

Copyright © 1928 Shapiro, Bernstein & Co., Inc., New York
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Words and Music by BUD GREEN
and SAM STEPT

Moderately

Eb Edim7 Bb7

She's got eyes of blue, I nev-er cared for eyes of blue, But she's got eyes of blue, And
She talks ba-by talk, I nev-er cared for ba-by talk, But she talks ba-by talk, And

F7 Bb7 Eb Edim7 Bb7

That's My Weak-ness Now. She's got dim-pled cheeks, I nev-er cared for dim-pled cheeks, But she's got
That's My Weak-ness Now. She likes 'gage-ment rings, I nev-er liked en-gage-ment rings, But she likes

F7 Bb7 Eb Eb7 Ab Ab7 Eb

dim-pled cheeks, And That's My Weak-ness Now. Oh! my _____ Oh! me _____ Oh! I
'gage-ment rings, And That's My Weak-ness Now. Oh! yes _____ Oh! yes _____ And we're

Cm Gm7b5 C7 F7 Bb7 Eb

should be good, I would be good, but gee! _____ She likes to bill and coo, I nev-er liked to
head-in' for the par-son's door, I guess. _____ She likes a fam-i-ly, I nev-er liked a

Edim7 Bb7 F7 Bb7 1 2
Eb Bb7 Eb

bill and coo, But she likes to bill and coo, and That's My Weak-ness Now.
fam-i-ly, But she likes a fam-i-ly, and That's My Weak-ness Now. Now.

THEM THERE EYES

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Words and Music by MACEO PINKARD,
WILLIAM TRACEY and DORIS TAUBER

With a bounce

Musical score for "Them There Eyes" in G major, 2/4 time. The score consists of six staves of music with lyrics and guitar chords. The chords are: C, G9#5, C, D7, G9, C6, D7, G7, C, G9#5, C, C7, F, F#dim, C, D7, G9, C, D7, G7, C.

I fell in love with you first time I looked in-to Them There Eyes. You've got a cer-tain lil' cute way of flir-tin' with Them There Eyes. They make me feel hap-py they make me blue, No stall-in' I'm fall-in' go-ing in a big way for sweet lit-tle you. My heart is jump-in' you sure start-ed some-thin' with Them There Eyes, You'd bet-ter watch them if you're wise. They spar- kle, they bub- ble, they're gon- na get you in a whole lot of trou-ble, You're o-ver-work-in' 'em there's dan- ger lurk-in' in Them There Eyes. Them There Eyes.

(I Wanna Go Where You Go - Do What You Do) THEN I'LL BE HAPPY

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Words by SIDNEY CLARE and LEW BROWN
Music by CLIFF FRIEND

Moderately bright

Musical score for "(I Wanna Go Where You Go - Do What You Do) THEN I'LL BE HAPPY" in F major, 2/4 time. The score consists of six staves of music with lyrics and guitar chords. The chords are: F, C7, F, C7, F, F7, G9, C7, F, C7, F, C7, F.

I wan-na go where you go, Do what you do, Love when you love, Then I'll Be Hap-py. I wan-na sigh when you sigh, Cry when you cry, Smile when you smile, Then I'll Be Hap-py. If you go North or South, If you go East or West, I'll fol-low you Sweet-heart And share your lit-tle love nest. I wan-na go where you go, Do what you do, Love when you love, Then I'll Be Hap-py. I wan-na Hap-py.

THERE GOES MY BABY

© 1959 (Renewed) JERRY LEIBER MUSIC, MIKE STOLLER MUSIC,
MIKE & JERRY MUSIC LLC and JOT MUSIC, INC.Words and Music by JERRY LEIBER, MIKE STOLLER,
BEN E. NELSON, LOVER PATTERSON and GEORGE TREADWELL

Moderately

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a variety of chords including C, Am, Dm7, G7, F6, and C6. The melody includes several triplet rhythms. The lyrics are as follows:

There Goes My Ba - by — mov - in' on — down the line — Won - der - in' where, —
 won - der - in' where, — won - der - in' where she is bound. — I broke her heart —
 And made her cry — Now I'm a - lone — So all a - lone — What can I do?
 What can I do? — (There Goes My Ba - by) — (There Goes My Ba - by) — (There Goes My
 Ba - by) — (There she goes) Yes. — I wan - na know. Did she love me? — Did she real - ly
 leave me? — Was she just play - ing me for a fool? — I won - der why she
 lone? I — was gon - na tell her that I love her — And that I need her — be - side my
 side — to be my guide — I wan - na know — where is my — where is my
 ba - by — I want my ba - by — I need my ba - by yes — oh —
 oh — oh.

THERE GOES MY EVERYTHING

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 Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203

Words and Music by
 DALLAS FRAZIER

Moderately slow Waltz

The musical score is written in 3/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music with lyrics underneath. The lyrics are: "I hear foot - steps mem - 'ry slow turns - back ly walk - ing, as they can gen - tly walk a - cross a lone - ly floor. And a voice is that see the hap - py years we had be - fore. Now the love is that soft - ly say - ing: 'Dar - ling, this will be good - bye for - ev - er - kept this old heart beat - ing has been shat - tered by the clos - ing of the more.' There goes my rea - son for liv - ing, there goes the one of my dreams. There goes my on - ly pos - ses - sion, there goes my ev - 'ry - thing. As my thing."

Chord progressions are indicated above the notes: Bb, Eb, Bb, F7, Bb, F7, Bb, Eb, Bb7, Eb, F7, Bb, F7, Bb, Bb7, Eb, Bb, F7, Bb, Bb7, F7, Bb.

THERE'S NO BUSINESS LIKE SHOW BUSINESS

from the Stage Production ANNIE GET YOUR GUN

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

Brightly

C

There's No Bus' - ness Like Show Bus' - ness like
 No No Bus' - ness Like Show Bus' - ness like
 No No Bus' - ness Like Show Bus' - ness like

Fm/G Cmaj7 C G7

no bus' - ness I know. Ev - 'ry - thing a -
 no bus' - ness I know. You get word be -
 no bus' - ness I know. Trav - 'ling thru the

Dm7 G7 C G7 Dm7 G7

bout it is ap - peal - ing. Ev - 'ry - thing the traf - fic will al -
 fore the show has start - ed. That your fav - 'rite un - cle died at
 coun - try will be thrill - ing. Stand - ing out in front on open - ing

C Dm7/G G7 Dm7 G7 Am

low. No - where could you get that hap - py feel - ing
 dawn. Top of that your Pa and Ma have part - ed,
 nights. Smil - ing as you watch the thea - tre fill - ing,

Am7 Am7/D D7 Dm7/G G7

when you are steal - ing that ex - tra bow. There's
 you're bro - ken - heart - ed but you go on. There's
 and there's your bill - ing out there in lights. There's

C C7

no peo - ple like show peo - ple. They smile when
 no show peo - ple like show peo - ple. They show don't run
 no peo - ple like show peo - ple. They smile when

C7/G Fmaj7 F6 Dm7

they are low. E - ven with a tur - key that you
 out of dough. An - gels come from ev - 'ry - where with
 they are low. Yes - ter - day they told you you would

Bb7b5 A7 Ab7b5 G7 C A7

know will fold. You may be strand - ed out in the cold.
 lots of jack. And when you lose it, there's no at - tack.
 not go far. That night you o - pen and there you are.

Dm7 Bb7b5 A7

Still you would - 'n't change it for a sack of gold.
 Where could you get mon - ey that you don't give back.
 Next day on your dress - ing room they've hung a star. } Let's

Ab7b5 G7

1,2 C Dm7 G7 3 C Dm/G C

go on with the show. There's show.

THERE'S A RAINBOW 'ROUND MY SHOULDER

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

Moderately

There's A Rain - bow 'Round My Shoul - der, And a sky of blue a - bove, Oh, the sun shines bright, the
world's all right, 'Cause I'm in love. There's A Rain - bow 'Round My Shoul - der, And it fits me like a
glove, Let it blow and storm, But I'll be warm, 'Cause I'm in love. Hal - le - lu - jah, How the
folks will stare, When they see the dia - mond sol - i - taire, That my lit - tle sug - ar ba - by Is go - ing to
wear. (Yes Sir!) There's A Rain - bow 'Round My Shoul - der, And a sky of blue a - bove, And I'm
shout - ing so the world will know that I'm in love. There's A love.

THERE'S A SMALL HOTEL

from ON YOUR TOES

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

There's A Small Ho - tel with a wish - ing well; I wish that we were there to -
geth - er. There's a brid - al suite; one room bright and neat, com -
plete for us to share to - geth - er. Look - ing through the win - dow you can
see a dis - tant stee - ple; not a sign of peo - ple, who wants

Am7b5 D7 Gmaj7 Gmaj7/B Bbdim7

peo - ple? When the stee - ple bell says, "Good - night, sleep well," we'll

Am7 G#dim7 Am7 D7 Bb G7 Cm7 F7

thank the small ho - tel. We'll creep in - to our lit - tle shell and we will

G E7b9 Am7 D7 G Ab9 G

thank the small ho - tel to - geth - er.

THESE BOOTS ARE MADE FOR WALKIN'

Copyright © 1965 (Renewed 1993) Criterion Music Corp.

Words and Music by
LEE HAZLEWOOD

Brightly, with a beat

C

You keep say - in' you got some - thin' for me, Some - thin' you call
You keep ly - in' when you ought - a be "Truth in'." You keep los -

F

love but con - fess. You been mess - in' where you should - n't been mess - in'
in' when you ought - a not bet. You keep "Same - in'" when you ought - a be chang - in',

C

And now some - one else is get - tin' all your best. These
Now what's right is right, but you ain't been right yet.)

Eb C Eb C Eb

Boots Are Made For Walk - in', n' that's just what they'll do One of these days, these

C N.C. 1 C Fine 2 C

boots are gon - na walk all o - ver you. You keep play - in' where you should - n't be play - in', You keep think - in' that you'll nev - er get

F

burned. I just found me a brand - new box of match - es,

C D.S. al Fine

And what {he she} knows you ain't got time to learn. These

THERE'S NO YOU

Copyright © 1944 (Renewed) Barton Music Corp.

Words and Music by TOM ADAIR
and HAL HOPPER

Expressively

I feel the au-tumn breeze. It steals 'cross my pil-low as
lone - ly au-tumn trees, how soft - ly they're sigh - ing, for

soft as a will - o' - the - wisp, and in its song there is sad - ness be - cause
sum - mer is dy - ing. They know, that in my heart there's no glad - ness be - cause

there's no you. The there's no you. The park that we walked in, the

gar - den we talked in, how lone - some they seem in the fall. The storm - y clouds hov - er, and

fall - ing leaves cov - er our fav - or - ite nook in the wall. In spring, we'll meet a -

gain. We'll kiss and re - cap - ture the sum - mer - time rap - ture we knew. And from that

day, nev - er - more will I say there's no you!

THESE FOOLISH THINGS (REMINDE ME OF YOU)

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Words by HOLT MARVELL
Music by JACK STRACHEY

Slowly

Eb6 Cm7 Fm9 Bb7 Eb6 Cm7 F9 Bb7 Eb9

A cig-a-rette that bears a lip-stick's trac-es, An air-line tick-et to ro-man-tic plac-es, And still my heart has wings. —

Ab C7 F7 Fm7 Bb7Eb6 Cm7 Fm9 Bb7 Eb Cm

— These Fool-ish Things re-mind me of you. A tin-king pia-no in the next a-part-ment, Those stum-bling words that told you

F9 Bb7 Eb9 Ab C7 F9 Bb7 Eb D7 Gm7

what my heart meant, A fair-ground's paint-ed swings, — These Fool-ish Things re-mind me of you. You came,

Cm D9 Gm7 C9 Bb Gm7 Cm7 F7 Bb7 Bbdim

you saw, you con-quer'd me; When you did that to me, I knew some-how this

Fm Bb7 Eb6 Cm7 Fm9 Bb7 Eb6 Cm7 F9 Bb7

had to be. The winds of March that make my heart a danc-er, A tel-e-phone that rings but who's to an-swer?

Eb9 Abmaj7 C7 F9 Bb7

Oh, how the ghost of you clings! These Fool-ish Things re-mind me of you. you.

1 Eb Fm7/Bb 2 Eb

mv

THEY CALL THE WIND MARIA

from PAINT YOUR WAGON

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Brightly F

A - way out here they got a name for wind and rain and fi - re. The rain is Tess, the fire is Joe, And They fore I knew Ma - ri - a's name And heard her wail and whin-in'. I had a girl, and she had me, And the

Dm Gm7 C7 F C7 F

Call The Wind Ma - ri - a. Ma - ri - a blows the stars a - round, And sends the clouds a - fly - in.' Ma - sun was al-ways shin - in'. But then one day I left my girl, I left her far be - hind me. And

Dm Am Bbmaj7 C7 F Dm

ri - a makes the moun-tain sound Like folks were up there dy - in.' } Ma - ri - a! Ma - now I'm lost, so gol - durn lost, Not e - ven God can find me. }

Am Dm Am Gm7 C7 F

ri - a! They Call The Wind Ma - ri - a! Be - ri - a! Ma -

Dm Am Bb F C7 F

ri - a! Ma - ri - a! Blow my love to me!

1 F 2 F

THEY DIDN'T BELIEVE ME

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Words by HERBERT REYNOLDS
Music by JEROME KERN

Moderately

And when I told them how beau-ti-ful you are They Did - n't Be - lieve Me. They Did - n't Be - lieve Me! Your lips, your eyes, your cheeks, your hair are in a class be - yond com - pare, you're the love - li - est girl that one could see! And when I tell them And I cert - n'ly am goin' to tell them, That I'm the man whose wife one day you'll be They'll nev - er be - lieve me. They'll nev - er be - lieve me That from this great big world you've cho - sen me!

THEY SAY IT'S WONDERFUL

from the Stage Production ANNIE GET YOUR GUN

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Words and Music by IRVING BERLIN

Slowly

Annie: They say that fall - ing in love is won - der - ful, it's
Frank: You'll find that fall - ing in love is won - der - ful, it's
won - der - ful so they say. And with a
won - der - ful Annie: so you say. Frank: And with a
moon up a - bove, it's won - der - ful, it's won - der - ful so they
moon up a - bove, it's won - der - ful, it's won - der - ful Annie: so you
tell me. I can't re - call who said it, I know I nev - er
tell me. Frank: To leave your house some morn - ing, and with - out an - y
read it. I on - ly know they tell me that love is grand, and
warn - ing, you're stop - ping peo - ple shout - ing that love is grand. And
the thing that's known as ro-mance is won - der - ful, won - der - ful in ev - 'ry way,
to hold a man in your arms is won - der - ful, won - der - ful in ev - 'ry way,
so they say.
Annie: so you say.

THE THING

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Words and Music by
CHARLES R. GREAN

Moderately bright

1. While I was walk - ing down the beach one bright and sun - ny day, I saw a great big
2. picked it up and ran to town as hap - py as a king. I took it to a
3.-6. (See additional lyrics)

wood - en box a - float - in' in the bay. I pulled this it in and he
guy I knew who'd buy most an - y - thing. But this is what and he

o - pened it up and much to my sur - prise, Oh I dis - cov - ered a (Stamp Feet)
hol - lered at me as I walked in his shop: Oh, get out of here with that be -

Right be - fore my eyes. Oh I dis - cov - ered a (Stamp Feet) Right be - fore my
fore I call a cop. Oh, get out of here with that Be - fore I call a

eyes.
cop.

2. I do.

Additional Lyrics

3. I turned around and got right out a-runnin' for my life,
And then I took it home with me to give it to my wife.
But this is what she hollered at me as I walked in the door;
Oh, get out of here with that xxx and don't come back no more.
Oh, get out of here with that xxx and don't come back no more.
4. I wandered all around the town until I chanced to meet
A hobo who was looking for a handout on the street.
He said he'd take most any old thing, he was a desperate man,
But when I showed him the xxx, he turned around and ran.
Oh, when I showed him the xxx, he turned around and ran.
5. I wandered on for many years, a victim of my fate,
Until one day I came upon Saint Peter at the gate.
And when I tried to take it inside he told me where to go:
Get out of here with that xxx and take it down below.
Oh, get out of here with that xxx and take it down below.
6. The moral of the story is if you're out on the beach
And you should see a great big box and it's within your reach,
Don't ever stop and open it, that's my advice to you,
'Cause you'll never get rid of the xxx, no matter what you do.
Oh, you'll never get rid of the xxx, no matter what you do.

THE THIRD MAN THEME

from THE THIRD MAN

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Words by WALTER LORD
Based on Music Composed and Arranged by
ANTON KARAS

Moderately

When a sith - er starts to play, You'll re - mem - ber yes - ter - day; In its haunt - ing strain, Vi - en - na lives a - gain,
free and bright and gay. In your mind a sud - den gleam of a half - for - got - ten dream, seems to glim - mer when you
hear that Third Man Theme. Once a - gain there comes to mind Some - one that you left be - hind
Love that some - how did - n't last In that hap - py cit - y of the past. Does she still re - call the dream, That
rap - ture so su - preme. When first she heard the haunt - ing Third Man Theme?

THINGS

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Copyright RenewedWords and Music by
BOBBY DARIN

Moderately

F

Ev - 'ry night I sit here by my win - dow _ (win - dow) _ Star - ing at the
Mem - o - ries are all I have to cling to _ (cling to) _ And heart - aches are the

C7 F

lone - ly av - e - nue. (av - e - nue.) _ Watch - ing lov - ers hold - ing hands and
friends I'm talk - ing to. (talk - ing to.) _ When I'm not think - in' of a - just how much I

Bb F C7 F

laugh - ing _ (laugh - ing) _ And think - in' 'bout the Things we used to do. _____ } (Think - in' of
love you, _ (love you,) _ Well, I'm think - in' 'bout the Things we used to do. _____ }

C7 F C7 F

Things) Like a walk in the park, _ (Things) Like a kiss in the dark. _ (Things) Like a

F F7 Bb

sail - boat ride. (Yea, yea) _ What a - bout the night we cried! Things like a lov - er's vow,

F C7 F Gm7 C7 To Coda ⊕ F

Things that we don't do now. Think - in' 'bout the Things we used to do. _____

2 F

do. _____ I still can hear the juke - box soft - ly play - ing _ (play - ing) _ And the

C7 F

face I see each day be - longs to you. (be - longs to you.) _ Though there's not a sin - gle

Bb F C7

sound and there's no - bod - y else a - round, Well, there's a - just me think - in' 'bout the Things we used to

F D.S. al Coda CODA ⊕ F

do. _____ (Think - in' of do. _____ And the

Gm7 C7 F 1 2 3

heart - aches are the friends I'm talk - ing to. _____ You got me
think - in' 'bout the Things we used to do. _____
Star - in' at the lone - ly av - e - nue. _____

THIRTY DAYS HATH SEPTEMBER

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Words and Music by SID JACOBSON
and JIMMY KRONDES

Moderate tempo

B \flat Cm7 F7 B \flat Gm Cm7 F7

Thir - ty Days Hath Sep - tem - ber, A - pril, June and No - vem - ber; But who needs to re - mem - ber? My days be - long to

B \flat Eb B \flat Gm C7 F Gm C7 F

you. ——— { I don't have to re - fer to the year's cal - en - dar, When each day is there just to
It's one long hol - i - day, right from June, dar - ling, till May, For my whole life thru, won't you

Gm C7 1 F B \flat F7 2 F B \flat F7 B \flat Cm7 F7 B \flat

show you how much I care. Thir - ty let me prove it to you. Thir - ty Days Hath Sep - tem - ber, A - pril, June and No - vem - ber; But who

Gm Cm7 1 F7 B \flat F7 2 F7 C9 F7 B \flat

needs to re - mem - ber? My days be - long to you. Thir - ty days be - long to you. ———

150
THIS CAN'T BE LOVE
from THE BOYS FROM SYRACUSE

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

G6 C7 G Am7 D7 Am7 D7

This Can't Be Love be - cause I feel so well, — no sobs, no sor - rows, no sighs; ———

G6 C7 G Am7 D7 G C7 G

This Can't Be Love, I get no diz - zy spell. — My head is not — in the skies, — my heart does

F#m7 B7 Em7 F13 E7#5 A9 D7b9 G

not stand still, — just hear it beat! This is too sweet to be love. This Can't Be

C7 G6 Am7 D7 G

Love be - cause I feel so well; — but still I love to look — in your eyes. ———

THIS IS ALL I ASK

(Beautiful Girls Walk a Little Slower)

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Words and Music by
GORDON JENKINS

Moderately

As I ap - proach the prime of my life, I find I have the time of my life learn - ing to en - joy at my lei - sure _ all the sim - ple pleas - ures. _ And so I hap - pi - ly con - cede, This Is All I Ask, this is all I need. _____ *Boy: Beau-ti-ful girls men walk a lit - tle slow - er when you speak a lit - tle soft - er when you*

walk speak by to me. } Lin - ger - ing sun - sets stay a lit - tle long - er with the lone - ly sea. Chil - dren ev - 'ry - where, when you shoot at bad men, shoot at me. _____ Take me to that strange, en - chant - ed land grown - ups sel - dom un - der - stand. Wan - der - ing rain - bows leave a bit of col - or for my heart to own, stars in the sky make my wish come true be - fore the night has flown. And let the mu - sic play as long as there's a song to sing, and I will stay young - er than spring. _____ *Girl: Soft - spok - en spring. _____*

THIS LAND IS YOUR LAND

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Ludlow Music, Inc., New York, NY

Words and Music by
WOODY GUTHRIE

Moderately bright

This Land Is Your Land _____ This land is my land _____ from Cal - i - for - nia _____ to the New York is - land _____ From the red - wood for - est _____ to the Gulf Stream wa - ters; _____ This land was made for you and me. _____ me. _____

1-3 TO VERSES 4
G G Am7 G

VERSE

G7 C G

As I was walk - ing that rib - bon of high - way I saw a -
 I've roamed and ram - bled and I fol - lowed my foot - steps to the spar - kling
 When the sun comes shin - ing and I was stroll - ing and the wheat - fields

D7 G G7 C

bove me that end - less sky - way I saw be - low me that gold - en
 sand of her dia - mond des - erts And all a - round me a voice was
 wav - ing and the dust clouds roll - ing As the fog was lift - ing a voice was

G D7 G G7

val - ley This land was made for you and me.
 sound - ing This land was made for you and me.
 chant - ing This land was made for you and me. } This Land Is

THIS NEARLY WAS MINE

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly

E \flat Fm7 E \flat /G E \flat B \flat /D D \flat dim7

One dream in my heart, One love to be
 One girl for my dream, One part - ner in

Ab/C 3 Abm/C \flat Eb/B \flat Cm6/A Ab 3 Abm Eb

liv - ing for, One love to be liv - ing for This
 par - a - dise, This prom - ise of par - a - dise This

Fm7 Eb Ab Eb7 Ab

Near - ly Was Mine. Close to my heart she came
 Near - ly Was Mine.

E \flat B \flat E \flat Ab Eb7 Ab

On - ly to fly a - way, On - ly to fly as day

F7 B \flat Fm7 B \flat 7 Eb Fm7

flies from moon - light Now, now I'm a -

E \flat /G Eb B \flat /D D \flat dim7 Ab/C 3 Abm/C \flat Eb

lone, Still dream - ing of par - a - dise. Still

Cm6/A Abmaj7 3 Cm6/A Eb/B \flat Fm7/B \flat Eb

say - ing that par - a - dise Once near - ly was mine.

THOSE WERE THE DAYS

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Words and Music by GENE RASKIN

Freely

Am Am6 Am7 Am6 A7 Dm Dm6

1. Once up - on a time there was a tav - ern, Where we used to raise a glass or two. Re -
 2. Then the bus - y years went rush - ing by us, We lost our star - ry no - tions on the way.
 3.,4. (See additional lyrics)

CHORUS

Dm Dm6 Am7 Am6 B B7 E E7#5 E7

mem - ber how we laughed a - way the ho - urs, And dreamed of all the great things we could do?
 If by chance I'd see you in the tav - ern, We'd smile at one an - oth - er and we'd say: } Those Were The

Moderately

Am Dm G G7

Days, my friend, — We thought they'd nev - er end, — We'd sing and dance for - ev - er and a
 day; We'd live the life we choose, — We'd fight and nev - er lose, — For we are
 young and sure — to have our way. La la la la la la — la la la

Dm E7

la la la, — Those Were The Days, Oh Yes, Those Were The Days. — Days. —

Additional Lyrics

- 3. Just tonight I stood before the tavern,
 Nothing seemed the way it used to be.
 In the glass I saw a strange reflection.
 Was that lonely fellow really me?
Chorus
- 4. Through the door there came familiar laughter,
 I saw your face and heard you call my name.
 Oh, my friend, we're older but no wiser,
 For in our hearts the dreams are still the same.
Chorus

THOU SWELL

from A CONNECTICUT YANKEE
 from WORDS AND MUSIC

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 and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
 Music by RICHARD RODGERS

Slowly

Bb7 F9 Bb7 F9 Bb7 F9 Bb7 Eb6 Bb9

Thou Swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst kiss me and
 feel so rich in a hut for two; Two rooms and

Eb6 Bb9 Eb6 Bb9 Eb Gbdim7 Bb7/F C/E F Bb/D

pret - ty? Wouldst hold my hand? Both thine eyes are cute too; What they do to
 kitch - en I'm sure would do; Give me just a plot of, not a lot of

Ebmaj7

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

1-3 Am 4 Am

And Thou Swell! Thou wit - ty! Thou grand!

THE THREE BELLS

Copyright © 1948 by Southern Music Pub. Co. Inc.
Copyright RenewedWords and Music by BERT REISFELD
and JEAN VILLARD

Moderately

Bbmaj7 **F Bbm F**

There's a vill - age hid - den deep in the val - ley, A - mong the pine trees half for - lorn, And
vill - age hid - den deep in the val - ley, Be - neath the moun - tains high a - bove, And
vill - age hid - den deep in the val - ley, One rain - y morn - ing dark and gray, A
Vil - la - ge au fond de la val - lé - e, Comme é - ga - ré, pres qu'i - gno - ré, Voi -

Gm7 C7 F

there on a sun - ny morn - ing Lit - tle Jim - my Brown was born; So his
there, twen - ty years there - af - ter, Jim - my was to meet his love. And
ci, dans la nuit é - toi - lè - e, Un nou - veau - né nous est don - né; Si - lent Jean - Fran -

F7 Bb G7 C C7

par - ents brought him to the chap - el, When he was on - ly one day old, And the
friends were gath - ered in the chap - el, And man - y tears of joy were shed, In
peo - ple gath - ered in the chap - el, To say fare - well to their old friend, Whose
çois Ni cot - il se nom - me, Il est joun - flu, tendre et ro - sé, A l'é -

F Gm7 C7 F

priest blessed the lit - tle fel - low, "Wel - come, Jim - my, to the fold".
June on a Sun - day morn - ing, When Jim - my and his bride were wed.
life had been like a flow - er, Bud - ding, bloom - ing till the end.
gli - se, beau pe - tit hom - me, De - main tu se - ras bap - ti - sé.

N.C. Bb F

All the chap - el bells were ring - ing In the lit - tle val - ley town,
All the chap - el bells were ring - ing, 'Twas a great day in his life,
Just a lone - ly bell was ring - ing In the lit - tle val - ley town,
U - ne clo - che son - ne, son - ne, Sa voix d'é - chos en é - chos,

F7 Bb

And the song that they were sing - ing Was for ba - by Jim - my Brown.
'Cause the songs that they were sing - ing Was for Jim - my and his wife.
'Twas fare - well that it was sing - ing To our good old Jim - my Brown.
Dit au mon - de qui s'é - ton - nes C'est pour Jean Fran - çois Ni - cot!

D7 Gm

Then the lit - tle con - gre - ga - tion Prayed for guid - ance from a - bove,
Then the lit - tle con - gre - ga - tion Prayed for guid - ance from a - bove,
And the lit - tle con - gre - ga - tion Prayed for guid - ance from a - bove,
C'est pour accue il - lir une â - me U - ne fleur qui s'ouvre au jour;

Cm Bb F7

"Lead us not in - to temp - ta - tion, Bless this hour of med - i - ta - tion, Guide him with e - ter - nal
"Lead us not in - to temp - ta - tion, Bless, Oh Lord, this cel - e - bra - tion, May their lives be filled with
"Lead us not in - to temp - ta - tion, May his soul find the sal - va - tion Of Thy great e - ter - nal
A peine, à peine, u - ne flam - me en - cor fai - ble qui rè - cla - me Pro - tec - tion ten - dresse a -

1, 2 Bb F 3 Bb

love." love.
love." love.
There's a love.
From the mour.

95-1-30

THREE COINS IN THE FOUNTAIN

from THREE COINS IN THE FOUNTAIN

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Words by SAMMY CAHN
Music by JULE STYNE

Moderately

Three Coins In The Foun - tain, each one seek - ing hap - pi - ness, thrown by three hope - ful
Three hearts in the foun - tain, each heart long - ing for its home, there they lie in the

lov - ers, which one will the foun - tain bless? Rome. Which one will the foun - tain
foun - tain some - where in the heart of

bless? Which one will the foun - tain bless? Three Coins In The Foun - tain,
through the rip - ples how they shine just one wish will be grant - ed one heart will wear a val - en -
tine. Make it mine! Make it mine! Make it mine!

THREE LITTLE FISHIES

(Itty Bitty Poo)

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Words and Music by
SAXIE DOWELL

Brightly

1. Down in the mead - ow in a lit - tle bit - ty pool. Swam Three Lit - tle Fish - ies and a ma - ma fish - ie too.
2. "Stop," said the ma - ma fish - ie, "Or you will get lost." The Three Lit - tle Fish - ies did - n't wan - na be __ bossed. The
3,4. (See additional lyrics)

"Swim" said the ma - ma fish - ie, "Swim if you can," And they swam and they swam all o - ver the dam...
Three Lit - tle Fish - ies went __ off on a spree, And they swam and they swam right out to the sea. __

CHORUS

Boop boop dit - tem dat - tem what - tem Chu! Boop boop dit - tem dat - tem what - tem Chu!
Boop boop dit - tem dat - tem what - tem Chu! Boop boop dit - tem dat - tem what - tem Chu!

Boop boop dit - tem dat - tem what - tem Chu! And dey fam and dey fam all o - ver de dam...
Boop boop dit - tem dat - tem what - tem Chu! And dey fam and dey fam ite out to de fee. __

Additional Lyrics

3. "Whee!" yelled the little fishies, "Here's a lot of fun,
We'll swim in the sea till the day is done."
They swam and they swam and it was a lark,
Till all of a sudden they met a SHARK!
Chorus

4. "Help!" cried the little fishies, "Gee! look at all the whales!"
And quick as they could they turned on their tails.
And back to the pool in the meadow they swam,
And they swam and they swam back over the dam.
Chorus

BEACH BABY

Words and Music by JOHN CARTER
and GILL SHAKESPEARE

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Shuffle-Beat

C G/B Am G C

Ah _____ ah _____ ah _____ ah

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

G/B Am E/G# F

old L. A., oh oh, when ev - 'ry-bod - y drove a Chev-ro - let, oh oh? What - e - ver hap-pened to the
high school hop, oh oh, the dress I ru - ined with the so - da pop, oh oh? I did - n't rec - og - nize the
a - tion day, oh no, we took the car and drove to San Jo - se oh oh. That's where you told me that you'd

C Dm7 G7 1 2,3 G7

boy next door, the sun-tanned, crew cut, All - A - mer - i - can male? po - ny - tail.
girl next door, the beat - up sneak - ers and the an - y - thing.
wear my ring; I guess you don't re-mem - ber

C F G C F

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

G C G7 C F

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

G C Am E A To Coda

to the end of Sep-tem - ber, surf - ing was fun, we'd be out in the sun ev - 'ry day.

D G/D D G D G D Fmaj7

I nev - er thought that it would end. Long hot

Bb maj7 Em7/A A7 D A11

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

D7 D9 C G/B Am

Do do do do do do do Ah ah ah

CODA A C G/B Am

ah Ah ah ah

G C G/B Am G Repeat and Fade

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

(IT'S A) BEAUTIFUL MORNING

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

Moderately

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

and just smile. So long, Just take in some clean - fresh air 'cause no sense in I've got to be on my way now. No good just

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

wake up and plan an - oth - er brand - new day. (Ei - ther way.) It's A Beau - ti - ful good if the sun - shines and you're still in - side (shoot - ing high.) Still in - side (shoot - ing high.)

Still in - side (shoot - ing high.) Oh, oh, Ah.

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

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

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

Repeat and Fade

✓ **BEER BARREL POLKA**
(Roll Out the Barrel)
Based on the European success "Skoda Lasky"*

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

Polka tempo

C G7

There's a gar - den, what a gar - den, On - ly hap - py fac - es bloom there And there's nev - er an - y room there For a

C G7

wor - ry or a gloom there Oh! there's mu - sic and there's danc - ing And a lot of sweet ro - manc - ing When they play a

C G7

pol - ka They all get in the swing: Ev - 'ry time they hear that oom - pa - pa
hear a rum - ble on the floor

C G7

Ev - 'ry - bod - y feels so tra - la - la They want to throw their cares a -
It's the big sur - prise they're wait - ing for And all the cou - ples form a

C

way They all go lah - de - ah - de - ay Then they hear them
ring For miles a - round you'll

C F6 F

sing: (Instrumental) Roll Out The Bar - rel

C7

We'll have a bar - rel of fun Roll Out The Bar - rel

F

We've got the blues on the run Zing! Boom! Ta

F7 Bb Gm

rar - rel Ring out a song of good cheer Now's the time to

E7 F G7 C7 F

roll the bar - rel For the gang's all here.

BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

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Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lyrically

Eb(add9) Bb7sus Bb7 Eb(add9) Bb7sus Bb7 Eb(add9) Eb
Tale as old as time, true as it can be. Bare - ly e - ven

Gm Ab(add9) Ab Bb7sus Eb(add9) Eb Bb7sus Bb7
friends, then some-bod - y bends un - ex - pect - ed - ly. Just a lit - tle change.

Eb(add9) Eb Bbm7 Eb7 Abmaj7 Gm7 Fm7 Bb7sus Bb7 Eb(add9)
Small, to say the least. Both a lit - tle scared, nei - ther one pre - pared. Beau - ty And The Beast.

Bb7sus Gm Ab(add9) Ab Gm Ab(add9) Ab
Ev - er just the same. Ev - er a sur - prise. Ev - er as be -

Gm7 Cm Cm7 Db Eb F C7sus C7
fore, ev - er just as sure as the sun will rise. Tale as old as time.

F(add9) F C7sus C7 F(add9) F Am Bb(add9) Bb
Tune as old as song. Bit - ter - sweet and strange, find - ing you can change, learn - ing you were

Bb/C C7 F(add9) F C7sus F(add9) F
wrong. Cer - tain as the sun ris - ing in the

Cm F7 Bbmaj7 Am7 Gm7 C7sus C7 F(add9) F/E
East. Tale as old as time, song as old as rhyme. Beau - ty And The Beast.

Dm Am/C Bb Am Gm7 C7sus C7 F(add9)
Tale as old as time, song as old as rhyme. Beau - ty And The Beast.

THE BELLS OF ST. MARY'S

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Words by DOUGLAS FURBER
Music by A. EMMETT ADAMS

Slowly Eb Bb7 Eb Ab Eb Bb7
The Bells Of St. Mar - y's. Ah! hear they are call - ing the young loves, the true loves who

Cm7 F7 Bb7 Eb Bb7 Eb Ab Gm
come from the sea, and so my be - lov - ed, when red leaves are fall - ing, the

Cm Gm Cm Ab Gm 1 *Fm7 Bb7 Eb Bb7* 2 *Fm7 Bb7 Eb Abm6 Eb*
love-bells shall ring out, ring out for you and me. The you and me.

BÉSAME MUCHO (Kiss Me Much)

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

Moderately

Dm Gm6 Dm Gsus Gm

Bé - sa - me, Bé - sa - me Mu - cho;
Bé - sa - me, bé - sa - me mu - cho,

Gm F#dim Gm A7 Dm A7 Dm

Each time I cling to your kiss I hear mu - sic di - vine;
co - mo si fue - ra es - ta no - che la úl - ti - ma vez;

D7 Csus2/E D7 D7b9 D+ Gsus Gm

Bé - sa - me Mu - cho,
bé sa - me mu - cho,

Dm E7b9 A7 Dm Gm6 Dm

Hold me, my dar - ling, and say that you'll al - ways be mine.
que ten - go mie - do per - der - te, per - der - te o - tra vez.

Gm Dm A7 Gm6

This joy is some - thing new, My arms en - fold - ing you, Nev - er knew this thrill be -
Quié - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to a

Dm Gm Dm E7 Bb7

fore; Who - ev - er thought I'd be hold - ing you close to me, Whis - p'ring, "It's you I a -
mi, pien - sa que tal vez ma - ña - ña yo ya es - ta - ré le - jos, muy le - jos de

A7 Dm Gm6 Dm Gsus Gm

dore;" Dear - est one, if you should leave me,
ti. Bé - sa - me, bé - sa - me mu - cho,

F#dim Gm A7 Dm A7 Dm D7 Csus2/E

Each lit - tle dream would take wing and my life would be through;
co - mo si fue - ra es - ta no - che la úl - ti - ma vez; Bé -

D7 D7b9 D+ Gsus Gm Dm E7b9 A7 A7#5

- sa - me Mu - cho;
- sa - me mu - cho, Love me for - ev - er and make all my dreams come
que ten - go mie - do per - der - te, per - der - te des -

1 Dm Bb9 A7sus A7 2 Dm Gm6 Dm

true.
pués.

BERNIE'S TUNE

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Words by MIKE STOLLER and JERRY LEIBER
Music by BERNIE MILLER

Rhythmically

Dm6 E7 A7

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

Dm6

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

E7 A7 Dm6

goon. Heard a frog, on a log, croak-in' Ber-nie's Tune.
Tune. 'Gür - glin' brooks, bub - blin' pools, bab-ble Ber-nie's Tune.

Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7

It's so eas - y to whis - tle, it's so eas - y to sing. E - ven hum-ming-birds hum.
You don't have to read mu - sic, you don't have to be smart. Ber - nie said you can sing.

Cm7 F7 Bb A7 Dm6 E7

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

1 A7 Dm6

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

2 A7 Dm6

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

BEST THING THAT EVER HAPPENED TO ME

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Copyright RenewedWords and Music by
JIM WEATHERLY

Moderately

Amaj7 Bm7

I've had my share of life's ups and downs, but fate's
been times when times were hard, but al-ways

E7sus E7 Amaj7 A7 Dmaj7

been kind; some-how, The downs I have been few. I guess you could say -
'Cause for ev - 'ry mo - ment -

E Amaj7 F#m F+ A/E B7

that I've _____ been luck-y; _____ Oh, I guess you could say _____ that it's all be -
 that I've _____ spent hurt-ing, _____ there was a mo - ment _____ that I've spent just

E7sus E D/E E Amaj7 A7 Dmaj7

cause of you. _____ }
 lov - ing you. _____ } If an - y - one should ev - er write my life - sto - ry

Bm7 E7 Amaj7 A7

for what-ev - er rea - son there _____ might be, oh, _____ you'll be

Dmaj7 E7 E7sus Amaj7 Dmaj7 Bm7

there be-tween each line of pain _____ and glo - ry, 'cause you're the Best Thing -

E7 Amaj7 Dmaj7 Bm7 E7

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

1 Amaj7 Bm7/A 2 Amaj7 Dmaj7 Bm7

Me. There _____ have Me. You're the Best Thing That

E A A/G# A/G D/F# Dmaj7 E7b9 3 Amaj7

Ev - er Hap - pened _____ To Me. _____ (Instrumental)

THE BEST THINGS IN LIFE ARE FREE

from GOOD NEWS!

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

Brightly C Ebdim7 Dm7 G7

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

Dm7 G7 G7b9 C C#dim7 G7

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

C7 F D7 Dm7 G7

flow - ers in Spring, _____ The rob - ins that sing, _____ The sun-beams that shine, _____ They're yours, They're mine! And

C A7 Dm7 G7 C Ab7 C

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

v BEWITCHED

from PAL JOEY

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Words by LORENZ HART
Music by RICHARD RODGERS

Moderately slow

C C#dim7 Dm7 D#dim7 C E7 Fmaj7 F#dim7 C D7
 I'm wild a-gain, be-guiled a-gain, a sim-per-ing, whim-per-ing child a-gain, Be-witched, both-ered and be-
 G7 A7 Dm7 G7 C C#dim7 Dm D#dim7 C E7
 wild-ered am I. _____ Could-n't sleep, and would-n't sleep, when love came and told me I
 Fmaj7 F#dim7 C D7 G7 C7 Fmaj7 A7 Dm
 should-n't sleep, Be-witched, both-ered and be-wild-ered am I. _____ Lost my heart, but what of it?
 Am Dm G7 Em7 A7#9 Dm7 G7
 He is cold I a-gree, he can laugh, but I love it, _____ al-though the laugh's on me. I'll
 C C#dim7 Dm D#dim7 C E7 Fmaj7 F#dim7 C D7
 sing to him, each spring to him, and long for the day when I'll cling to him, Be-witched, both-ered and be-
 Dm G7
 wild-ered am I. _____ I'm I. _____
 1 C Am Dm7 G7 2 C F C

v THE BIBLE TELLS ME SO

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Words and Music by
DALE EVANS

Moderately

G G7 C G D7
 Have faith, hope and char-i-ty, _____ that's the way to live suc-cess-ful-ly. _____ How do I know? The Bi-ble Tells Me
 G C G D7 G G7 C G
 So. _____ Do good to your en-e-mies _____ and the Bless-ed Lord you'll sure-ly please. _____
 D7 G C G C
 How do I know? The Bi-ble Tells Me So. _____ Don't wor-ry 'bout to-mor-row, just
 C/G G Gdim A7 D7 G
 be real good to-day. The Lord is right be-side you, He'll guide you all the way. Have faith, hope and
 G7 C G D7 G
 char-i-ty, _____ that's the way to live suc-cess-ful-ly. _____ How do I know? The Bi-ble Tells Me So. _____

BEYOND THE SEA

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Words and Music by CHARLES TRENET,
ALBERT LASRY and JACK LAWRENCE

Slowly

F Dm B♭ C F Dm B♭ C F A7 Dm C7

Some - where _____ Be - yond The Sea some - where wait - ing for me, _____ my lov - er

F Dm B♭ D7 Gm C Dm B♭ G7 C C7

stands on gold - en sands _____ and watch - es the ships that go sail - ing; Some -

F Dm B♭ C F Dm B♭ C F A7 Dm C7

where _____ Be - yond The Sea { He's She's } there watch - ing for me, _____ if I could

F Dm B♭ D7 Gm C7 Dm B♭ Gm7 C7 F E7

fly like birds on high, _____ then straight to { his her } arms I'd go sail - ing. It's

A F#m7 D E7 A F#m7 Bm E7 A G7

far _____ be - yond a star it's near be - yond the moon, _____ I

C Am F G7 C Am7 Dm G7 C C7 Am C7

know _____ be - yond a doubt, my heart will lead me there soon. _____ We'll

F Dm B♭ C7 F Dm B♭ C7 F A7 Dm C7

meet _____ be - yond the shore, we'll kiss just as be - fore, _____ Hap - py we'll

F Dm B♭ D7 Gm C7 Dm B♭

be Be - yond The Sea _____ and nev - er a - gain I'll go sail - ing. Some - sail - ing.

1	G7 C7 F Gm7 C7	2	G7 C7 F
---	----------------	---	---------

BEYOND THE BLUE HORIZON

from the Paramount Picture MONTE CARLO

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

Rhythmically

Be - yond The Blue Ho - ri - zon, waits a beau - ti - ful day; Good -
bye to things that bore me, joy is wait - ing for me. I
see a new ho - ri - zon, My life has on - ly be - gun; Be -
yond The Blue Hor - i - zon, lies a set - ting sun.

BIG BAD JOHN

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Words and Music by
JIMMY DEAN

Verse: Vamp (background for recitation)

Chorus: (after each recitation)

Big John. Big John. Big Bad
John. Big John. Recitation

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

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

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

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

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

BILL

from SHOW BOAT

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

Moderately B \flat Gm7 Cm7 F9 F+ B \flat B \flat dim Cm7 F7 G+

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

Cm F7 F+ B \flat Gm7 C7 F7 F7#5

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

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

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

B \flat Gm7 Cm7 F7b9 1 B \flat Gm7 Cm7 F7 2 B \flat

won - der - ful, — Be - cause he's just old Bill. He's
I don't know, — be - cause he's just my Bill. —

BIRD DOG

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Words and Music by
BOUDLEAUX BRYANT

Moderately

G G7 C

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

C7 G D7 C7

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

G D7 G7 C7 G

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

D7 C7 G G7 C7

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

G D7 C7 G

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

BLACK MAGIC WOMAN

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Words and Music by
 PETER GREEN

Medium tempo

The musical score for "Black Magic Woman" is written in 4/4 time with a key signature of one flat (Bb). It features a melody line and a guitar accompaniment line. The melody line includes lyrics and is marked with "Medium tempo". The guitar accompaniment includes chords (Dm, Am, Gm, A7) and triplets. The lyrics are: "I got a Black Mag-ic Wom-an ___ I got a Black Mag-ic Wom-an ___ Yes, I got a Black Mag-ic Wom-an, She's got me so blind I can't see; But she's a Black Mag-ic Wom-an and she's tryin' to make a dev-il out of me. Don't turn your back on me, ba - by, ___ Don't turn your back on me, ba - by, ___ Yes, don't turn your back on me, ba - by, Don't mess a-round with your tricks; Don't turn your back on me, ba-by, 'cause you might just wake up my mag-ic sticks. You got your spell on me, ba - by, ___ You got your spell on me, ba - by, ___ Yes, you got your spell on me, ba - by, Turn-in' my heart in - to stone; I need you so bad, ___ Mag - ic wom-an I can't leave you a - lone. ___"

A BLOSSOM FELL

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

Slow ballad

The musical score for "A Blossom Fell" is written in 4/4 time with a key signature of two flats (Bb). It features a melody line and a guitar accompaniment line. The melody line includes lyrics and is marked with "Slow ballad". The guitar accompaniment includes chords (Bb, Bdim7, Cm7, F7, F7#5). The lyrics are: "A Blossom Fell _____ from off a tree _____ It set - tled soft - ly on the lips you turned to me _____ The gyp - sies say, and I know why _____ A fall - ing blos - som on - ly touch - es lips that lie A Blossom Fell _____ and ver - y soon _____ I saw you kiss - ing some - one new be - neath the moon _____ I thought you loved me _____ You said you loved me _____ We planned to - geth - er _____ To dream for - ev - er. The dream has end - ed _____ For true love died _____ The night A Blossom Fell and touched two lips that lied. A Blossom lied."

BLUE EYES CRYING IN THE RAIN

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Words and Music by
 FRED ROSE

Sad 2

Musical score for "Blue Eyes Crying in the Rain". The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of five staves of music with lyrics underneath. The lyrics are: "In the twilight glow I see her. Blue Eyes Cry - ing In The Now my hair has turned to sil - ver. all my life I've loved in Rain. As we kissed good - bye and part - ed I knew we'd nev - er meet a - gain. Love is like a dy - ing em - ber Cry - ing In The Rain. Some - day when we meet up yon - der on - ly mem - o - ries re - main. Through the ag - es I'll re - mem - ber we'll stroll hand in hand a - gain. In a land that knows no part - ing Blue Eyes Cry - ing In The Rain. Rain." The score includes various chords such as F, C7, Bb, F7, and Eb.

BLUE HAWAII

from the Paramount Picture WAIKIKI WEDDING
 Theme from the Paramount Picture BLUE HAWAII

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Words and Music by LEO ROBIN
 and RALPH RAINGER

Slowly and voluptuously

Musical score for "Blue Hawaii". The score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of five staves of music with lyrics underneath. The lyrics are: "Night and you and Blue Ha - wai - i, the night is heav - en - ly and you are heav - en to me. Love - ly you and Blue Ha - wai - i, with all this love - li - ness there should be love. Come with me while the moon is on the sea. The night is young and so are we. Dreams come true in Blue Ha - wai - i and mine could all come true this mag - ic night of nights with you. you." The score includes various chords such as Bb, Eb, G7#5, C7, F7, Bb7#5, Eb, Cm7, F9, and Bb.

✓ **BILL BAILEY, WON'T YOU PLEASE COME HOME**

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Words and Music by HUGHIE CANNON

Brightly

G G#dim7

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

D7

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

D9#5 G

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

G7 C E7/B Am G7#5 C C#dim7 G

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

E7 A7 D7 | G D7 | 2 G

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

BLUE BAYOU

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Words and Music by ROY ORBISON and JOE MELSON

Moderately

F C7

I feel so bad - I've got a wor - ried mind, I'm so lone - some all the time since I left my

Go to see - my ba - by a - gain and to be with some of my friends; may - be I'd be

F C7 F C7

ba - by be - hind on - Blue Bay - ou. Sav - ing nick - els, sav - ing dimes, work - ing 'til the

hap - py then on - Blue Bay - ou. }

F Eb F

sun don't shine - look - ing for - ward to hap - pi - er times - on Blue Bay - ou! - { I'm go - ing back some day, -

C7 { I'm go - ing back some day, -

come what may - to Blue Bay - ou! Where you sleep all day - and the cat - fish play - on

gon - na stay - on Blue Bay - ou, where the folks are fine - and the world is mine - on

F F+ Bb Bbm

Blue Bay - ou. All those fish - ing boats - with their sails a - float - if I could on - ly see that fa -

Blue Bay - ou. Ah, that girl of mine - by my side, - the sil - ver moon and the eve - ning tide, oh -

F C7 | F | 2 F

mil - iar sun - rise - through sleep - y eyes, how hap - py I'd be. hurt - in' in - side. I'll

some sweet day, - gon - na take a - way - this

C7 F

nev - er be blue, - my dreams - come true - on Blue Bay - ou.

BLUE ON BLUE

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Lyric by HAL DAVID
Music by BURT BACHARACH

Moderately

Eb6(omit Bb) Bb Eb6(omit Bb) Bb Eb6(omit Bb) Bb Eb6(omit Bb)Eb
 Blue On Blue, heart-ache on heart-ache, Blue On Blue, now that we are through. Blue On Blue, heart-ache on heart-ache and I find I
 F F7 Bb F7 Cm7 F7 Bb Gm Eb6(omit Bb) Cm Cm7
 can't get o-ver los-ing you. I walk a - long the street we used to walk. Two by two lov-ers pass
 lone - ly night we meet in dreams. As I run to your side
 F7 Bb Gm C7 Eb Bb Eb Bb
 and as they're pass-ing by I could die 'cause you're not here with me. Now the trees are bare, there's sad-ness in the air and
 you wait with o - pen arms; o - pen arms that now are closed to me. Through a vale of tears your vi - sion dis - ap - pears and
 Cm7 F7 Bb Eb6(omit Bb) Bb Eb6(omit Bb) Bb Eb6(omit Bb)
 I'm as blue as I can be. } Blue On Blue, heart-ache on heart-ache, Blue On Blue, now that we are through. Blue On Blue,
 I'm as blue as I can be. }
 Bb Eb6(omit Bb) Eb F F7 1 Bb F7 Cm7 F7 2 Bb Eb6 Ebm6 Bb
 heart-ache on heart-ache and I find I can't get o-ver los-ing you. Night aft - er los-ing you.

BLUE SUEDE SHOES

from G.I. BLUES

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Words and Music by
CARL LEE PERKINS

Bright

N.C. F N.C. F N.C. Bb7
 Well, it's one for the mon-ey, two for the show, three to get read-y, now go, cat, go! But don't you
 3 F C7 C7sus
 step on my Blue Suede Shoes. You can do an - y - thing - but lay off of my Blue Suede Shoes.
 F Bb7 F N.C. F N.C. F N.C.
 Well, you can knock me down, - step in my face, - slan-der my name all
 Burn my house, - steal my car, - drink my cider from my
 F N.C. F N.C.
 o - ver the place; - } Do an - y - thing that you want to do, - but uh - uh, hon - ey, lay
 old fruit jar; - }
 Bb 3 F
 off of my shoes. - Don't you step on my Blue Suede Shoes. You can
 C7 C7sus 1 F Bb7 F N.C. 2 F Bb7 F
 do an - y - thing - but lay off of my Blue Suede Shoes. Shoes.

THE BLUE ROOM

from THE GIRL FRIEND

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

F C7 F C7 F F7

We'll have a blue room, a new room, for two room, where ev - 'ry day's a

Bb Gm7 F G7 Gm7 C7 F C7 F

hol - i - day be - cause you're mar-ried to me. Not like a ball - room, a small room, a

C7 F F7 Bb F Gm7 C7 F

hall room, where { I } can smoke { my } pipe a - way, with { your } wee head up - on { my } knee.

C7 F F/A Abdim7 C7

We will thrive on, keep a - live on just noth - ing but kiss - es, with Mis - ter and

Gm7 C7 Dm7 G7 Gm7 C7 F C7 F

Mis - sus on lit - tle blue chairs. { You sew your } trous - seau, and Rob - in - son
{ I'll wear my }

C7 F F7 Bb Gm7 F Gm7 C7

Cru - soe is not so far from world - ly cares as our blue room far a - way up - stairs! stairs!

1 F Gm7 C7 2 F

BLUE SKIES

from BETSY

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Words and Music by
IRVING BERLIN

Moderately

Em B+/D# B7/D# G/D C#m7b5 Cm6/Eb G/D

Blue skies smil - ing at me. Noth - ing but blue skies

C9 D9#5 G B+/D# B7/D#

do I see. (Instrumental) Blue - birds sing - ing a

G/D C#m7b5 Cm6/Eb G/D C9 D9#5 G

song; noth - ing but blue - birds all day long.

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

Nev - er saw the sun shin - ing so bright. Nev - er saw things go - ing so right. No - tic - ing the days

Cm/G G Cm/G G D7 G B7#5 Em B+/D# B7/D#

hur - ry - ing by; when you're in love, my how they fly. Blue days, all of them

G/D C#m7b5 Cm6/Eb G/D C9 D+ G

gone. Noth - ing but blue skies from now on.

BLUE VELVET

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Words and Music by BERNIE WAYNE
and LEE MORRIS

Slowly, with tender expression

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She wore Blue Vel - vet, blu - er than vel - vet was the night. Soft - er than sat - in was the
light from the stars. She wore Blue Vel - vet. blu - er than vel - vet were her
eyes. Warm - er than May her ten - der sighs, love was ours.
Ours, a love I held tight - ly, feel - ing the rap - ture grow. Like a flame burn - ing
bright - ly. But when she left, gone was the glow of Blue Vel - vet.
But in my heart there'll al - ways be, pre - cious and warm a mem - o - ry through the years
and I still can see Blue Vel - vet through my tears. She wore tears.

BLUEBERRY HILL

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

Moderately

I found my thrill on Blue - ber - ry Hill, on Blue - ber - ry Hill when I found
you. The moon stood still on Blue - ber - ry Hill. And lin - gered un - til
my dreams came true. The wind in the wil - low played love's sweet mel - o - dy; but all of those
vows we made were nev - er to be. Tho' we're a - part, you're part of me still
for you were my thrill on Blue - ber - ry Hill. I found my Hill.

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Words by NORMAN GIMBEL
 Music by JEAN THIELEMANS

Moderate Waltz

G F#m7b5 B7b9 Em7 A7b9 Dm7

(1.) Poor lit - tle, sad lit - tle blue Blues - ette. Don't you cry, don't you de -
 (2.,D.C.) Long as there's love in your heart to share, dear Blues - ette, don't de -

G7 Cmaj7 C6 Cm7 F9 Bbmaj7

fret. You can bet one luck - y day, you'll wak - en and your blues will
 spair. Some blue boy is long - ing just like you, to find a some - one

Bbm7 Eb9 Ab Am7b5 D9 To Coda ⊕ Bm7

be for - sak - en. One luck - y day, love - ly love will come your way. _____
 to be true to. { Two lov - ing arms he can nes - tle in and stay. _____
 One luck - y day, love - ly love will come your

Bb7 Am7 D7 G F#m7b5 B7 Em7

Get set, Blues - ette, true love is com - ing. Your trou - bled

A7 Dm7 G7 Cmaj7 C6 Cm7 F7 Bbmaj7

heart soon will be hum - ming. Hum _____

Bb6 Bbm7 Eb9 Ab Am7b5

Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - ya, Doo - oo³ -

D9 Bm7 Bb7 Am7 D7 G

oo Blues - ette. _____ Pret - ty lit - tle Blues - ette

F#m7b5 B7 Em7 A7 Dm7 G7

must - n't be a mourn - er. Have you heard the news yet? Love is 'round the cor - ner.

Cmaj7 C6 Cm7 F7 Bbmaj7 Bb6 Bb7

Love wrapped in rain - bows and tied with pink rib - bon to make your next Spring - time your gold wed - ding

Eb7 Ab Am7b5 D7 Bm7

ring time. So dry your eyes. Don't - cha pout, don't - cha fret, good - y good times are

Bb7 Am7 D7 D.C. al Coda CODA ⊕ Bm7 E7 E7#5 E7

com - ing, Blues - ette. _____ way. _____ That mag - ic

Am7 D7 G D7#9 D9 Bm7Am7Abmaj7Gmaj7

day _____ may just be to - day. _____

BO DIDDLEY

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Words and Music by
ELLAS McDANIEL

Brightly

G G6 G

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

G6 G

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

G

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

Dm7 G

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

G G6

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

G

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

Repeat and Fade

BOBBY SOX TO STOCKINGS

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Words and Music by RUSSELL FAITH,
CLARENCE WAY KEHNER and RICHARD DiCICCO

Beguine tempo

Cmaj7 C6 3 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 3

When a girl chang-es from Bob-by Sox To Stock - ings, — And she starts trad - ing her

Dm7 G7 Dm7 G7 F Em Dm7 3 G7 3

ba-by toys for boys; — When that once shy lit - tle sleep-y head Learns a - bout love and its

Cmaj7 C6 Am7 3 D7 3 Dm7 G7

lilt, You can bet that the change is more than from cot - ton to silk. — If a

Cmaj7 C6 3 Dm7 G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6 3

miss wants to be kissed in - stead of cud - dled, — And to this you are in

Dm7 G7 Dm7 G7 F 3 B7b9 B7 Em

doubt as what to do. — When a girl chang-es from Bob-by Sox To Stock -

A7 Bdim7 A7/C# Dm7 G7

1 Cmaj7 C6 Dm7 G7 2 C

ings, Then she's old e - nough to give her heart a - way. When a way. —

BODY AND SOUL

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

Expressively

Ebm Ebm(maj7) Ebm7 Ab7sus Ab7 Db Ab7#5 Db/F Edim7 Ebm7
 My heart is sad and lone - ly, for you I sigh, for you, dear, on - ly. Why have-n't you
 seen it? I'm all for you, Bod - y And Soul! I spend my days in long - ing
 and won - d'ring why it's me you're wrong - ing, I tell you I mean it, I'm all for you, Bod - y And Soul!
 I can't be - lieve it, it's hard to con - ceive it that you'd turn a - way ro - mance... Are you pre - tend - ing, it looks like the end - ing un -
 less I could have one more dance to prove, dear. My life a wreck you're mak - ing, you know I'm yours for
 just the tak - ing; I'd glad - ly sur - ren - der my - self to you, Bod - y And Soul! Soul!
 1 Db Bb13 2 Db Db6/9

BONANZA

Theme from the TV Series

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Words and Music by JAY LIVINGSTON
 and RAY EVANS

Brightly

A E7sus E7
 We got a right to pick a lit - tle fight, Bo - nan - za! If an - y - one fights an - y one of us
 A D
 He's got - ta fight with me! We're not a one to sad - dle up and run, Bo - nan - za!
 A7sus A7 D A
 An - y one of us who starts a lit - tle fuss knows he can count on me! One for four,
 D A B9 E9 A
 Four for one, This we guar - an - tee! We got a right to pick a lit - tle fight, Bo - nan - za!
 E7sus E7
 1 A 2 A
 If an - y - one fights an - y one of us, He's got - ta fight with me! me!

BONY MORONIE

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Words and Music by LARRY WILLIAMS

Bright Rock tempo

F F7 F

I got a girl named Bo - ny Mo - ro - nie. She's as skin - ny as a stick of mac - a -
told your ma - ma and your pa - pa, too just ex - act - ly what I'm gon - na

Bb7

ro - ni. do. Ought - a see her rock with her blue jeans on. She's
We'll get mar - ried on a night in June. And rock and

F F7 C Bb

not fat she's just skin and bones. I love her, she loves me.
roll by the light of the sil - v'ry moon, }

C Bb F7

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

2 Bb F C Bb Ab

I got a girl, I got a girl.

G G6 G7

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

G G6 G7 C C7

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

G G7

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

D C D C G7

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

C G D D/G

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

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

Brightly

F Dm Gm7 C7 F

Tell me, tell me, tell me. Oh, who wrote the Book Of Love? I've got to know the

Dm Gm7 C7 F

an - swer. Was it some - one from a - bove? I won - der, won - der who,

Bb F

who, who wrote the Book Of Love? I love you,

Dm Gm7 C7 F Dm

dar - ling, ba - by, you know I do but I've got to see this Book Of Love,

Gm7 C7 F Bb

find out why it's true. I won - der, won - der who, who,

F Dm

who wrote the Book Of Love? Ba - by, ba - by, ba - by, I

Gm7 C7 F Dm Gm7

love you, yes, I do. Well, it says so in this Book Of Love, ours is the one that's

C7 F Bb

true. I won - der, won - der who, who,

1 F 2 F

who wrote the Book Of Love? Love?

BOOT SCOOTIN' BOOGIE

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8 Music Square West, Nashville, TN 37203

Words and Music by
RONNIE DUNN

Moderate Shuffle

E

Out in the coun-try past the cit - y lim-it sign, well there's a hon - ky tonk - near the coun - ty line. The
got a good job, I work hard for my mon-ey. When it's quit - tin' time, I hit the door run-nin'. I
Instrumental solo
bar-ten-der asks me, says, "Son, what will it be?" I want a shot at that red-head yon-der look - in'at me. The

A E

joint starts jump-in' ev - 'ry night when then sun goes down. They got whis -
fire up my pick-up truck and let the hors - es run. I go fly -
dance floor's hop-pin' and it's hot - ter than the Fourth of Ju - ly. I see out -

B

- key, wom - en, mu - sic and smoke. It's where all the cow - boy folk go to Boot Scoot-in'
in' down that high-way to that hide - a - way stuck out in the woods, to do the Boot Scoot-in'
- laws, in - laws, crooks and straights all out mak-in' it shake do-in' the Boot Scoot-in'

E 1,3 2,4 A

Boo - gie. I've Yeah, heel to toe, do - si - do,
Boo - gie. Solo ends The
Boo - gie.

E A

come on, ba - by, let's go boot scoot-in'! Woh, Cad - il - lac, Black - jack,

E B7

ba - by meet me out back, we're gon-na boo-gie. Oh, get down turn a - round,

E 1 D.C. 2 3

go to town, Boot Scoot-in' Boo - gie. Woh, I said,

B7 E

get down, turn a - round, got to town, Boot Scoot-in' Boo - gie. Woh,

B7 N.C. E A E

get down, turn a - round, go to town, Boot Scoot-in' Boo - gie.

BORN TO BE WILD

from EASY RIDER

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Words and Music by
 MARS BONFIRE

Moderate Rock beat

Eb

Get your mo - tor run - ning. — Head out on the high - way — look - ing for ad - ven - ture
 I like smoke and light - ning. — Heav - y me - tal thun - der — rac - ing in the wind

Gb Ab Eb

in what - ev - er comes our way. — } Yeah, dar - ling, gon - na make it hap - pen,
 and the feel - ing that I'm un - der. — }

Gb Ab Eb Gb Ab Eb Gb Ab

take the world in a love em - brace. — Fire — all of your guns — at once — and ex - plode — in - to space. —

Eb **1, 3** **2, 4** **Eb** **Gb**

Like a true — na - ture child — we were born, — born to be wild. —

Ab **Gb** **Eb**

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

Db Eb Db Eb Db

Born to be wild, — born to be wild. —

Eb **1** **Db** **D.C.** **2** **Db** **Eb** **Db** **Eb** **Db** **Eb** **Db** **Eb** **Db**

Born to be wild. —

Repeat and Fade

BORN TO LOSE

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Words and Music by
 TED DAFFAN

Moderately

C F G7 C C7 F

Born to lose, I've lived my life in vain; — ev - 'ry dream has on - ly brought me
 lose, my ev - 'ry hope is gone; — it's so hard to face that emp - ty

C G7/D C G7 C Gm7 C7 F G7/D Dm7 G7

pain. — All my life I've al - ways been so blue; — } born to lose and now I'm los - in'
 dawn. — You were all the hap - pi - ness I knew; — }

C Ebdim7 G7sus/D G7/D F/G G7 C F G7 C C7 F

you. — } Born to lose, it seems so hard to bear; — how I long to
 There's no use to dream of hap - pi - ness; — all I see is

C G7/D C G7 C Gm7 C7 F

al - ways have you near. — You've grown tired and now you say we're through;
 on - ly lone - li - ness. — All my life I've al - ways been so blue; —

G7/D Dm7 G7 **1** **C Ebdim7 G7sus/D G7/D F/G G7** **2** **C Ab7 C**

— } born to lose, and now I'm los - in' you. — Born to you. —

BOUQUET OF ROSES

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Words and Music by STEVE NELSON
 and BOB HILLIARD

Moderately

I'm send - ing you a big Bou - quet Of Ros - es, One for ev - 'ry time you broke my
 made our lov - er's lane a road of sor - row, Till at last we had to say good -
 heart, And as the door of love be - tween us clos - es, Tears will fall like
 bye. You're leav - ing me to face each new to - mor - row With a bro - ken
 pet - als when we part. I begged you to be dif - f'rent but you'll al - ways be un - true, I'm
 heart you taught to cry. I know that I should hate you af - ter all you've put me thru; But
 tir - ed of for - giv - ing, Now there's noth - ing left to do. } So I'm send - ing you a big Bou - quet Of
 how can I be bit - ter, When I'm still in love with you? }
 Ros - es, One for ev - 'ry time you broke my heart. You heart.

A BOY WITHOUT A GIRL

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Words and Music by SIDNEY JACOBSON
 and RUTH SEXTER

Slowly, with feeling

A Boy With - out A Girl is a song with - out a tune, Is a year with - out a June, my love. A
 Boy With - out A Girl is a day with - out a night, Is a star with - out a light, my love. And
 since you've come to me, All the world has come to shine, 'Cause I've found a girl who's real - ly
 mine. And if you stay with me, all your life you'll nev - er be A girl with - out a boy, my
 love, My love, My love. A love.

THE BOYS ARE BACK IN TOWN

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Words and Music by
PHILIP PARRIS LYNOTT

Moderately bright, with a steady 4 beat

G Bm C Em Bm

1. Guess who just got back to-day?_ Them wild-eyed boys_ that had been a-way._ Had-n't changed, had-n't
2.,3. (See additional lyrics)

Em Am Am/D G Bm

much to say, But, man, I still think them cats are crazy. They were asking if you were a-round,

C Eb Bm Em Am

How you was, where you could be found. I told them you were living down-town, Driving all the old men

Am/D CHORUS G5 A5 C5 G5

cra-zy. The Boys Are Back In Town, The Boys Are Back In Town. I say, The Boys Are Back In Town,

A5 C5 G5

The Boys Are Back In Town. The Boys Are Back In Town, The Boys Are Back In Town, The

A5 C5 G G/B

Boys Are Back In Town, The Boys Are Back In Town. (Instrumental)

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

C Bm Em Am Am/D E5

Spread the word a-round, Guess who's back in town?_

D.C. al Fade
(Verse 3 and Chorus)

Additional Lyrics

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

And that time over at Johnny's place
Well, this chick got up and she slapped Johnny's face
Man, we just fell about the place
If that chick don't wanna know, forget her.

(Chorus & Interlude)

3. Friday night they'll be dressed to kill
Down at Dino's Bar and Grill
The drink will flow and blood will spill
And if the boys want to fight, you better let 'em.

That jukebox in the corner blasting out my favorite song
The nights are getting warmer, it won't be long
It won't be long till summer comes
Now that the boys are here again.

(Chorus and Fade)

THE BRADY BUNCH

Theme from the Paramount Television Series THE BRADY BUNCH

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Words and Music by SHERWOOD SCHWARTZ
and FRANK DEVOL

Happily

Boys: Here's the sto - ry of a love - ly la - dy who was
sto - ry of a man named Bra - dy who was

bring - ing up three ver - y love - ly girls. All of them had hair of
bus - y with three boys of his own. They were four men

gold liv - ing all to - geth - er, like their moth - er, yet they were the young - est

one in curls. *Girls:* It's the all a - lone.

All: 'Til the one day when the la - dy met this fel - low, and they

knew that it was much more than a hunch that this

group must some - how form a fam - 'ly. That's the way we all be -

came the Bra - dy Bunch. The Bra - dy Bunch, the Bra - dy

Bunch. That's the way we be - came the

Bra - dy Bunch. *(Instrumental)*

BRANDY (YOU'RE A FINE GIRL)

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Words and Music by
 ELLIOT LURIE

Moderately

E A B C#m7 F#m7 A D A

There's a port Brandy on a west-ern bay and it serves a hun-dred ships a day. Lone-ly Spain A

E A B C#m7 F#m7 A E %

sail - ors lock - et pass the time a - way that bears the name and talk a - bout their homes. There's a girl in this on a night when the

A B C#m7 F#m7 A D A E A B C#m7

har - bor town and she works lay - ing whis - key down. They say, "Bran - dy, fetch an - oth - er round," she sum - mer's day bring - ing gifts from far a - way. But he made it clear he could - n't stay, no bars close down Bran - dy walks thru a si - lent town and loves a man who's not a - round. She

F#m7 A E C#m7 Amaj7 C#m7

serves them whis - key and wine. The sail - ors say, "Bran - dy You're A Fine - Girl, what a good wife you would be; har - bor was his home. The sail - ors say, "Bran - dy You're A Fine - Girl, what a good wife you would be; still can hear him say, she hears him say:)

Amaj7 E B7 A E A C#m

last time To Coda ⊕

Your eyes could steal a sail - or from the sea. but my life, my lover, my la - dy is the sea. Bran - dy used to

E Amaj7 B7 C#m E

watch his eyes when he told his sail - or's sto - ry. She could feel the o - cean fall and rise she

Amaj7 B7 C#m D C#m A

saw its rag - ing glo - ry. But he had al - ways told the truth, Lord, he was an hon - est man;

E B A E A D.S. al Coda

Bran - dy does her best to un - der - stand. At

CODA ⊕ E

BRASS IN POCKET

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Words and Music by CHRISSIE HYNDE
 and JAMES HONEYMAN-SCOTT

Moderate Rock

A Asus2 Asus A Asus2 Asus A

Got brass in pock-et, got bot-tle I'm gon-na use it.

A/F# Asus2/F# Asus/F# A/F# D(add9) E

In-ten-tion, I feel in-ven-tive, gon-na make you, make you, make you no-tice.

A Asus2 Asus A Asus2 Asus A

Got mo-tion, re-strained e-mo-tion, been driv-ing De-troit lean-ing,
 Got rhy-thm, I can't miss a beat I got new skank so reet,

A/F# Asus2/F# Asus/F# A/F# D(add9) E

no rea-son it seems so pleas-ing. } Gon-na make you, make you, make you no-tice.
 got some-thing I'm wink-ing at you. }

E6 E Esus E E6 E Esus E

Gon-na use my arms, gon-na use my legs; gon-na use my style, gon-na use my

E6 E Esus E E6 E Esus E

side-step, gon-na use my fin-gers, gon-na use my, my, my i-mag-i-na-tion, 'cause

A Asus2 Asus A A/F# Asus2/F# Asus/F# A/F#

I gon-na make you see there's no-bod-y else here no one like me. I'm

D(add9) E To Coda 1

spe-cial, so spe-cial, I got-ta have some of your at-ten-tion, give it to me.

2 D.S. al Coda CODA

ten-tion, give it to me, 'cause ten-tion, give it to me.

Asus A Asus2 Asus A Asus2

Oh oh oh

Asus A Asus2 Asus A

and when you walk.

THREE'S COMPANY THEME

from the Television Series

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Words by JOE RAPOSO and DON NICHOLL
Music by JOE RAPOSO

Moderately

Come and knock on our door, _____ we've been wait - ing for you. _____

_____ Where the kiss - es are hers and hers and his, _____

_____ three's com - pa - ny too. _____ Come and dance on our floor, _____

_____ take a step that is new. _____ We've a lov - a - ble

space that needs your face; _____ three's com - pa - ny too. _____ You'll see that

life is a ball _____ a - gain, laugh - ter is call - in' for you. _____

_____ Down at our ren - dez - vous _____ three is com - pa - ny too. _____

1 F N.C. 2 F Ebmaj7 C9 F
Come and knock on our door, _____

THE THRILL IS GONE

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Words and Music by ROY HAWKINS
and RICK DARNELL

Slow Blues tempo (♩ = 3/4)

1. The thrill is gone, The thrill is gone a way.
2.-4. (See additional lyrics)

The thrill is gone, ba-by, The thrill is gone a way.

You know you done me wrong, ba-by, and you'll be sorry some-day.

Chords: Bm, B7, Em, Gmaj7, F#7

Additional Lyrics

- 2. The thrill is gone, it's gone away from me. (2 times)
Although I'll still live on, but so lonely I'll be.
- 3. The thrill is gone, it's gone away for good. (2 times)
Someday I know I'll be over it all, baby, just like I know a good man should.
- 4. You know I'm free, free now, baby, I'm free from your spell. (2 times)
And now that it's all over, all I can do is wish you well.

TICKET TO RIDE

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Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Moderate Rock tempo

(Instrumental)

I think I'm gon-na be sad, said that liv-ing with me

I think it's to-day yeah! is bring-in' her down yeah!

The girl that's driv-ing me mad is go-ing a-way. For she would nev-er be free when I was a-round.

She's got a Tick-et To Ride, She's got a Tick-et To Ri-hi-hide,

She's got a Tick-et To Ride, but she don't care! She I

don't know why she's rid-in' so high, she ought-ta think twice; she ought-ta do right by me. Be-

Chords: A, Bm7, E7, F#m, D7, G

D7 E

fore she gets to say - in' good - bye _____ she ought-ta think twice, she ought-ta do right by me.

A

{ I think I'm gon-na be sad, _____ I think it's to - day _____ yeah! _____ The
She said that liv-ing with me _____ is bring-in' her down _____ yeah! _____ For

Bm7 E7 F#m

girl that's driv-ing me mad _____ is go-ing a - way. _____ } Yeah!_ Oh, she's got a Tick-et To Ride,_
she would nev-er be free _____ when I was a - round. _____

D7 F#m G F#m

_____ She's got a Tick - et To Ri - hi - hide. _____ She's got a Tick - et To Ride. _____

E7 1 A 2 A

_____ but she don't care! _____ I _____ My ba - by don't care! _____ Repeat and Fade

TIGER RAG

(Hold That Tiger)

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Words by HARRY DeCOSTA
Music by ORIGINAL DIXIELAND JAZZ BAND

Fast

G

Where's that Ti - ger! Where's that Ti - ger! Where's that

D7

Ti - ger! Where's that Ti - ger! Hold that Ti - ger!

G

Hold that Ti - ger! Hold that Ti - ger! Choke him, poke him,

D7 G

kick him and soak him! Where's that Ti - ger? Where's that

G7 C

Ti - ger? Where, _____ oh where _____ can he be? _____

C#dim7 G E7 A7

Low or High - brow, they all cry now: "Please play that

D7 1 G 2 G

Ti - ger Rag _____ for me." _____ me." _____

TICO TICO

(Tico Tico no fuba)

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Words and Music by ZEQUINHA ABREU,
ALOYSIO OLIVEIRA and ERVIN DRAKE

Bright Samba

Oh Ti - co Ti - co tick! - Oh Ti - co Ti - co tock! - This Ti - co Ti - co he's the cuck-oo in my clock. And when he

says: "Cuck-oo!" - he means it's time to woo; - it's "Ti-co time" for all the lov-ers in the block. I've got a heav-y date - a tête-à -

tête at eight, - so speak, oh Ti-co, tell me is it get-ting late? If I'm on time: "Cuck-oo!" - but if I'm late, "Woo - woo!" - The one my

heart has gone to may not want to wait! For just a bird-ie, and a bird-ie who goes no-where, he knows of ev-'ry Lov-ers' Lane and how to

go there. For in af-fairs of the heart, - my Ti-co's ter-ri-bly smart. - He tells me: "Gen-tly sen-ti-ment-'ly at the start!" Oh-oh, I

hear my lit-tle Ti - co Ti - co call - ing, be-cause the time is right and shades of night are fall - ing. I love that

not - so-cuck-oo cuck-oo in the clock: Ti - co Ti - co Ti - co Ti - co Ti - co tock. tock.

(Instrumental)

(Instrumental)

Oh Ti-co

D.S. al Fine
(take 2nd ending)

TILL WE MEET AGAIN

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Words by RAYMOND B. EGAN
Music by RICHARD A. WHITING

Slowly

Musical notation for the song 'Till We Meet Again'. It consists of three staves of music in a 3/4 time signature with a key signature of three flats (B-flat major). The first staff starts with a treble clef and a key signature change to three flats. The second staff continues the melody. The third staff includes a first ending and a second ending. Chord symbols are placed above the notes: Ab, Eb7, Bb7, Eb7, Ab, F7.

Smile the while you kiss me sad a - dieu. When the clouds roll
 Wed - ding bells will ring so mer - ri - ly, ev - 'ry tear will
 by, I'll come to you. Then wait the skies will seem more blue.
 be a mem - o - ry so wait and pray each night for me
 1 Down in lov - er's lane my dear - ie. Till We Meet A - gain.

TILL WE TWO ARE ONE

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Words by TOM GLAZER
Music by LARRY and BILLY MARTIN

Slowly, with expression

Musical notation for the song 'Till We Two Are One'. It consists of five staves of music in a 3/4 time signature with a key signature of three flats. The first staff starts with a treble clef and a key signature change to three flats. The second staff continues the melody. The third staff includes a first ending and a second ending. Chord symbols are placed above the notes: F, Dm7, Gm7, C7, Gm7, C7, F, F7, Bbmaj9, Gm7, G7, Gm7, C7, F, Dm7, Gm7, C7, F, Dm7, Gm7, C7.

Take my lips and give me yours Take my arms and give me yours Take my heart and give me yours
 Till We Two Are One Just one kiss, if we should dare Just one love for us to share
 Just one ec - sta - cy is there Till We Two Are One There could be heav - en - ly dreams we take and
 give for thrill - ing - ly, will - ing - ly mo - ments that we live for Take my love and give me yours
 1 2
 F Gm7 C7 F F7 Bbmaj9 Gm7 C7 F Gm7 C7 F
 Take my life and give me yours Take my soul and give me yours Till We Two Are One. One.

TIME AFTER TIME

from the Metro-Goldwyn-Mayer Picture IT HAPPENED IN BROOKLYN

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Words by SAMMY CAHN
Music by JULE STYNE

Moderately

C Am Dm7 G7 C Em Dm7 G7

Time af - ter time I tell my - self that I'm so

C Am Dm E7sus E7 D/F# E7/G#

luck - y to be lov - ing you, so

Am Am7/G F#m7b5 B7 Em Em7b5 A+ A7

luck - y to be the one you run to see in the

Dm Dm7 Dm7/G G7 Dm7 G7

eve - ning when the day is through. I on - ly

C Am Dm7 G7 C Em Dm7 G7

know what I know. The pass - ing years will show you've

C Gm7/C C7 F Fm6

kept my love so young, so new. And

C/G F#m7b5 Fm6 Em7 Am D7 D7sus D7

time af - ter time you'll hear me say that I'm so

C Am Dm7 G7 C

luck - y to be lov - ing you.

TIME PASSAGES

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Words and Music by AL STEWART
 and PETER WHITE

Moderately

It was late in De - cem - ber. The sky turned to snow. — All 'round, the day was
 I'm not the kind — to live in the past. — The years run too short and the
 pic - ture is chang - ing. Now you're part of a crowd. — They're laugh - ing at some - thing. The

go - ing down slow. Night, like a riv - er, be - gin - ning to flow. — I felt the beat of my mind.
 days _ too fast. The things you lean on are things that don't last. — Well it's just now and then my line _
 mu - sic's loud. A girl comes towards you, you once used to know. — You reach out your hand, but you're all _

— go drift - ing in - to Time Pas - sag - es. Years go fall - ing in the fad - ing light. —
 — gets cast in - to these Time Pas - sag - es. There's some - thing back there that you left be - hind. — Oh, —
 — a - lone in those Time Pas - sag - es. I know you're in there; you're just out of sight. — Oh, —

Time Pas - sag - es. }
 Time Pas - sag - es. } Buy me a tick - et on the last train home to - night. — (Instrumental)
 Time Pas - sag - es. }

To Coda ⊕

Well, Hear the ech - oes and

feel your - self start - ing to turn. — Don't know why _ you should feel _ that there's some - thing to learn. —

It's just a game that you play. — Well, the

(Instrumental) D.S. al Coda

CODA

Repeat and Fade

A TIME FOR US

(Love Theme)
from the Paramount Picture **ROMEO AND JULIET**

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Words by LARRY KUSIK and EDDIE SNYDER
Music by NINO ROTA

Slowly and expressively

A Time For Us some-day there'll be when chains are torn by cour-age born of a love that's free. A time when dreams so long de - nied can flour - ish as we un - veil the love we now must hide. A Time For Us at last to see a life worth - while for you and me. And with our love through tears and thorns we will en - dure as we pass sure - ly through ev - 'ry storm. A Time For Us some - day there'll be a new world, a world of shin - ing hope for you and me. A Time For me.

TINY BUBBLES

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Words and Music by
LEON POBER

Moderately

(English) Ti - ny Bub - bles in the wine Make me hap - py Make me feel
(Hawaiian) HU - A LI' - I I KA WAINA AU HAU - O - LI I KA WA AU

fine. Ti - ny Bub - bles Make me warm all o - ver With a
INU HU - A LI' - I WAU HA - A - WI HOI - HOI A I' -

feel - in' that I'm gon - na love you till the end of time. { So, here's to that gol - den moon And
I - NI NU - I I KA WA AU NA - NA IA O - E. AU here's to that gin - ger lei I

here's to the sil - ver sea; And most - ly, here's a toast to you and me. Ti - ny
give to you to - day; And here's a kiss that will not fade a - way. Ti - ny
NU HO' - O - MA HALOKA' - UA, I KO KA' - UA A - LO - HA MAU LOA. HU - A LOA. HU - A

TO EACH HIS OWN

from the Paramount Picture TO EACH HIS OWN
from the Paramount Picture THE CONVERSATION

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Words and Music by JAY LIVINGSTON
and RAY EVANS

Broadly Eb

A rose — must re - main — with the sun — and the rain — or its love - ly prom - ise won't come true. — To
good — is a song — if the words just don't be - long — and a dream must be a dream for two. — No

Each His Own, To Each His Own, And my own is you. — What For me there's you: — If A
good a - lone, To Each His Own,

flame is to grow there must be a glow, To o - pen each door there's a key. — I need you I know I
can't let you go, Your touch means too much to me. — Two lips — must in - sist — on two more — to be kissed — or they'll

nev - er know what love can do. — To Each His Own, I've found my own one and on - ly you.

Chords: Eb, Fm7, Bb7, Eb, Eb6, Eb7, Ab, Gm7, C7, F, F7, Fm7, Bb7#5, Eb, Fm7, Bb7, Fm7, Bb7, Bb7, Bb7b9, Eb6

TO LOVE AGAIN

Theme from THE EDDY DUCHIN STORY

Copyright © 1955, 1956 Shapiro, Bernstein & Co., Inc. - Film Division,
New York and Ned Washington
Copyright RenewedBased on Chopin's E flat Nocturne
Words by NED WASHINGTON
Music by MORRIS STOLOFF and GEORGE SIDNEY

Moderately

No heart — should in re - fuse love, how luck - y are the ones who
live — in the past, dear, for you and me the die is

choose love and if we should lose love } we have the
cast dear. But if love won't last, dear,

To Coda ⊕
right To Love A - gain. — In a world full of fac - es so

few ev - er find their plac - es in man - y cas -

es hearts have lost their way. — Don't gain. —

Chords: F, C7b9, F, D7, Gm, C7, A7, Dm, Fdim7, F, Gm7, C7, F, C, G, G7, Bb, Bbm, F, F#dim7, G, Am, Dm7, G9, C7sus, C7, D.S. al Coda, F

TOGETHER WHEREVER WE GO

from GYPSY

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Words by STEPHEN SONDHEIM
Music by JULE STYNE

Quickly B \flat Cm7 F7 B \flat Cm7 F7 B \flat C7

Wher - ev - er we go, ——— What - ev - er we do. ——— We're gon - na go through_ it to -

F7 B \flat Cm7 F7 B \flat Cm7 F7 B \flat

geth - er. ——— We may not go far, ——— But sure as a star. ——— Wher - ev - er we are, —

C7 Fdim7 F7 B \flat m C7 \flat 9 Fm D \flat 7

— it's to - geth - er ——— Wher - ev - er I go. ——— I know he goes. ——— Wher -

G \flat A \flat 7 \sharp 5 D \flat C \flat B \flat m6

ev - er I go, ——— I know she goes. ——— No fits, no fights, no feuds and no e - gos. ———

C7 F7 B \flat Cm7 F7 B \flat Cm7

— A - mi - gos, ——— To - geth - er! ——— Through thick and through thin, ——— All out or all in, —

F7 B \flat Gm7 Am7 \flat 5 D7 Gm Gm(maj7)

— And wheth - er it's win — place or show, ——— With you for me and me for you, We'll

Gm7 C7 B \flat 6 Cm7 F9 B \flat

mud - dle through_ what - ev - er we do ——— To - geth - er, Wher - ev - er We Go! ———

TOM DOOLEY

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Words and Music Collected, Adapted
and Arranged by FRANK WARNER,
JOHN A. LOMAX and ALAN LOMAX
From the singing of FRANK PROFFITT

Moderately G D7

Hang down your head, Tom Doo - ley, Hang down your head and cry, Hang down your head, Tom Doo - ley, Poor

Am7 D7 G G D7

boy, you're bound_ to die. I met her on the moun - tain, And there I took her life. I

This_ time to - mor - row, Reck - on where I'll be? If it

This_ time to - mor - row, Reck - on where I'll be?

Am7 D7 G

met her on the moun - tain And stabbed her with_ my knife. } Hang down your head, Tom Doo - ley,

hadn' - a been for Gray - son I'da been in Ten - nes - see. }

In some lone - some val - ley A - hangin' on a white_ oak tree. }

D7 Am7 D7

Hand down your head and cry. Hang down your head, Tom Doo - ley, Poor boy you're bound_ to die. die.

1.2 3
G G

TOO FAT POLKA

(She's Too Fat for Me)

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Words and Music by ROSS MacLEAN
and ARTHUR RICHARDSON

Bright Polka tempo

G7 C C#dim7 G7

Oh! I don't want her, you can have her, she's too fat for me She's too fat for me

C G7 C F6

She's too fat for me I don't want her, you can have her, please do that for me She's too fat,

G7 C G7 C F F#dim7 C C#dim7

she's too fat she's too fat for me { I get diz - zy, I get num - bo When I'm
She's a two - some, She's a four - some If she'd

Dm7 G7 C G7 C

danc - ing With my Jum - Jum - Jum - bo } I don't want her, you can have her, she's too fat for
lose some I would like her more - some

C#dim7 G7 C G7

me She's too fat for me She's too fat for me I don't want her, you can have her,

C F G7 C G7

she's too fat for me She's too fat, she's too fat she's too fat for me. Oh! me.

1 C Cdim7 2 C

TOO MUCH

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Words and Music by LEE ROSENBERG
and BERNIE WEINMAN

Medium Rock

Bb

Hon - ey, I love you Too Much. Need your lov - in' Too Much.
You spend all my mon - ey Too Much. Have to share you, hon - ey, Too Much.
Ev - 'ry time I kiss your sweet lips, I can feel my heart go flip flip.

Eb7 Bb

Want the thrill of your touch. Gee, I can't hold you Too Much.
When I want some lov - in', you're gone. Don't you know you're treat - in' me wrong.
I'm such a fool for your charms. Take me back, my ba - by, in your arms.

F7 Eb7 Bb

You do all the liv - in' while I do all the giv - in' 'cause I love you Too Much.
Now you got me start - ed, don't you leave me bro - ken - heart - ed 'cause I love you Too
Like to hear you sigh - in' e - ven though I know you're ly - in' 'cause I love you Too

2,3 Bb

Much. } Need your lov - in' all the time. Need your hug - gin', please, be mine. _
Much. }

Eb7 Bb

Need you near me; stay real close. _ Please, please, hear me, you're the most. _

F7 Eb7 Bb

Now you got me start - ed, don't you leave me bro - ken - heart - ed 'cause I love you Too Much. Much.

1 (D.C.) 2

TOP HAT, WHITE TIE AND TAILS

from the RKO Radio Motion Picture TOP HAT

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Words and Music by
IRVING BERLIN

Moderately

G Am7 G/B D9 Gmaj7 G6

I just got an in - vi - ta - tion through the mails. _____ "Your

G#dim D7/A G/B Am/C D7#5 Gmaj7 G7 G6

pres - ence re - quest - ed this even - ing, it's for - mal." A top hat, a white tie and tails.

G Am7 G/B D9 Gmaj7 G6 G#dim

Noth - ing now could take _____ the wind out of my sails, _____ be - cause I'm in - vit - ed to

D7/A G/B Am/C D7#5 G7 G7#5 C

step out this even - ing with top hat and white tie and tails. I'm _____

G7#5 C6 C#dim G7/D7 G7

_____ put - tin' on my top hat, _____ ty - in' up my white tie, _____ brush - in' off my

C G9 G7#5(b9) G7 C G7#5 C6

tails. _____ I'm _____ dude - in' up my shirt front, _____

C#dim G7/D G7 C Dm D#m

_____ put - tin' in the shirt studs, _____ pol - ish - in' my nails. _____ I'm step - pin'

Em F#m7b5 B7 E E+ E6 E+ E

out, my dear, to breathe _____ an at - mos - phere that sim - ply reeks with class. _____

Em F#m7b5 B7 E E+ E6 G F# G9

And I trust that you'll _____ ex - cuse my dust when I step on the gas. _____ For I'll be

C G7#5 C C#dim G7/D G7

there, _____ put - tin' down my top hat, _____ muss - in' up my white tie, _____

1 C G9 G7#5(b9) G7 2 C

_____ danc - in' in my tails. _____ tails. _____

TRAVELIN' MAN

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Words and Music by
JERRY FULLER

118
R2

Moderate Rock

E^b Cm E^b

I'm a trav-el-in' man, and I've made a lot o' stops all o-ver the world. _

Cm E^b E^b7 A^b E^b B^b7 E^b

And in ev-er-y port I own the heart of at least one love-ly girl. _

B^b7 E^b Cm E^b

I've a pret-ty se-ño-ri-ta wait-in' for me down in old Mex-i-co. _

Cm E^b E^b7 A^b E^b B^b7 E^b

And if you're ev-er in A-las-ka, stop and see my cute lit-tle Es-ki-mo. _

B^bm7/F E^b/G A^b Gm A^b

Oh, my sweet frau-lein down in Ber-lin town makes my heart start to

E^b A^b Gm F7

yearn. And my Chi-na doll down in old Hong Kong waits for my re-

B^b7 E^b Cm E^b

turn. Pret-ty Pol-y-ne-sian ba-by o-ver the sea, I re-mem-ber the night _

Cm E^b E^b7 A^b E^b B^b7 E^b

when we walked on the sands of Wai-ki-ki and I held you oh, so tight. _

1 B^b7 2 B^b7 E^b Cm Repeat and Fade

I'm a { Oh, Yes, } I'm a trav-el-in' man. _

THE TOUCH OF YOUR LIPS

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Words and Music by
RAY NOBLE

Slowly and expressively

The Touch Of Your Lips _____ up - on my brow; _____ Your lips that are cool _____
 _____ and sweet; _____ Such ten - der - ness _____ lies in their
 soft ca - ress, _____ my heart for - gets to beat.
 The touch of your hands _____ up - on my head, _____ The
 love in your eyes _____ a - shine; _____ And now at last _____
 the mo - ment di - vine, _____ The Touch Of Your Lips _____ on
 mine. _____ The mine. _____

Chords: C7, C6, G7#5, C6, G9#5, C, C6, Em, Gm6, A7b9, A7, Dm7b5, G7, C/E, Am, Am/G, F#m7b5, E/B, B9, E, G7, F/G, Fm/G, C, C6, G7#5, C6, G9#5, C, C6, Em, Gm6, A7#5(b9), A7b9, A7b5, A7, Dm7b5, C/G, Am, D13, Dm7b5, G7b9, C, F6/C, Fm6/C, C/G, F#dim7/G, G9, N.C., C, F/C, Fm/C, C6/9

TRUE LOVE from HIGH SOCIETY

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Words and Music by
COLE PORTER

I give to you and you give to me True Love, True Love. So, on and on it will al - ways
 be True Love, True Love. For you and I have a guard - ian an - gel on high with noth - ing to
 do but to give to you and to give to me love for - ev - er true.

Chords: G, C, C#dim7, G, D7, C, G, C, C#dim7, G, D7, G, Cm7, F7, Bb, G7, Cm7, F7, Bb7, D7, G, C, C#dim7, G, D7, G

TRULY

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Words and Music by
LIONEL RICHIE

Slowly
D \flat

Girl, tell me on - ly this That I have your heart for al - ways And
Now, I need to tell you this There's no oth - er love like your love And

E \flat m D \flat Fm/C A \flat m6/C \flat A \flat m6/B \flat B \flat 7

you want me by your side Whis - per - ing the words "I'll al - ways love you"
I, as long as I live I'll give you all the joy my heart and soul can give

E \flat m D \flat E \flat m/D \flat D \flat /A \flat A \flat

And for - ev - er I will be your lov - er
Let me hold you I need to have you near me

G \flat maj7 Fm7 G \flat maj7

And I know if you real - ly care I will al - ways - be there;
And I feel with you in my arms This

Fm7 G \flat maj7 Fm7 Ebm7 A \flat 7sus A \flat A \flat 7sus A \flat

love will last for - ev - er be - cause I'm Tru - ly, Tru - ly in love with you, girl

G \flat /A \flat D \flat (add2) D \flat 7 G \flat maj7 G \flat /A \flat

I'm Tru - ly, head o - ver heels with your love I

D \flat (add2) D \flat 7 G \flat maj7 G \flat /A \flat D \flat (add2)

need you And with your love I'm free And Tru - ly,

D \flat 7 G \flat D \flat /F E \flat m7 E \flat m7 \flat 5 D \flat (add2)

you know you're all right with me.

TUSH

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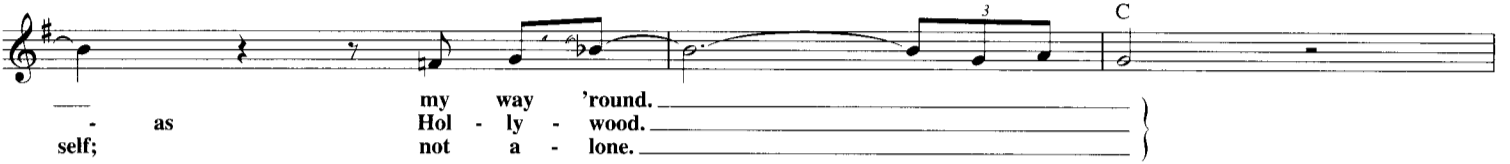
Words and Music by BILLY F GIBBONS,
DUSTY HILL and FRANK BEARD

Medium Rock beat

G5



I've been up; _____ I've been down. _____ Take my word, _____
 _____ I've been good, _____ Dal - las, Tex -
 _____ way back home. _____ Not by my -



_____ as my way 'round. _____
 self; Hol - ly - wood. _____
 not a - lone. _____

G5



I ain't ask - ing for much. _____ I said, Lord, _____

D5 C5 1, 2 G5



_____ take me down - town. _____ I'm just look - ing for some tush. _____

N.C. 3 G5 N.C. Ab9 G9



(Instrumental) { I've been bad; _____ tush. _____
 Take me back, _____

TURN! TURN! TURN!

(To Everything There Is a Season)
from FORREST GUMP

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Words from the Book of Ecclesiastes
Adaptation and Music by PETE SEEGER

Moderately

To ev - 'ry - thing (Turn, Turn, Turn) There is a sea - son (Turn, Turn, Turn) And a
time for ev - 'ry pur - pose un - der heav - en. heav - en. A time to be born, a time to
A time to build up, a time to break
die; a time to plant, a time to reap; A time to kill, a time to heal; a time to laugh, a time
down; a time to dance, a time to mourn; A time to cast away stones, a time to gath - er stones
to weep. } To ev - 'ry - A time of love, a time of hate; a time of
togeth - er. } A time to gain, a time to lose, a time to
war, a time of peace; A time you may em - brace, a time to re - frain from em -
rend, a time to sew; A time to love, a time to hate; a time for
brac - ing. To ev - 'ry - peace, I swear it's not too late. To ev - 'ry -

1-4 To verses 1,2,3 & 4 5 Fine C VERSE 1,2 G7
C G7 C G7 C F G7
C D.S. (2 Times) C VERSE 3,4 G7 C
D.S. al Verse 4 2 F G7 C D.S. al Fine

TUXEDO JUNCTION

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Words by BUDDY FEYNE
Music by ERSKINE HAWKINS,
WILLIAM JOHNSON and JULIAN DASH

Medium Swing

Way down South, in Bir - ming - ham, I mean south in Al - a - bam's an old
place where peo - ple go to dance the night a - way. They all drive or walk
for miles to get jive that south - ern style, s - low jive that makes you want to dance
'til break of day. It's a junc - tion where the town folks meet.

Bb Bb/D Eb7 F7 Bb Bb/D Eb7 F7
Bb Bb/D Eb Edim7 Bb/F F7 Bb F7 Bb Bb/D
Eb7 F7 Bb Bb/D Eb7 F7 Bb Bb/D Eb7 Edim7
Bb/F F7 Bb Eb6 Eb7 Bb

Eb7 Bb7 Eb6 Eb7 Bb Cm7 F7

At each func - tion, in their tux they greet you. Come on

Bb Bb/D Eb7 F7 Bb Bb/D Eb7 F7 Bb Bb/D

down, for - get your care. Come on down. You'll find me there. So long town! I'm head -

Eb6 Edim7 Bb/F F7

in' for Tux - e - do Junc - tion now. Way down

1 Bb F7 2 Bb

TWILIGHT TIME

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Lyric by BUCK RAM
Music by MORTY NEVINS and AL NEVINS

Very slowly

G B7 Em 3

Heav - en - ly shades of night are fall - ing, It's Twi - light Time Out of the mist your voice is call - ing,
Deep - en - ing shad - ows gath - er splen - dor as day is done. Fin - gers of night will soon sur - ren - der

G7 C Cm G E9

It's Twi - light Time When pur - ple - col - ored cur - tains mark the end of day, I
the set - ting sun. I count the mo - ments, dar - ling, till you're here with me. To -

1 2

A7 Am7 D7 A7 D7 G B7

hear you, my dear, at Twi - light Time. geth - er, at last at Twi - light Time. Here in the

Em D#dim7 Em D#dim7 Em A7

af - ter - glow of day We keep our ren - dez - vous be - neath the blue. Here in the

D7 Bm Bbm D7 G 3

sweet and same old way I fall in love a - gain as I did then. Deep in the dark your kiss will thrill me

B7 Em 3 G7

like days of old, Light - ing the spark of love that fills me with dreams un - told.

C Cm G E9 A7 D7 G

Each day I pray for eve - ning just to be with you, To - geth - er at last at Twi - light Time.

TWO OUT OF THREE AIN'T BAD

Copyright © 1977 by Edward B. Marks Music Company

Words and Music by
JIM STEINMAN

Moderately slow

A A/G# D A

Ba - by, we can talk all ___ night, ___ but that ain't get - ting us no - where.
may - be you can cry all ___ night, ___ but that'll nev - er change the way ___ that I feel. ___

A/G# 1 F#m7 D/E E

I've told you ev - 'ry - thing. ___ I pos - si - bly can, ___ there's noth - ing left in - side ___ of here. And
The snow is real - ly pil - ing

2 F#m7 D/E E D E

up out - side, ___ I wish you would - n't make me leave ___ here. I poured it on and I poured ___

A Bm A/C# D E A Bm A/C# D E

___ it out; ___ I tried to show you just how much I care. ___ I'm tired of words and I'm too

A F#m G D

hoarse to shout, ___ but you've been cold to me so long, ___ I'm cry - ing i - ci - cles in - stead of tears. ___

E D/E E D/E E A C#m/G#

___ And all I can do ___ is keep on tell - ing you, I want you, ___ I

F#m D E C#m F#m Bm

need you, ___ but there ain't no way ___ I'm ev - er gon - na love ___ you, now, don't be sad, ___

D Fdim7 F#m Bm

(don't ___ be sad) 'cause two out of three ___ ain't bad. ___ Now don't be sad, 'cause

D Fdim7 A D E

two out of three ___ ain't bad. ___ You'll nev - er find your gold ___ on a

A Bm A/C# D E A Bm A/C# D E

sand - y beach. you'll nev - er drill for oil ___ on a cit - y street. I know you're look - ing for a ru - by in a

A D/A A G E
 moun-tain of rocks, — but there ain't no Coupe de Ville hid - ing at the bot-tom of a Crack-er-jack box.

N.C. C#m D
 (Instrumental) I can't lie. I can't tell you that I'm some-thing I'm not, — no

C#m D
 mat-ter how I try. I'll nev-er be a - ble to give you some-thing, some-thing that I just have-n't got. —

E A A/C# D E7sus
 — There's on - ly one girl — that I will ev - er love, and that was so man - y years — a - go. —

A A/G# F#m7 D/E
 — And though I know I'll nev - er get her out of my heart, — she nev - er loved me back, — ooh —

E Esus A A/C# D E
 — I know. — I re - mem - ber how she left me on a storm - y night. She kissed me and got out of our bed. —

A A/G# F#m7
 — And though I plead - ed and I begged her not to walk out that door, — she

D/E E D/E E
 packed her bags and turned right a - way. — And she kept on tell - ing me, she

D/E E D/E E A C#m/G# F#m
 kept on tell - ing me, she kept on tell - ing me, — "I want you, — I need you, — but there

D E C#m F#m Bm
 ain't no way — I'm ev - er gon - na love — you, now don't be sad, — (don't — be sad) 'cause

D Fdim7 1 A 2 F#m Bm
 two out of three — ain't — bad. I bad." Now don't be sad, 'cause

D Fdim7 A A/C# D E A
 two out of three — ain't bad. Ba - by, we can talk all night, — but that ain't get-ting us no - where.

TWO DIFFERENT WORLDS

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Words by SID WAYNE
 Music by AL FRISCH

Broadly

Two Dif-f'rent Worlds we live in Two Dif-f'rent Worlds, for we've been told that a love like
 So far a - part, they say we're so far a - part and that we have - n't the right to
 ours could nev - er be. ny. When will they learn that a heart does-n't
 change our des - ti - draw a line. Noth-ing mat - ters if I am yours and you are mine.
 Two Dif-f'rent Worlds, we live in Two Dif-f'rent Worlds, but we will show them, as we
 walk to - geth-er in the sun, that our Two Dif-f'rent Worlds are one.

TWO SLEEPY PEOPLE

from the Paramount Motion Picture THANKS FOR THE MEMORY

Copyright © 1938 (Renewed 1965) by Famous Music LLC

Words by FRANK LOESSER
 Music by HOAGY CARMICHAEL

Moderately

Here we are, out of cig - a - rettes, hold - ing hands and yawn - ing, look how late it gets.
 Here we are, in the co - zy chair, pick - ing on a wish - bone from the Frig - id - aire,
 Two Sleep - y Peo - ple, by dawn's ear - ly light, and too much in love to say "Good night."
 Two Sleep - y Peo - ple with noth - ing to say and too much in love to break a -
 way. Do you re - mem - ber the nights we used to lin - ger in the hall? Fa - ther did - n't like you at all. Do you re -
 mem - ber the rea - son why we mar - ried in the fall? To rent this lit - tle nest, and get a bit of rest. Well,
 here we are just a - bout the same, fog - gy lit - tle fel - la, drow - sy lit - tle dame,
 Two Sleep - y Peo - ple, by dawn's ear - ly light, and too much in love to say "Good night."

UNEXPECTED SONG

from SONG and DANCE

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK

Gently

I have nev - er felt like this. For once I'm lost for words, your smile has real - ly thrown me. This is not like me at
I don't know what's go - ing on, can't work it out at all. What - ev - er made you choose me? I just can't be - lieve my

all, I nev - er thought I'd know the kind of love you've shown me. } Now no mat - ter where I am, no mat - ter what I
eyes, you look at me as though you could - n't bear to lose me. }

do, I see your face ap - pear - ing like an Un - ex - pect - ed Song, an Un - ex - pect - ed Song that on - ly we are

hear - ing. hear - ing. I have nev - er felt like this. For once I'm lost for words, your smile has real - ly

thrown me. This is not like me at all, I nev - er thought I'd know the kind of love you've shown me.

Now no mat - ter where I am, no mat - ter what I do, I see your face ap - pear - ing like an Un - ex - pect - ed

Song, an Un - ex - pect - ed Song that on - ly we are hear - ing. Like an Un - ex - pect - ed

Song, an Un - ex - pect - ed Song that on - ly we are hear - ing. _____

UNFORGETTABLE

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Words and Music by
IRVING GORDON

Easy Swing

120

Un - for - get - ta - ble, That's what you are, Un - for - get - ta - ble, Tho' near or
far. Like a song of love that clings to me, How the thought of you does things to me,
Nev - er be - fore has some - one been more Un - for - get - ta - ble, in ev - 'ry way,
And for - ev - er - more, that's how you'll stay. That's why, dar - ling, it's in - cred - i - ble,
That some - one so Un - for - get - ta - ble Thinks that I am Un - for - get - ta - ble, too.

UNTIL IT'S TIME FOR YOU TO GO

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Words and Music by
BUFFY SAINTE-MARIE

Moderately

You're not a dream, you're not an an - gel you're a man; I'm not a queen, I'm a wom - an take my
This love of mine had no be - gin - ning, has no end; I was an oak now I'm a wil - low I can
hand. We'll make a space in the lives that we planned. And here we'll
bend. And tho' I'll never in my life see you a - gain, still I'll
stay Un - til It's Time For You To Go. Yes, we're dif - f'rent, worlds a - part, we're not the
stay Un - til It's Time For You To Go.
same. We laughed and played at the start like in a game. You could have
stayed out - side my heart but in you came. And here you'll stay Un - til It's Time For You To
Go. Don't ask why. Don't ask
how. Don't ask for - ev - er. Love me now!

THE UNICORN

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Words and Music by
SHEL SILVERSTEIN

Moderately

VERSE F



1. A long time a - go when the earth was green, _ There was more kinds of an - i - mals than you've ev - er seen. And they'd
2.-6. (See additional lyrics)



run a - round free while the world was be - ing born, And the love - li - est of all was The U - ni - corn. There was



green al - li - ga - tors and long - necked geese, _ Hump - back cam - els and chim - pan - zees, _



Cats and rats and el - e - phants but sure as you're born, _ The love - li - est of all was The U - ni - corn.



(Instrumental)

2. But the u - ni - corn. _____

Additional Lyrics

2. But the Lord seen some sinnin' and it caused him pain,
He says, "Stand back, I'm gonna make it rain.
So hey, Brother Noah, I'll tell you what to do,
Go and build me a floating zoo."

Chorus:

"And you take two alligators and a couple of geese,
Two humpback camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Lord, I just don't see your unicorns."

3. Now Noah was there and he answered the callin',
And he finished up the ark as the rain started fallin',
Then he marched in the animals two by two,
And he sung out as they went through:

Chorus:

"Hey Lord, I got you two alligators and a couple of geese,
Two humpback camels and two chimpanzees,
Two cats, two rats, two elephants, but sure as you're born,
Lord, I just don't see your unicorns."

4. Well, Noah looked out through the drivin' rain,
But the unicorns was hidin'-playin' silly games,
They were kickin' and a-splashin' while the rain was pourin',
Oh them foolish unicorns.

Chorus: Repeat 2nd Chorus.

5. Then the ducks started duckin' and the snakes started snakin',
And the elephants started elephantin' and the boat started shakin',
The mice started squeakin' and the lions started roarin',
And everyone's aboard but them unicorns.

Chorus:

I mean the two alligators and couple of geese,
The humpback camels and the chimpanzees,
Noah cried, "Close the door 'cause the rain is pourin',
And we just can't wait for them unicorns."

6. And then the ark started movin' and it drifted with the tide,
And the unicorns looked up from the rock and cried,
And the water came up and sort of floated them away,
That's why you've never seen a unicorn to this day.

Chorus:

You'll see a lot of alligators and a whole mess of geese,
You'll see humpback camels and chimpanzees,
You'll see cats and rats and elephants but sure as you're born,
You're never gonna see no unicorn.

UP WHERE WE BELONG

from the Paramount Picture AN OFFICER AND A GENTLEMAN

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Words by WILL JENNINGS
Music by BUFFY SAINTE-MARIE and JACK NITZSCHE

Soulfully

D G/D A/D G/D Gm6/D D G/D A/D G/D Gm6/D D G/D A/D

Who knows what to - mor-row brings;_ in a world, few hearts sur - vive? All I know is the
Some hang on to "used to be,"_ live their lives look - ing be - hind. All we have is

G/D Gm6/D D D7/F# G D7/F# Em7 A

way I feel;_ when it's real, I keep it a-live._ } The road is _ long. There are
here and now;_ all our life, out there to find._ }

D D/F# G G/B C A G/A A

moun - tains _ in our _ way,_ but we { climb a } step ev-'ry day.

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

Love lift us Up Where We Be-long,_ where the ea-gles cry_ on a moun - tain high. Love lift us Up Where We Be-long,_

G Bm Em D/F# 1 F#/A# Bm Gm D G/D A/D G/D Gm6/D

far from the world we know;_ up where the clear winds blow._

2 G/A A F C/E Eb Bb/D Db Ab/C Bb Fm7/Bb Eb

clear winds blow._ Time goes by,_ no time to cry,_ life's you and I,_ a - live,_ to-day._

Eb Eb/G Ab Cm Fm Eb/G Db Ab Bb

Love lift us Up Where We Be-long,_ where the ea - gles cry _ on a moun - tain high._

Eb Eb/G Ab Cm Fm Eb/G G/B Cm Abm

Love lift us Up Where We Be-long,_ far from the world we know;_ where the clear winds blow._

Repeat ad lib. and Fade

THE VARSITY DRAG

from GOOD NEWS

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Words and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Fast

C C7 F Fm C Ebdim7 G7

Here is the Drag, See how it goes; Down on the heels, up on the toes. That's the way to do The Var - si - ty Drag._

C C7 F Fm C Ebdim7 Dm7 G9 C B7

Hot - ter than hot, New - er than new! Mean - er than mean, Blu - er than blue, Gets as much ap - plause as wav - ing the Flag!

E Am E Am E G7 C Fm C F C G7

You can pass man - y a class, wheth - er you're dumb or wise. If you all an - swer the call, when your pro - fes - sor cries: "Ev - 'ry - bod - y

C C7 F Fm C Ebdim7 G7 C Fm C

down on the heels, up on the toes, Stay af - ter school, Learn how it goes; Ev - 'ry - bod - y do the Var - si - ty Drag." _

UPTIGHT

(Everything's Alright)

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c/o EMI APRIL MUSIC INC. and EMI BLACKWOOD MUSIC INC.

Words and Music by STEVIE WONDER,
SYLVIA MOY and HENRY COSBY

Moderately bright

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

Ba - by, ev - 'ry-thing is all right, up - tight, out ___ of sight. ___ of sight. ___ I'm a

D C/D D C/D

poor man's son ___ from a-cross the rail-road tracks. The on - ly shirt I own is hang - in' on ___ my back, but I'm ___
no one ___ is bet - ter than I. I know I'm ___ just an av - er - age guy, no

D C/D D

___ the en - vy of ev - 'ry sin - gle guy ___ since I'm ___ the ap - ple of my ___
foot - ball he - ro or smooth Don Juan; ___ got emp - ty pock - ets, you see I'm a

C/D D C/D D C/D

___ girl's eye. ___ When we go out step-ping on the town ___ for a while ___ my mon-ey's low and my suit's ___
poor-man's son. Can't give her the things that ___ money can buy ___ but I'll nev - er, nev - er nev - er make my

D C/D D

___ out of style. But it's all right if my clothes ___ aren't ___ new; ___ } out ___ of sight be-cause my
ba - by cry. ___ And it's all right; what I ___ can't do, ___ }

C/D D C/D G/D D

heart is true. ___ She says ba - by, ev - 'ry-thing is all right, up - tight, ___ } out -
clean

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

___ of sight. }
out of sight. } Ba - by, ev - 'ry-thing is all right, up - tight, clean ___

C/D G/D D C/D Play 3 times D C/D

___ out of sight. ___ (Instrumental) She's a

D C/D D C/D

pearl of a girl, I guess that's what you might say. ___ I guess her folks brought her up ___ that way. ___ The right

D C/D D C/D D.S. al Coda

side of the tracks, she was born and raised ___ in a great big old house full of but - lers and maids. ___ She says

CODA

Repeat and Fade

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

Ba - by, ev - 'ry-thing is all right, up - tight, way ___ out of sight.

THE VERY THOUGHT OF YOU

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Words and Music by
RAY NOBLE

With a slow, easy swing

Ab Ab6 Abmaj7 Bbm7

The Ver - y Thought Of You, and I for - get to do the lit - tle or - di - nar - y

Bdim7 Cm7 F7 Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb

things that ev - 'ry - one ought to do. I'm liv - ing in a kind of day - dream, I'm hap - py as a

Dm7b5 G7b9 Cm7 F7 Bb7 Bbm7 Eb7 Ab

king, and fool - ish tho' it may seem, to me that's ev - 'ry - thing. The mere i - dea of you

Ab6 Abmaj7 Bbm7 Bdim7 Cm7 F7

the long - ing here for you, You'll nev - er know how slow the mo - ments go 'til I'm

Bb7 Bbm7 Eb7 Gm7b5 C7 Fm7 Fm/Eb Ddim7 G7

near to you. I see your face in ev - 'ry flow - er; your eyes in stars a - bove, It's just the

Cm7 F7 Bbm7 Eb7

1 Ab6 Bbm7 Eb7 2 Ab6

thought of you, The Ver - y Thought Of You, my love. The Ver - y love.

WAGON WHEELS

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Words by **BILLY HILL**
 Music by **PETER DeROSE**

Slowly and evenly

Eb Bb7 Eb

Wag - on Wheels, Wag - on Wheels Keep on a - turn - in,'

Bb7 Eb To Coda Bb7

Wag - on Wheels Roll a - long Sing your song

Eb Bb7 Eb Ab Eb Eb Ab Eb

Car - ry me o - ver the hill. Go 'long mule, there's a

Ab Eb Ab Eb Bb7 Eb Ab Eb Ab Eb

steam - er at the land - in' Wait - in' for this cot - ton to load Go 'long, mule, the Boss is un - der - stand - in' There's a

Cm F7 Bb7 D.C. al Coda CODA Ab Abm Eb Bb7 Cm Ab Bb7

pas - ture at the end of each road. Sing your song Wag - on Wheels, car - ry me

Eb Ab Eb G7 Ab Bb7 Eb Ab Eb

ho - o - o - ome Wag - on Wheels, Car - ry me home.

VISION OF LOVE

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Words and Music by MARIAH CAREY
 and BEN MARGULIES

Moderately slow, bluesy

Treat-ed me kind, nights. Sweet des-ti-ny, Felt so a-lone, car-ried me through des-per-a-tion, suf-fered from a-li-en-a-tion, to the one that was wait-ing for me. car-ried the weight on my own. It took so long, Had to be strong, still I be-lieved, so I be-lieved, some-how the one that I need-ed and now I know I've suc-ceed-ed, would find me e-ven-tu-al-ly, in find-ing the place I con-ceived. I had a Vi-sion Of Love, and it was all that you've giv-en to me. Prayed through the and it was all that you've giv-en to me. I had a Vi-sion Of Love, and it was all that you've giv-en me. I've re-al-ized a dream, mm, and I vi-su-al-ized the love that came to be. Feel so a-live. I'm so thank-ful that I've re-ceived the an-swer that heav-en has sent down to me. You treat-ed me kind, s-weet des-ti-ny, yes, and I'll be e-ter-nal-ly grate-ful hold-ing you so close to me. Prayed through the nights. So faith-ful-ly know-ing the one that I need-ed would find me e-ven-tu-al-ly. I had a Vi-sion Of Love, and it was all that you've giv-en to me. I had a Vi-sion Of Love, and it was all that you turned out to be.

WAH WATUSI

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Words and Music by KAL MANN
and DAVE APPELL

Moderately

Wah _____ Wah Wa - tu - si, C' - mon and take a chance _____
 and get - a with this dance. _____ Wah _____ Wah Wa -
 Wah _____ Wah _____ Wah _____ Wah _____
 tu - si, Oh, ba - by it's the dance _____ made - a for ro - mance. _____
 tu - si, C' - mon and take a chance _____ and get - a - with this dance. _____
 tu - si, ' Oh, ba - by it's the dance _____ made - a for ro - mance. _____
 Ba - by, ba - by when y' do the twist, _____ Nev - er, nev - er do you get your - self kissed, _____
 Ba - by, ba - by when you do the fly, _____ Your arms are wast - in' wav - in' in the sky, _____
 Ba - by, ba - by that's the way it goes, _____ Noth - in' hap - pens when you mashed po - ta - toes, _____
 'Cause you're al - ways danc - in' far a - part, _____ Wa - tu - si girl is - a - real - ly smart. _____ Wah
 C'mon and hold me like a lov - er should, _____ Wa - tu - si makes you feel so good. _____ Wah
 I just got - ta fall in love with you, _____ Wa - tu - si is the dance to do. _____ Wah

WAIT TILL YOU SEE HER

from BY JUPITER

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Wait Till You See Her, see how she looks, Wait till you hear her laugh. _____
 Paint - ers of paint - ings, writ - ers of books, Nev - er could tell the half. _____
 Wait till you feel the warmth of her glance, Pen - sive and sweet and wise. _____
 All of it love - ly, All of it thrill - ing; I'd nev - er be will - ing to free
 her, When you see her, You won't be - lieve your eyes. _____

WAKE UP LITTLE SUSIE

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 8 Music Square West, Nashville, TN 37203

Words and Music by BOUDLEAUX BRYANT
 and FELICE BRYANT

Moderately bright

C Cm Dm Cm C

Wake Up Lit-tle Su - sie, _ wake-up. Wake Up Lit-tle Su - sie, _

C7 F C7 F C7

wake up. { We've both been sound a - sleep, _
 The mov - ie was - n't so hot, _ Wake Up _ Lit - tle Su - sie, and
 it did - n't have much of a

F C7 F C7 F C7

weep. plot. The mov - ie's o - ver, it's four o' - clock _ and we're in trou - ble
 We fell a - sleep, our goose is cooked, _ our rep - u - ta - tion is

F G F G

deep. shot.} Wake Up _ Lit - tle Su - sie, _ Wake Up _ Lit - tle Su - sie. _ Well,

D7 G D7 G

what are we gon - na tell your ma - ma? _ What are we gon - na tell your pa? _

D7 G G7 C

What are we gon - na tell our friends _ when they say, "Ooh la - la." Wake Up _ Lit - tle Su - sie, _

G7 To Coda ⊕ C

Wake Up _ Lit - tle Su - sie. _ Well, we told your Ma - ma that we'd be in by ten,

C7 F G

well, Su - sie ba - by, looks like we goofed a - gain. _ Wake Up _ Lit - tle Su - sie, _

F G G7 C D.C. al Coda CODA ⊕ C

Wake Up _ Lit - tle Su - sie, _ we've got - ta go home. Su - sie. _

WALK ON THE WILD SIDE

from WALK ON THE WILD SIDE

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Lyric by MACK DAVID
Music by ELMER BERNSTEIN

Blues tempo

Musical score for "Walk on the Wild Side" in 12/8 time. The score consists of six systems of music with lyrics and guitar chords. The chords are: C, F7, C, F C, F7, C, F C; G, F, G7#5, C, F, C, G, F, G7#5; C, C7, F, C, C7, F7, C, Bb, C, F7; C, Gm7, C, F7, C, Bb, C, F7; C, Gm7, C, G, F, G7#5, C, C7, C, G, F, G7#5; C, C7, F, C, C7, F7, C, Bb, C, F7. The lyrics are: Sin-ner hear what I'm say - in' sin-ner you been swing-in' not pray - in'. One day of pray-in' and six nights of fun. The odds a- gainst go - in' to Heav-en's six to one. You Walk On The Wild Side. The dev-il is wait - in' he's wait-in' to take your hand. You Walk On The Wild Side. {You're walk-in' with Sa - tan } a - way from the Prom - ised You Walk On The Wild Side. Land. One day of pray-in' and six nights of fun. The odds a- gainst go - in' to Heav-en's six to one. You bet-ter cross o - ver you bet-ter walk hum - ble or you're gon-na stum - ble and Sa-tan is wait-in' to take your hand. one. The odds a- gainst go - in' to Heav-en's six to one.

140

WALK RIGHT IN

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Words and Music by GUS CANNON
and H. WOODS

Moderately

Musical score for "Walk Right In" in 4/4 time. The score consists of five systems of music with lyrics and guitar chords. The chords are: G, E7, A7, D7, G; E7, A7, D7, G; C9, D7, G, E7; A7, D7, G, E7, A7, D7, G. The lyrics are: Walk right in, set right down, dad-dy, let your mind roll on. Walk right in, set right down, set right down, ba - by, let your hair hang down. Walk right in, set right down, set right down, dad - dy, let your mind roll on. Ev - 'ry - bod - y's talk - in' 'bout a set right down, ba - by, let your hair hang down. Ev - 'ry - bod - y's talk - in' 'bout a new way o' walk-in', do you wan-na lose your mind? Walk right in, set right down, new way o' walk-in', do you wan-na lose your mind? Walk right in, set right down, dad-dy, let your mind roll on. ba - by, let your hair hang down. Dad-dy, let your mind roll on.

WALKIN' AFTER MIDNIGHT

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Lyrics by DON HECHT
 Music by ALAN W. BLOCK

Moderately slow ♩

F Bb7 F C7

I'll go out walk - in' af - ter mid - night, in the moon - light, just
 walk - in' af - ter mid - night, in the star - light, and

F Bb F/A Gm7 F Bb7 To Coda ⊕ F Gm7 F Gm F/A Gm7

like we used to do. I'm al - ways walk - in' af - ter mid - night, search - in' for you. I'll walk for
 pray that you may be some - where just walk - in' af - ter mid - night, search - in' for

F Bb7 F C7 F Bb F/A Gm7 F

miles a - long the high - way. That's just my way of be - ing close to you. I go out walk - in' af - ter

Bb7 F Bb F F9 Cm7 Bb Eb7

mid - night, search - in' for you. I stop to see a weep - in' wil - low cry - in' on his pil - low.

F Fmaj7 F6 F7 Bb Eb7

May - be he's cry - in' for me. And as the sky turns gloom - y, night winds whis - per to me. I'm

F Adim Gm7 C7 D.S. al Coda ⊕ F Eb7 F

lone - ly as lone - ly as can be. I'll go out me.

WALTZ FOR DEBBY

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 Folkways Music Publishers, Inc., New York, NY

Lyric by GENE LEES
 Music by BILL EVANS

Moderately, in one

Gm7 Cm7 Fm7 Bb7 G7 Gm7b5 C7 F7 Bb7 Eb7

In her own sweet world, pop - u - lat - ed by dolls and
 lives my fav - 'rite girl, un - a - ware of the wor - ried
 One day all too soon she'll grow up and she'll leave her

1, 3 To Coda ⊕ 2

Abmaj7 Fm7b5 Bb7 Bb7/Ab Gm7 C7 Fm7 Bb7 Am7 D7 D7/C Bm7 Am7

clowns and a prince and a big pur - ple bear, wea - ry grown - ups all wear.

Gmaj7 F#m7 Fm7 Bb7 Gm7 C7b5 C7 Fm7 G7 Cm7

In the sun, she danc - es to si - lent mu - sic,

Bbm7/Eb Abmaj7 G7 Cm7 F9 Gm7 Gb7 Fm7 Bb7 D.C. al Coda

songs that are spun of gold some - where in her own lit - tle head.

CODA ⊕ Gm7 C7b5 C7 Am7 D7 Gm7 Eb11 Eb7 Abmaj7 Db9

bear. When she goes they will cry as they whis - per "good -

Cm Cm7/Bb F7/A Abdim7 Eb6/G Gbdim7 Fm7 Bb9 Bb7b9 Eb Eb6/9

bye." They will miss her, I fear, but then, so will I.

WALKING IN MEMPHIS

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Words and Music by
MARC COHN

Moderately fast

F5 G5 C5 A5 F5 G5 C5 A5 F5 G5 C5
 Put on my blue suede shoes and I board-ed the plane. Touched down in the land of the

A5 F5 G5 C5 A5 F5 G5 C5
 Del-ta Blues in the mid-dle of the pour-ing rain. W. C. Han-
 (dou-ble-u)

A5 F5 G5 C5 A5 F5 G5 C5 A5 F5
 - dy, won't you look down on me? Yeah, I've got a first-class tick-et but I'm as

G5 C5 Am F G C Am
 blue as a boy can be. Then I'm walk-ing in Mem-phis. Was walk-ing with my

F G C Am F G C Am
 feet ten feet off of Beale. Walk-ing in Mem-phis, but do I real-ly

F G F5 Gsus F5 C/E Dm F5 Gsus F5 C/E Dm F5
 feel the way I feel? Saw the ghost of El-vis

Gsus F5 C/E Dm F5 Gsus F5 C/E Dm F5
 on Un-ion Av-e-nue, fol-lowed him up to the gates of Grace-land, then I

Gsus F5 C/E Dm C/E F5 Gsus C Am F5
 watched him walk right through. Now se-cur-i-ty, they did not see him; they just

Gsus C Am F5 Gsus C Am
 hov-ered 'round his tomb, but there's a pret-ty lit-tle thing wait-ing for the King.

F5 C F G C Am
 down in the Jun-gle Room. When I was walk-ing in Mem-phis I was walk-ing with my

F G Am7 F G C Am7 F G
 feet ten feet off of Beale. Walk-ing in Mem-phis, but do I real-ly feel the way I feel?

C7sus C7 C7sus C7 C7sus

They've got cat - fish on the ta -

C7 C7sus C7 C7sus C7

ble; they've got gos - pel in the air,

Suddenly slowly, freely

C7sus C E7 F7 F#dim

and Rev - er - end Green be glad to see you when you have - n't got a

G7 F5 G5 C5 A5 F5

prayer, but, boy, you've got a prayer in Mem - phis.

G5 C5 A5 F5 G5 C5 A5 F5 G5 C5

Now Mu - ri - el plays pi - an - o ev - 'ry Fri - day at the Hol - ly - wood,

A5 F5 G5 C5 A5 F5 G5 C5 A5

and they brought me down to see her and they asked me if I would,

F G7sus C Am F G7sus C Am F G

well, do a lit - tle num - ber, and I sang with all my might. She said, "Tell me, are you a Chris -

C Am7 F5 C F G C

- tian, child?" and I said, "Ma'am, I am to - night." Walk - ing in Mem - phis.

Am7 F G Am F G C

I was walk - ing with my feet ten feet off of Beale. Walk - ing in Mem - phis,

Am7 ¹F C/E Dm C Am7 ²F G F5

but do I real - ly feel the way I feel? Walk - ing in Mem - phis feel the way I feel?

G5 C5 A5 F5 G5 C5 A5 F5 G5 C5

Put on my blue

A5 F5 G5 C5 A5 F5 G5 C5

suede shoes and I board - ed the plane. Touched down in the land of the

A5 F5 G5 C5 A5 F5 G5 C

Del - ta Blues in the mid - dle of the pour - ing rain. Touched down in the land of the

Am F G F5 G5 C5 A5 F5 Gsus G C

Del - ta Blues in the mid - dle of the pour - ing rain.

WALKIN' MY BABY BACK HOME

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Copyright RenewedWords and Music by ROY TURK
and FRED E. AHLERT

Moderately

E_b Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 F9

Gee! It's great, af - ter be - in' out late, Walk - in' My Ba - by Back Home.

Fm7 Bb7 Fm7 Bb7 Eb Fm7 Bb7

Arm in arm, o - ver mead - ow and farm, Walk - in' My Ba - by Back Home.

E_b Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 F9

We go 'long har - mo - niz - in' a song, or I'm re - cit - ing a poem.

Fm7 Bb7 Fm7 Bb7 Eb

Owls go by, and they give me the eye, Walk - in' My Ba - by Back Home. { We She's

Gm Gm(maj7) Gm7 Gm6 Cm7 Cm7/Bb Am7 D7

stop for a while, she gives me to park, and snug - gles her head to my chest. We
'fraid of the dark, so I have to park, out - side of her door till it's light. She

Gm Gm(maj7) Gm7 Gm6 F7 Bb7

start in to pet, And that's when I get her tal - cum all o - ver my vest
says if I try to kiss her, she'll cry. I dry her tears all thru the night.

E_b Eb6 Ebmaj7 Eb6 Ebmaj7 Eb6 F9

Af - ter I kind - a straight - en my tie, she has to bor - row my comb.
Hand in hand to a bar - be - cue stand, right from her door - way we roam.

Fm7 Bb7 Fm7 Bb7

1	E _b	Fm7 Bb7
2	E _b	

One kiss, then I con - tin - ue a - gain, } Walk - in' My Ba - by Back Home. Home.
Eats! and then it's a pleas - ure a - gain, }

WATCH WHAT HAPPENS
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GIMBEL MUSIC GROUP, INC. (P.O. Box 15221, Beverly Hills, CA 90209 USA)Music by MICHEL LEGRAND
Original French Text by JACQUES DEMY
English Lyrics by NORMAN GIMBEL

Moderately

E_bmaj7 Eb6 F9 Cm7 F9 Fm7 Bb9

Let some - one start be - liev - ing in you let him hold out his hand

Fm7 Bb7 Ebmaj7 Emaj7 Fmaj7 Emaj7 Ebmaj7 Eb6 Eb F9 Cm7

let him touch you and Watch What Hap - pens. One some - one who can look in your eyes

F9 Fm7 Bb9 Ebmaj7 Emaj7 Fmaj7 Gbmaj7 Gmaj7 G6 Gmaj7 G6

and see in - to your heart let him find you and Watch What Hap - pens. Cold, no I won't be - lieve your

Gm7 C9 Gm7 C9 F F6 Fmaj7 F6 Fm7 Bb7 Fm7 Bb9 Bb7b9

heart is cold _____ may - be just a - fraid _____ to be bro - ken a - gain. _____

Ebmaj7 Eb6 F9 Cm7 F9 Fm7 Bb9 Fm7 Bb9

Let some - one _____ with a deep love to give give that deep love to you _____ and what mag - ic you'll

Eb Eb6 E6 D6 Eb Eb6 E6 D6 Ebmaj7 Eb6 Ebmaj7 Eb6 Ebmaj7

see; let some - one give his heart, some - one who cares like me. _____

THE WATUSI 1-3

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Words and Music by SHIRLEY HALL, LESLIE TEMPLE and JAMES JOHNSON

Moderately, with a beat

C G7 C

There's a dance called Wa - tu - si, it's out of sight, First you slide to the

G7 C C G7

left _____ then to the right. The Wa - tu - si is out _____ of sight, _____ you Shim - my and shoul - der and Slop with your feet, _____ and

C F7

slide to the left, then to the right, _____ Take two steps up and keep it tight. _____ and wig - gle your hips in time with the beat, _____ You do the Bow and Ar - row, come out of the Horse, _____ and

C G7

do the Wa - tu - si, it sure is a sight. _____ Come on, try, sug - ar pie, _____ Pig - my Shuf - fle, when you take your choice. _____ Come on, try, sug - ar pie, _____

F7 C G7 G7

Keep with the beat, _____ and Wa - tu - si, Wa - tu - si with me. _____ You - si with me. _____ There's a

C G7 C

dance called Wa - tu - si, it's out of sight, First you slide to the

G7 C F C

left _____ then to the right. Two steps for - ward, keep _____ it

G7 C

tight, there's a dance called Wa - tu - si, it's out of sight.

C G7 C

Don't stop now, _____ I'm real - ly not thru, _____ there's so man - y more _____ steps that you can do, _____ Well, the

F7 C

Dish Rag, the Stiff, the Big Boy Pete, _____ the Dou - ble Wa - tu - si, hon - ey, in time with the beat, Come on try, _____

G7 F7 C G7

_____ sug - ar pie, _____ it's eas - y to do, _____ and Wa - tu - si, Wa - tu - si with me. _____ There's a

D.S. and Fade

WARM VALLEY

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By DUKE ELLINGTON

Slowly

B \flat Cm B \flat Bdim7 Fm7 Bdim7 Cm7 D7

G7 Ab7 G7 Cm7 Cm7b5 B \flat /F Cm7/F B \flat

Bdim7 Fm7 Bdim7 Cm7 D7

G7 Ab7 G7 Db7b5 Cm7 Cdim7 B \flat /F Cm7/F F13b9 B \flat 6 F#7

Bmaj7 E7 Bm7 E7

Amaj7 Edim7 Eb7 D7 C7 B9

B \flat E7 Eb7 D7

G7 Cm7 Cm7b5 B \flat /F Cm7/F B \flat

'WAY DOWN YONDER IN NEW ORLEANS

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Words and Music by HENRY CREAMER and J. TURNER LAYTON

Moderate Bounce

C7 Gm7 C7 Fmaj7

'Way down yon - der in New Or - leans_ in the land_ of dream-y scenes_ there's a gar - den of

C7 Cdim7 C9 C7#5 F F#dim7 C7 Gm9 C7

E - den that's what I mean._ Cre - ole ba - bies with flash - ing eyes_

Fmaj7 Cm7 F7 Cm7 F9

soft - ly whis - per with ten - der sighs,_ "Stop! Oh! won't you give your la - dy fair_

Bb6 F7#5 Bb6 A7 Ab7 G7 Gm7 C7 Cdim7

a lit - tle smile?" Stop! you bet your life you'll lin - ger there_ a lit - tle

C7 F Fdim7 F Db7

while. { There is Heav - en right here on earth_ with those beau - ti - ful queens }
{ They've got an - gels right here on earth_ wear - ing lit - tle blue jeans }

F F#dim7 Gm7 C7

'way down yon - der in New Or - leans. leans.

I 2
F F#dim Gm7 Gdim Cdim F Gm9 Gb7 F6

THE WAYWARD WIND

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Words and Music by HERB NEWMAN and STAN LEBOWSKY

Moderately

D D7 G Gm D

Oh, The Way - ward Wind_ is a rest - less wind. A rest - less wind_

A7 D11 D7 G Gm

_ that yearns to wan - der. And { he } was born_ the next of kin,_ the next of

D A7 G D Fine

kin_ to The Way - ward Wind. { In a lone - ly shack by a }
{ Oh, I met { him } there } in a

rail - road track, { he } spent { his } young - er days. And I guess the sound of the
bor - der town, { he } vowed we'd nev - er part. Tho { he } tried { his } best to_

A7 D 2nd time - D.S. al Fine

out - ward bound made { him } a slave_ to { his } wand - rin' ways. }
set - tle down { I'm } now a - lone_ with a bro - ken heart. } Oh, The Way - ward

THE WAY YOU LOOK TONIGHT

from SWING TIME

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Words by DOROTHY FIELDS
 Music by JEROME KERN

Slowly

Some day when I'm aw - f'ly low, when the world is cold, I will feel a
 love - ly with your smile so warm and your cheek so soft; there is noth - ing
 glow just think - ing of love you, and The Way You Look To - night.
 for me but to love you, just The Way You Look To - night.

Oh, but you're With each word your ten - der - ness grows,
 tear - ing my fear a - part, and that laugh that wrin - kles your nose
 touch - es my fool - ish heart. Love - ly, nev - er, nev - er change,
 keep that breath - less charm, won't you please ar - range it. 'Cause I love you, just The Way You Look To -
 night. Mm mm mm, mm, just The Way You Look To - night.

WE CAN WORK IT OUT

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

Try to see it my way, do I have to keep on talk - ing till I can't go on?
 Think of what you're say - ing, you can get it wrong and still you think that it's all right.

While you see it your way, run a risk of know - ing that our love may soon be gone. } We can work it out,
 Think of what I'm say - ing, we can work it out and get it straight, or say good - night. }

we can work it out. Life is ver - y short and there's no time

F#sus F# Bm Bm/A Bm/G Bm/F# Bm Bm/A

for fuss - ing and fight - ing, my friend. I have al - ways thought that it's a crime

Gmaj7 F#sus F# Bm Bm/A Bm/G Bm/F# D Dsus D

so I will ask you once a - gain. Try to see it my way,

Dsus C(add2) D Dsus D Dsus

on - ly time will tell if I am right or I am wrong. While you see it your way there's a chance that we might fall a -

C(add2) D G D G Asus A D G6/D D

part be - fore too long. We can work it out, we can work it out. (Instrumental)

WE KISS IN A SHADOW from THE KING AND I

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slowly and tenderly

F C7

We Kiss In A Shad - ow We hide from the moon, Our meet - ings are few and o - ver too
We speak in a whis - per, A - fraid to be heard; When peo - ple are near, we speak not a

1 2
F F Am B7

soon. word. A - lone in our se - cret,

Em C F E D7 E7 Am C7

To - geth - er we sigh For one smil - ing day to be free.

F C7

To kiss in the sun - light And say to the sky Be - hold and be - lieve what you

F7 F7#5 Bbmaj7 Gm9 C9 F

see! Be - hold how my lov - er loves me!

WE ARE THE WORLD

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Words and Music by LIONEL RICHIE
and MICHAEL JACKSON

Moderately slow

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderately slow'. The score consists of 14 staves of music with corresponding lyrics and guitar chords. The lyrics are: 'There comes a time when we heed a certain call, when the world must come to-gether as one. There are peo-ple dy-ing and it's time to lend a hand to life, the great-est gift of all. We can't go on pre-tend-ing day-by-day that some-one, some-where will soon make a change. free. We are all a part of God's great big fam-i-ly and the As God has shown us by turn-ing stone to bread, so we truth, you know, love is all we need. We are the world, we are the chil-dren, we are the ones to make a bright-er day, so let's start giv-ing. There's a choice we're mak-ing, we're sav-ing our own lives, it's true; we make bet-ter days, just you and me. When you're down and out, there seems no hope at all, but if you just be-lieve, there's no way we can fall. Let us re-al-ize that a change will on-ly come when we stand to-gether as one. We are the world, we are the chil-dren, we are the ones to make a bright-er day, so let's start giv-ing. There's a choice we're mak-ing, we're sav-ing our own lives, it's true; we make bet-ter days, just you and me. We are the world,'

The guitar chords are indicated above the notes. The score includes a first ending (marked '1') and a second ending (marked '2'). The piece concludes with the instruction 'Repeat and Fade'.

WE SHALL OVERCOME

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Musical and Lyrical Adaptation by ZILPHIA HORTON,
 FRANK HAMILTON, GUY CARAWAN and PETE SEEGER
 Inspired by African American Gospel Singing, members of the Food and Tobacco
 Workers Union, Charleston, SC, and the southern Civil Rights Movement

Moderately slow

C F C F C F G

We Shall O - ver - come, We Shall O - ver - come We Shall O - ver -
 We'll walk hand in hand, We'll walk hand in hand, We'll walk hand in

Am D7 G D7 G Dm7 G7 C F C

come hand some day. Oh, deep in my heart

F G G7 Am C F C G7 C F C

I do be - lieve, We Shall O - ver - come some day.

WE'LL SING IN THE SUNSHINE

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Words and Music by
 GALE GARNETT

Moderately slow

Bb Bb/A Gm7 C7 F

We'll sing in the sun - shine, we'll laugh ev - 'ry day.

Fmaj7 F7 Bb Bb/A Gm Bb/C C9 F Dm

We'll sing in the sun - shine and I'll be on my way.

Gm C7 F Bb C7 Bb/C C9

I will nev - er love you; the cost of love's too dear.
 sing to you each morn - ing. I'll kiss you ev - 'ry night.
 dad - dy, he once told me, don't love you an - y man.
 when our year has end - ed and I have gone a - way, wom -

F Bb C7 Bb/C C9

But though I'll nev - er love you, I'll live with you one year.
 But dar - ling, don't cling to me; I'll soon be out of sight.
 an. Just take what they may give you and give but what you can.
 you'll of - ten speak a - bout me and this is what you'll say:

F Fmaj7 F7 Bb Bb/A Gm7 C7 F

And we'll sing in the sun - shine, } (1.-3.) we'll laugh ev - 'ry day.
 But we can sing in the sun - shine, }
 And you can sing in the sun - shine, }
 We sang in the sun - shine, } (4.) we laughed ev - 'ry day.

Fmaj7 F7 Bb Bb/A Gm Bb/C C9

We'll sing in the sun - shine and I'll be on my way. { I'll
 We sang in the sun - shine, then { he } went on { his } My way.
 { she } { her } And

1 - 3 F Dm Gm7 C7 4 F Bb F

WEDDING MARCH

from A MIDSUMMER NIGHT'S DREAM

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By FELIX MENDELSSOHN

Moderate March tempo

N.C. Am6 B7 Em Dm

C G7 C Am6 B7 Em Dm C G7 C N.C.

1 2 C

G7 C G7 C Dm D7 G7 Am6 B7

Em Dm C G7 C Am6 B7 Em Dm C G7 C

WEDDING MARCH

(Bridal Chorus)

from the Opera LOHENGRIN

Copyright © 1994 by HAL LEONARD CORPORATION

By RICHARD WAGNER

Moderately

Bb F7 Bb Eb/Bb Bb F7 Bb C7 F Bb

F7 Bb Dm Gm Eb6 F7 Bb Eb Dm Cm

F7 Bb F Eb Dm Cm G D7 G C G

C Cdim G D G Em G A7 D9 Gm

Bb F Bb Gm F Eb Dm A7 D Bb

F7 Bb Eb/Bb Bb F7 Bb C7 F Bb

F7 Bb Dm Gm Cm7 F7 Bb

WEREWOLVES OF LONDON

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Words and Music by WARREN ZEVON,
 ROBERT WACHTEL and LeROY MARINEL

Moderately

(Instrumental)

1. I saw a were - wolf with a Chi - nese
2. You hear 'em howl - ing a-round your
- 3., 4. (See additional lyrics)

men - u in his hand walk - ing through the streets of So - ho in the rain.
 kitch - en door, - you'd bet - ter not let 'em in.

He was look - ing for the place called Li - Ho Frook's for to get a big dish of
 Lit - tle old la - dy got mu - ti - lat - ed late last night: were - wolves of Lon - don a - gain. -

CHORUS

To Coda ⊕

beef chow mein. } Ow - ooh, were - wolves of Lon - don.

Ow - ooh. Ow - ooh, were - wolves of Lon - don.

Ow - ooh. 1, 2
G 3
G D.S. al Coda

CODA

I saw a were - wolf drink - ing a pi - ña co - la - da at Trad - er Vick's.

His hair was per - fect. Ow - ooh, _____

_____ were - wolves of Lon - don. Repeat and Fade

Additional Lyrics

3. He's been a hairy-handed gent who ran amok in Kent.
 Lately he's been overheard in Mayfair.
 You'd better stay away from him; he'll rip your lungs out, Jim.
 I'd like to meet his tailor.
Chorus
4. Well, I saw Lon Chaney walking with the queen,
 doing the werewolves of London
 I saw Lon Chaney, Jr. walking with the queen,
 doing the werewolves of London.

WHAT KIND OF FOOL AM I? from the Musical Production STOP THE WORLD—I WANT TO GET OFF

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Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly

What Kind Of Fool Am I? Who nev - er fell in love; It seems that I'm the on - ly
one that I have been think - ing of. What kind of man is this? An emp - ty shell,
— a lone - ly cell in which an emp - ty heart must dwell. { What kind of lips are these —
What kind of clown am I? —
— that lied with ev - 'ry kiss? — That whis - pered emp - ty words of love that left me a - lone like this. —
— What do I know of life? — Why can't I cast a - way the mask of play — and live my life? —
— Why can't I fall in love — like an - y oth - er man, —
— Why can't I fall in love — (like oth - er peo - ple can,) — } and may - be then I'll know what
kind of fool I am. What Kind Of am.

WHAT NOW MY LOVE (Original French Title: "Et maintenant")

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Original French Lyric by PIERRE LEROYER
Music by GILBERT BECAUD
English Adaptation by CARL SIGMAN

Moderate Bolero tempo

What Now My Love, now that you left me, how can I
Love, now that it's o - ver, I feel the
live through an - oth - er day. Watch - ing my dreams
world clos - ing in on me. Here come the stars
— Turn - ing to ash - es, — and my hopes in - to bits of clay.
— Tum - bling a - round me, — there's the sky, — where the sea should be.

F7 Gm7 C7 Fmaj7 Dm7 Gm7 C7

Once I could see, once I could feel, now I am numb, I've be -
 What Now My Love, now that you're gone, I'd be a fool to go

Gm7 C7 F Fmaj7 F7 Bbm7 Eb7 Abmaj7

come on un - real. I walk the night with - out a goal,
 on and on. No one would care, no one would cry,

Dbmaj7 Db6 Bbm6 Bdim C7sus 1 C7 Gm7 3 2 C7 Gm7 3

stripped of my heart, my or soul. What Now My
 if I should live or die. What Now My

F Bb6/F F6

Love, now there is noth - ing, on - ly my

Gm7/F C9 C7 Fmaj7 F6

last good - bye.

WHAT'LL I DO?
 from MUSIC BOX REVUE OF 1924

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Words and Music by
 IRVING BERLIN

Moderately

Cmaj7 Fm7 Bb7 Cmaj7 Fm7 Bb7 Em7 A7 Dm7 G7

What-'ll I Do when you are far a - way and I am blue, What-'ll I

Cmaj7 Dm7 G7 Cmaj7 Fm7 Bb7 Cmaj7 Fm7 Bb7 Em7 A7

Do? What-'ll I Do when I am won - d'ring who is kiss - ing

Dm7 G7 Cmaj7 Gm7 C7 Fmaj7 Gm7 C7 Fmaj7 Bb7

you, What-'ll I Do? What-'ll I Do with just a pho - to - graph to

Em7 A7 D7 Dm7 G7 Cmaj7 Fm7 Bb7 Cmaj7

tell my trou - bles to? When I'm a - lone with on - ly dreams of

Fm7 Bb7 Em7 A7 Dm7 G7 1 Cmaj7 Dm7 G7 2 C6

you that won't come true, What-'ll I Do? What-'ll I Do?

WHAT'S LOVE GOT TO DO WITH IT

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Words and Music by TERRY BRITTEN
 and GRAHAM LYLE

Slow Rock

Gm7 **G11**

You must un - der - stand, - though the touch of your hand - Makes my pulse re - act -
 may seem - to you - that I'm act - ing - con - fused - When you're close to - me -

Gm7

That it's on - ly - the thrill - of boy meet - ing girl - op - po -
 If I tend to look dazed - I read it - some - place - I got

G11 **Ebmaj7** **F** **Ebmaj7** **F**

sites at - tract - it's phys - i - cal - On - ly log - i - cal -
 cause to - be - there's a name for - it - There's a phrase that - fits -

Ebmaj7 **F** **Bb** **Gm**

You must try to - ig - nore - that it means more - than that. } Oh - oh, What's
 But what - ev - er - the rea - son you do it - for me. }

Gm7 **Ebmaj9** **F** **Gm** **F** **Ebmaj9** **Bb** **Gm**

love - got to do, - got to do - with it? What's love - but a sec - ond hand e - mo - tion? - What's

Gm7 **Ebmaj9** **F** **Gm** **F(add9)** **Ebmaj9**

love - got to do, - got to do - with it? Who needs - a heart, when - a heart can - be

1 **F(add9)** **2** **F(add9)** **C** **F** **G11** **C** **F** **Fmaj9**

bro - ken? - It bro - ken? - (Oh) Oh. -

C **Fmaj7** **Fmaj9** **C6** **Am** **Fmaj7** **Bb** **C**

I've been tak - ing on a new di - rec - tion -

Bb **C** **F** **C** **Ab**

But I have - - - to say - - - I been think - ing a - bout my

Bb **Gm7sus** **C** **Am**

own pro - tec - tion it scares me to feel this way. - - - Oh - oh, what's

Am **Fmaj9** **G** **Am** **G** **Fmaj9**

love - got to do, - got to do - with it? { What's love - but a sec - ond hand e -
 no - tion? } What's love - got to do, - got to do - with it? but a sweet old - fash - ioned

C **Am** **Am7** **Fmaj9** **G** **Am**

mo - tion? } What's love - got to do, - got to do - with it? Who needs - a

G(add9) **Fmaj9** **1** **G(add9)** **Gsus** **(What's)** **2** **G(add9)** **Am7** **Fmaj9** **Am**

heart when - a heart can - be bro - ken? bro - ken?

WHAT'S THE REASON (I'M NOT PLEASIN' YOU)

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Words and Music by COY POE, JIMMY GRIER,
PINKY TOMLIN and EARL HATCH

Bright

Why don't we get a - long? — Ev - 'ry - thing I do is wrong — Tell me, What's The Rea - son

I'm not pleas - in' you? — I may kiss you, but then — you don't say kiss me a - gain; —

Tell me, What's The Rea - son I'm not pleas - in' you? If you must

keep me in doubt, How will I know what to do? You can change me a -

bout, I'll be what you want me to. Tho' I try and I try — Still I

nev - er sat - is - fy — Tell me, What's The Rea - son I'm not pleas - in' you? —

WHEN I FALL IN LOVE

from ONE MINUTE TO ZERO

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Words by EDWARD HEYMAN
Music by VICTOR YOUNG

Moderately

When I Fall In Love it will be for - ev - er, or I'll nev - er fall in love. —

in a rest - less world like this is, love is end - ed be - fore it's be - gun, and too man - y moon - light

kiss - es seem to cool in the warmth of the sun. When I give my heart it will be com -

plete - ly or I'll nev - er give my heart. — And the mo - ment I can fell that you

feel that way too, is When I Fall In Love with you. — you. —

WHEN I SEE AN ELEPHANT FLY

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Words by NED WASHINGTON
Music by OLIVER WALLACE

Moderately

Fm7 Bb7 Eb D7 Eb Bb

I saw a pea-nut stand, heard a rub-ber band, I saw a nee-dle that winked its
gar-den walk, a ba-nan-a stalk, I saw a pig with an aw-ful

eye, But I think I will have seen ev-'ry-thing When I See An El-e-phant
sty, But I think I will have seen ev-'ry-thing When I See An El-e-phant

Fm7 Bb7 Fm7 Bb7 Eb D7 Eb Bb

Fly. I saw a front porch swing heard a dia-mond ring, I saw a pol-ka dot rail-road
Fly. I saw the sug-ar bowl, saw the jel-ly roll, I saw a pick-et fence that's no

tie, But I think I will have seen ev-'ry-thing When I See An El-e-phant Fly.
lie, But I think I will have seen ev-'ry-thing When I See An El-e-phant Fly.

Ab Abm Eb Eb7 Ab

I saw a clothes horse rar' up and buck, They tell me that a man made a veg-'ta-ble "Truck". I did-n't see that,
I e-ven heard a choc-o-late drop, I went in-to a store, saw a bi-cy-cle shop. You can't de-ny the

Abm Eb F7 Bb7 Fm7 Bb7

I on-ly heard, But just to be so-cia-ble I'll take their word, I saw a lan-tern slide, saw an
things that you see, But I know there's cer-tain things that just can't be, The oth-er day by chance, saw an

Ab D7 Eb Bb Eb Ebm7 Bb7 Eb Eb+

old cow hide, And I just laugh'd till I thought I'd die, But I think I will have seen
old barn dance, So I'm a gul-li-ble sort of guy, But I think I will have seen

Ab B9 Eb C7 Fm7 Bb9

ev-'ry-thing When I See An El-e-phant Fly. I saw a
ev-'ry-thing When I See An El-e-phant Fly.

1 Eb Bb7 2 Eb

135

WHEN I TAKE MY SUGAR TO TEA

from the Paramount Picture MONKEY BUSINESS

Copyright © 1931 (Renewed 1958) by Famous Music LLC

Words and Music by SAMMY FAIN,
IRVING KAHAL and PIERRE NORMAN

Medium Swing

F F#dim7 C7 F F#dim7 C7

When I Take My Sug-ar To Tea, all the boys are jeal-ous of me; 'Cause I
row-dy dow-dy, that's me, she's a high-hat ba-by, that's she. So I

D7 Gm7 Bbm F C7

nev-er take her where the gang goes, When I Take My Sug-ar To Tea. I'm a

1 F C7

2 F Bb Eb7

Tea. Ev - 'ry Sun - day af - ter - noon, we for - get a - bout our cares,

F G7 Db7

rub - bing el - bows at the Ritz with those mil - lion -

C7 F F#dim7 C7 F F#dim7

aires. When I Take My Sug - ar To Tea, I'm as Ritz - y as I can

C7 D7 Gm7 Bbm F C7 F

be, 'cause I nev - er take her where the gang goes, When I Take My Sug - ar To Tea.

WHEN I'M NOT NEAR THE GIRL I LOVE

from FINIAN'S RAINBOW

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Words by E.Y. HARBURG
Music by BURTON LANE

Lively Dm7 G7 C G7 Gdim7

Oh my heart is beat - ing wild - ly And it's all be - cause you're here. When
fess - ing a con - fes - sion And I hope I'm not ver - bose When

Dm7 Fm C/E Ebdim Dm7 G7 Cmaj7 C6

I'm Not Near The Girl I Love, I love the girl I'm near. Ev - 'ry
I'm not close to the kiss that I cling to, I cling to the kiss that's close As I'm

Dm7 G7 C G7 Gdim7

femme that flut - ters by me is a flame that must be fanned. When
more and more a mor - tal I am more and more a case. When

Dm7 Fm C/E Ebdim Dm7 G7 Em7 A7 Dm7

I can't fon - dle the hand I'm fond of, I fon - dle the hand at hand. My heart's in a
I'm not fac - ing the face that I fan - cy, I fan - cy the face I face. For Shar - on I'm

G7 Dm7 G7 Em7 A7 Dm7

pick - le, It's con - stant - ly fick - le And not too par - tick - le, I fear. When I'm Not
car - in', But Sus - an I'm choos - in' I'm faith - ful to whos - 'n is here. When I'm Not

Fm C/E Ebdim C Dm7

Near The Girl I Love, I love the girl I'm near. I'm con -
Near The Girl I Love, I love the girl I'm near.

1 C G7 2 C

WHEN IRISH EYES ARE SMILING

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Words by CHAUNCEY OLCOTT and GEORGE GRAFF, JR.
Music by ERNEST R. BALL

Moderately

The musical score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "There's a tear in your eye, And I'm wonder-ing why, For it nev-er should be there at all. With such pow'r in your smile, Sure a stone you'd be sun-shine more bright. Like the lin-net's sweet song, Croon-ing all the day guile, So there's nev-er a tear-drop should fall. When your sweet lilt-ing long, Comes your laugh-ter so ten-der and light. For the spring-time of laugh-ter's like some fair-y song, And your eyes twin-ple bright as can be; life is the sweet-est of all, There is ne'er a real care or re-gret; You should laugh all the while and all oth-er times, while, And now smile a And while spring-time is ours through-out all of youth's hours, Let us smile each smile chance for me. When I-rish eyes are smil-ing, Sure it's like a morn in Spring. In the lilt of I-rish laugh-ter, You can hear the an-gels sing. When I-rish hearts are hap-py, All the world seems bright and gay, And when I-rish eyes are smil-ing, Sure they steal your heart a-way."

WHEN MY BABY SMILES AT ME

Copyright © 1996 by HAL LEONARD CORPORATION

Words and Music by HARRY VON TILZER,
ANDREW B. STERLING, BILL MUNRO and TED LEWIS

Moderately

The musical score is written in G major (one sharp) and 2/4 time. It consists of two staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "For When My Ba-by Smiles At Me my heart goes roam-ing to par-a-dise. And When My Ba-by Smiles At Me there's such a won-der-ful"

G Eb7 G Gdim7 G

light in her eyes, _____ The kind of light that means just love, _____ the kind of

E7 Am C Eb7

love _____ that brings sweet har - mon - y I sigh, I cry. It's

G Am7 A7 D9 G

just a glimpse of heav - en When My Ba - by Smiles At Me. _____

WHEN WILL I BE LOVED

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Words and Music by
PHIL EVERLY

Moderately (♩ = 3/4)

F5

I've been cheat - ed, _____ been mis - treat - ed. _____ When will

I _____ be _____ loved? _____ I've been pushed down. _____

I've been pushed 'round. _____ When will I _____ be _____ loved? _____

When I find my new man _____ that I want for mine, he

al - ways breaks _____ my heart in two. _____ It hap - pens ev - 'ry _____ time. _____

{ I've been made blue. _____ I've been lied to. _____ When will
I've been cheat - ed, _____ been mis - treat - ed. _____ When will

I _____ be _____ loved? _____ When will I _____ be _____
I _____ be _____ loved? _____

Freely

loved? _____ Tell me, when will _____ I be _____ loved?

WHEN YOU WORE A TULIP (And I Wore a Big Red Rose)

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Words by JACK MAHONEY
Music by PERCY WENRICH

Rhythmically

B \flat B \flat 9 E \flat B \flat F7 B \flat B \flat 7

When You Wore A Tu-lip, a sweet yel-low tu-lip, and I wore a big red rose,

E \flat B \flat G7 C7 F C7 F7

When you ca-ressed me, 'twas then Heav-en blessed me, what a bless-ing, no one knows.

B \flat B \flat 9 E \flat D7

You made life cheer-y when you called me dear-ie, 'twas down where the blue grass grows, your lips were

G7 C7 F7 B \flat

sweet-er than ju-lep when you wore that tu-lip and I wore a big red rose.

WHEN YOU WISH UPON A STAR

Copyright © 1940 by Bourne Co.
Copyright RenewedWords by NED WASHINGTON
Music by LEIGH HARLINE

With expression

C A+ A7 Dm Dm7 G7 Cdim7 C Cmaj9/E E \flat dim7 Dm7 G7

When You Wish Up-on A Star, makes no dif-f'rence who you are, an-y-thing your heart de-sires will

Dm7 G9 C G7 C A+ A7 Dm Dm7 G7 Cdim7 C Cmaj9/E E \flat dim7

come to you. If your heart is in your dream, no re-quest is too ex-treme, When You Wish Up-

Dm7 G7 Dm7 G9 C Fm C Dm G7 Cdim7 C

on A Star as dream-ers do. Fate is kind, She brings to those who love,

Am D7 Fm G7 C A+ A7 Dm Dm7 G7

the sweet ful-fill-ment of their se-cret long-ing. Like a bolt out of the blue, Fate steps in and

Cdim7 C Cmaj9/E E \flat dim7 Dm G7

sees you thru, When You Wish Up-on A Star your dream comes true.

1 Dm7 G9 C Dm7 G+ 2 Dm7 G7 C

dream comes true.

WHERE DO I BEGIN (Love Theme)

from the Paramount Picture LOVE STORY

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Famous Music LLCWords by CARL SIGMAN
Music by FRANCIS LAI

Slowly

Gm D7

Where Do I Be-gin to tell the sto-ry of how great a love can be, The sweet love sto-ry that is
With her first hel-lo she gave a mean-ing to this emp-ty world of mine; There'll nev-er be an-oth-er

Gm E \flat maj7 D7

old-er than the sea, The sim-ple truth a-bout the love she brings to me? Where do I start?
love, an-oth-er time; She came in-to my life and made the liv-ing fine.

1 C/D D7 D7 \flat 9 Gm F \sharp dim/G

2 C/D D7 Gmaj7 G7 Dm7/G G7 Cm F7

She fills my heart. She fills my heart with ver - y spe - cial things, with an - gel

Bbmaj7 Ebmaj7 Am7b5 D7 Gm

songs, with wild i - mag - in - ings. She fills my soul with so much love that an - y - where I

Cm F7 Bbmaj7 Eb

go I'm nev - er lone - ly. With her a - long, who could be lone - ly? I reach for her

A7 Dmaj7 D7 Gm

hand, it's al - ways there. How long does it last? Can love be meas - ured by the

D7 Gm Ebmaj7

hours in a day? I have no an - sers now, but this much I can say: I know I'll need her 'til the

D7 C/D D7 Gm F#dim/G Ebmaj7 D7sus D7 Gm

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

WHERE IS LOVE?

from the Columbia Pictures - Romulus Film OLIVER!
from the Broadway Musical OLIVER!

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Words and Music by
LIONEL BART

Slowly

C Dm7 G7 Cmaj7 C6 C Dm7 G7 Cmaj7C6

Where _____ Is Love? Does it fall from skies a - bove?
Where _____ is she who I close my eyes to see?

Dm7 G7 C7 Bbmaj7 Eb9 Abmaj7 Dm7 G7

Is it un - der - neath the wil - low tree that I've been dream - ing of?
Will I ev - er know the sweet "Hel - lo," that's meant for on - ly me?

C6 Dm7 G7 Cmaj7 C#dim7 Dm7 G7 C A7b9

Who can say where she may hide? Must I trav - el far _____ and wide?
Ev - 'ry night I kneel and pray: Let to - mor - row be _____ the day

Dm7 G7 Cmaj7 F9 Bbmaj7 Bb6 A A7

Till I am be - side the } some - one who I can mean some - thing to?
When I see the face of

Dm7 G7 1 C 2 C

Where, _____ Where _____ Is Love? _____ Love? _____

WHERE DO BROKEN HEARTS GO

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Words and Music by CHUCK JACKSON
 and FRANK WILDHORN

Slowly

D A/C# G/B D/F# G9 G/A A

(Instrumental)
 (D.C.) me. I've been a -

D Bm7 Em7

know it's been some time, but there's some - thing on my mind. You see, I have - n't been the same - since that
 round e - nough to know that dreams don't turn to gold, and that there is no eas - y way; no, you

G/A A D Bm7

cold No - vem - ber day. We said we need - ed space, but all we found was an emp - ty place. And the
 just can't run a - way. And what we had was so much more than we ev - er had be - fore. And no

Em7 G/A A F#m7 Bm7

on - ly things I learned is that I need you des - p'rate - ly. } So here I am, and
 mat - ter how I try, you're al - ways on my mind.

Em9 G6/A 3 D A/C#

can you please - tell me: Oh Where Do Bro - ken Hearts Go;

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

can they find their way home back to the o - pen arms of a love that's wait - ing there? And

D A/C# G/B D/F# G9 D/F#

if some - bod - y loves you, won't they al - ways love you? I look in your eyes, and I

1 D.C. 2

Em7 G/A A Em7 G/A A D Am/E D/F#

know that you still care for know that you still care for me. And

G9 F#m7 Em7 G/A D(add9) Bb maj7 F/A

now that I am here with you, I'll nev - er let you go. I look in - to your eyes, and now I

G(add9) 3 Ab/Bb Eb Bb/D Ab/C Eb/Bb

know, now I know. Where Do Bro - ken Hearts Go; can they find their way home

Ab9 Eb/G Fm7 Ab/Bb Bb Eb Bb/D

back to the o - pen arms of a love that's wait - ing there? _____ And if some - bod - y loves you,

Ab/C Eb/Bb Ab9 Eb/G

won't they al - ways _____ love _____ you? I look in your eyes, _____ and I know that you _____ still care. _____

1 Fm7 Ab/Bb Bb

2 Fm7 Ab/Bb Bb Eb Bb/D Ab/C Eb/Bb Ab(add9) Ab(add9)/Bb Bb Eb(add9)

know that you _____ still care _____ for me, _____ for me; you still care _____ for me.

WHERE EVERYBODY KNOWS YOUR NAME

Theme from the Paramount Television Series CHEERS

Copyright © 1982 by Addax Music Company, Inc.

Words and Music by GARY PORTNOY
and JUDY HART ANGELO

Moderately

Bb F Bb F Bb F

Mak - ing your way _____ in the world _____ to - day _____ takes ev - 'ry - thing _____ you got. _____ Tak - ing a break _____ from all _____ your wor - ries
Climb - ing the walls _____ when no _____ one calls; you've lost at love _____ a - gain. _____ And the more you're down _____ and out, _____ the

Bb F Dm7b5/Ab G7 Cm

sure would help _____ a lot. _____ Would - n't you like _____ to get _____ a - way? _____ }
more you need _____ a friend, _____ when you long to hear a kind _____ hel - lo. _____ }

Eb/F Bb Ab Eb F Gm7 F/A

Some - times you wan - na go _____ where ev - 'ry - bod - y knows _____ your name, _____

Bb Ab Eb F Gm7 F/A Dm Eb

and they're al - ways glad you came. _____ You wan - na be _____ where you can see our

Dm Eb Dm Eb F Bb F/Bb

trou - bles are all the same. _____ You wan - na be _____ where ev - 'ry - bod - y knows your name, (Instrumental)

Dm Eb Dm Eb Dm Eb F

You wan - na go _____ where peo - ple know peo - ple are all the same. _____ You wan - na go _____ where ev - 'ry - bod - y knows

Bb F/Bb

1 Bb F/Bb

2 Bb F/Bb Bb

your name. (Instrumental)

WHERE OR WHEN

from BABES IN ARMS

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then,
but I can't re - mem - ber Where Or When. _____ The clothes you're wear - ing are the clothes you
wore. The smile you are smil - ing you were smil - ing then, but I can't re - mem - ber Where Or
When. _____ Some things that hap - pen for the first time, _____ seem to be
hap - pen - ing a - gain. _____ And so it seems that we have met be - fore, and laughed be -
fore, and loved be - fore, but who knows Where Or When! _____

WHERE THE BLUE OF THE NIGHT (MEETS THE GOLD OF THE DAY)

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Pencil Mark Music, Inc., Bronxville, NY

Lyric and Music by FRED E. AHLERT,
BING CROSBY and ROY TURK

Slowly

Where The Blue Of The Night meets the gold of the day, Some - one waits for me. _____ And the
gold of her hair crowns the blue of her eyes Like a ha - lo, ten - der - ly. _____ If
on - ly I could see her, _____ Oh, how hap - py I would be! _____ Where The Blue Of The
Night meets the gold of the day, Some - one waits for me. _____ Where The me. _____

WHERE THE BOYS ARE

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Words and Music by HOWARD GREENFIELD and NEIL SEDAKA

Very slow

Bb Gm Dm Cm7 F7 Bb Cm7 F7 Bb Gm

Where — The Boys Are some - one waits for me; A smil - ing face, a warm em - brace, two

Em7 A7 D F7 Bb Gm Dm Cm7 F7 Bb

arms to hold me ten - der - ly. Where — The Boys Are my true love will be. He's

Cm7 F7 Bb Gm Cm7 F7 Bb Cm7 F7

walk - ing down some street in town and I know he's look - ing there for me. In the crowd of a

Bb Gm Cm7 F7 Bb Cm7 F7 Bb Gm

mil - lion peo - ple, — I'll find my Val - en - tine, then I'll climb to the high - est stee - ple —

C7 F7 Bb Gm Dm Cm7 F7

and tell the world he's mine. Till — he holds me I wait im - pa - tient -

Fm6 G7 Cm Dm7 Cm7 F7

ly, Where The Boys Are, Where The Boys Are, Where The Boys Are some - one waits for me. me.

1 Bb F7 2 Bb

WHISTLE WHILE YOU WORK 155

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Words by LARRY MOREY Music by FRANK CHURCHILL

Moderately bright

C C#dim7 Dm7 G7

Just Whis - tle While You Work. (whistle) — Put on that grin and

Dm7 G7 Dm7 G7 Dm7 G7 C

start right in, To whis - tle loud and long. Just hum a mer - ry tune. (hum) —

C#dim7 Dm7 G7 Dm7 G7 Dm7 G7 C

— Just do your best, Then take a rest, And sing your - self a song. When

F Fm7

there's too much to do, Don't let it both - er you, For - get your trou - ble,

C C#dim7 G7 C

Try to be just like the cheer - ful chick - a - dee, And Whis - tle While You Work. (whistle) —

C#dim7 Dm7 G7 Dm7 G7 Dm7 G7 C

Come on, get smart, Tune up and start, To Whis - tle While You Work.

(THERE'LL BE BLUEBIRDS OVER) THE WHITE CLIFFS OF DOVER

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Words by NAT BURTON
Music by WALTER KENT

Slowly

There'll be blue - birds o - ver The White Cliffs Of Do - ver to - mor - row

Just you wait and see. _____ There'll be love and laugh - ter and peace e - ver

af - ter, To - mor - row, when the world is free. _____ The shep-herd will tend his

sheep The val - ley will bloom a - gain And Jim - my will go to sleep In his

own lit - tle room a - gain. There'll be Blue - birds o - ver The White Cliffs Of Do - ver to -

mor - row, Just you wait and see. _____ There'll be see. _____

1 Eb Fm7 Bb7 2 Eb

A WHITER SHADE OF PALE

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Words and Music by KEITH REID
and GARY BROOKER

In a slow 4

(Instrumental)

We skipped the light - fan - dan - go, _____
She said, "I'm home - on shore leave," _____
She said, "There is no rea - son, _____

turned cart - wheels 'cross the floor. _____
though in truth we were at sea. _____
and the truth is plain to see." _____

I was feel - ing kind of sea - sick;
So I took her by the looking glass
But I wan - dered through my play - ing cards



the crowd called out for more.
and forced her to agree,
and would not let her be

The room was humming hard - er
saying, "You must be the mer - maid
one of six - teen ves - tal vir - gins



as the ceiling flew a - way. —
who took Nep - tune for a ride. —
who were leav - ing for the coast. —

When we called out for an - oth - er drink —
But she smiled at me so sad - ly —
And al - though my eyes were o - pen —



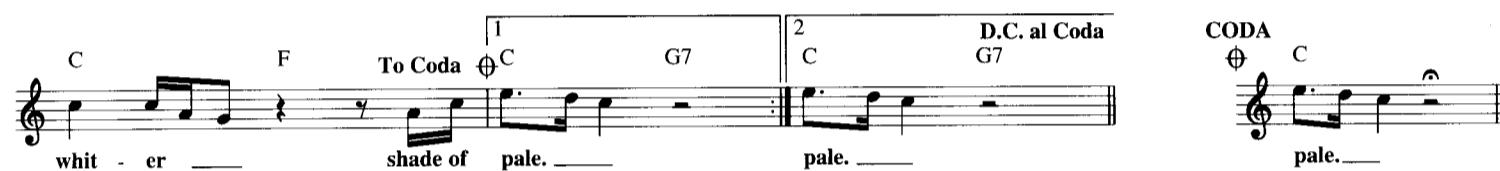
the wait - er brought a tray. —
that my an - ger straight - way died. —
they might just as well been closed. —

And so it was — that lat - er, —



as the mill - er told his tale, —

that her face, at first just ghost - ly, turned a



whit - er —

shade of pale. —

pale. —

pale. —

WHO? from SUNNY

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Lyrics by OTTO HARBACH and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Brightly



Who — stole my heart — a - way? Who — makes me dream — all day?



Dreams I know, can nev - er be true — Seems as tho' I'll ev - er be blue. —



Who — means my hap - pi - ness, Who — would I an - swer: "Yes,"



to? — { Well, you ought — to guess Who, }
{ Darned if I — can guess Who, } No one but you! —

WHITE WEDDING

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Words and Music by
BILLY IDOL

Fast Rock

Bm A E

Hey, lit - tle sis - ter, what have you done? (Instrumental)
Hey, lit - tle sis - ter, who is it you're with?
Hey, lit - tle sis - ter, what have you done?

Bm A E

Hey, lit - tle sis - ter, who's the on - ly one? (Instrumental)
Hey, lit - tle sis - ter, what's your fas - cin - a - tion?
Hey, lit - tle sis - ter, who's the on - ly one?

Bm A

Hey, lit - tle sis - ter, who's your su - per man? Hey, lit - tle sis - ter, who's the one you want?
Hey, lit - tle sis - ter, shot - gun, oh yeah. Hey, lit - tle sis - ter, who's your su - per man?
I've been a - way for so long so long. I've been a - way for so long so long.

Bm A E

Hey, lit - tle sis - ter, shot - gun! } It's a nice day to start a - gain.
Hey, lit - tle sis - ter, shot - gun! }
I let you go for so long.

Bm E D Bm

It's a nice day for a white wed - ding. (Instrumental)

E To Coda 1 D Bm

It's a nice day to start a - gain.

2 D Bm

start a - gain. (Instrumental)

Bm E D

Bm D E Bm

E Bm

D E Bm A

Take _

E Bm D.C. al Coda

me back home. (Instrumental)

CODA D Bm

start a - gain.

N.C./B Bm

There is noth - ing left in this world.

(Instrumental)

There is noth - in' safe in this world.

Bm7b9 Bm

(Instrumental) And there's noth - in' sure in this world, and there's

noth - in' pure in this world. Look for some - thing left in this world.

E D Bm

Start a - gain! Come on! It's a

D E Bm

nice day for a white wed - ding. It's a

E D Bm Repeat and Fade

nice day to start a - gain. It's a

✓ WHO CAN I TURN TO (WHEN NOBODY NEEDS ME)

from THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

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rights for the U.S.A. and Canada

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly

Who Can I Turn To _____ when no - bod - y needs me? _____ My heart wants to know and
so I must go where des - ti - ny leads me. _____ With no star to guide me, _____ and
no one be - side me, _____ I'll go on my way and af - ter the day, the dark - ness will hide me. _
_____ And may - be to - mor - row _____ I'll find what I'm af - ter, _____ I'll throw off my sor - row,
beg, steal or bor - row my share of laugh - ter. _____ With you I could learn to, _____ with
you on a new day, _____ but Who Can I Turn To if you turn a - way? _____

WHO'S AFRAID OF THE BIG BAD WOLF?

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Words and Music by FRANK CHURCHILL
Additional Lyric by ANN RONELL

With a lilt

Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf? Who's A - fraid Of The Big Bad Wolf?
Tra la la la la. la. Long a - go there were three pigs, Lit - tle
day when fate did frown, And the
hand - some pig - gy - wigs. For the big bad, ver - y big ver - y bad - wolf They - did - n't give three
wolf blew in - to town. With a gruff "puff, puff" - he puffed - just e - nough, And the hay house fell right
figs. Num - ber one was ver - y gay, And he built his house with hay. With a
down. One and two were scared to death. Of the big bad wolf - ie's breath. "By the
hey - hey toot he blew on his flute, And he played a - round all day. Num - ber two was
hair of your chin - ny chin I'll blow you in." And the twig house an - swered yes. No one left but

F#m B7 Em A7 D G C#7 F#m B7
 fond of jigs, and so he built his house with twigs. Heigh did-dle did-dle, he played on his fid-dle and
 num - ber three to save the pig - let fam - i - ly. When they knocked he fast un - locked and
 E7 A A7 D G D A7 D G
 danced with la - dy pigs. Num - ber three said, "Nix on tricks. I will build my house with
 said, "Come in with me!" Now they all were safe in - side, and the bricks hurt wolf - ie's
 D A7 D G D A7 D D7
 bricks." He had no chance to sing and dance, 'Cause work and play don't mix!
 pride. So he slid down the chim-ney and, oh, by - Jim'ney, In the fi - re he was fried!
 G D7 G D7
 Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf? Who's A - fraid Of The Big Bad Wolf?
 G D7 G D7 G
 Tra la la la la. Who's A - fraid Of The Big Bad Wolf, big bad wolf, big bad wolf?
 D7 | 1 G A7 (#) | 2 G
 Who's A - fraid Of The Big Bad Wolf? Tra la la la la. Came the la.

WHY

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Words and Music by BOB MARCUCCI
 and PETER DeANGELIS

Moderately

G6 Gmaj7 G6 Gmaj7 Am7 D7 Am7 D7 Am7 D7
 I'll nev - er let you go, Why, be-cause I love you. I'll al - ways love you
 Am7 D7 G6 Gmaj7 G6 Gmaj7 Dm7
 so, Why, be-cause you love me. No bro - ken hearts for us, 'cause we love each
 Cm7 Bb Am7 D7
 oth - er. And with our faith and trust, there could be no oth - er, Why, 'cause I love you,
 Am7 D7 3 G Gmaj7 G6 Gmaj7 Am7 D7 Am7 D7
 Why, 'cause you love me. I think you're aw - f'ly sweet, Why, be-cause I love you.
 Am7 D7 Am7 D7 G Gmaj7 G6 Gmaj7 Dm7
 You say I'm your spe - cial treat, Why, be-cause you love me. We found a per - fect love, yes, a
 C Cm6 G Gmaj7 Am7 D7 | 1 G Gdim7 Am7 D9 D7b9 | 2 G
 love that's yours and mine. I love you and you love me all the time. time.

A WHOLE NEW WORLD

(Aladdin's Theme)
from Walt Disney's ALADDIN

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Music by ALAN MENKEN
Lyrics by TIM RICE

Sweetly

Vocal Line:

D G/B A/C# Em/G F#7 F#/A#
I can show you the world, shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now

Bm Bm/A G D A7 D
when did you last let your heart de - cide? I can o - pen your eyes

G/B A/C# Em/G F#7 F#7/A# Bm Bm/A G
take you won - der by won - der o - ver, side - ways and un - der on a mag - ic car - pet ride.

D A D A A7/C# A7 D(add9) D
A Whole New World a new fan - tas - tic point of view. No one to

G D/F# G D/F# Bm7 E7sus E7 G/A
tell us no or where to go or say we're on - ly dream - ing. A Whole New

A D A A#dim7 F#7/A# Bm D7
World. a daz - zling place I nev - er knew. But when I'm

G D/F# G D/F# Bm7 E7sus E7 C A7sus A7
way up here it's crys - tal clear that now I'm in A Whole New World with

Piano Line:

D F
you. Un - be - liev - a - ble sights in - de - scrib - a - ble

Now I'm in a Whole New World with you.

Bb/D C/E Gm/Bb A7sus A7 Dm Dm/C Bb F
feel - ing. Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky. A Whole New

C F C F Bb F/A

World _____ a hun - dred thou - sand things to see. I'm like a shoot - ing star I've

Don't you dare close your eyes. Hold your breath it gets bet - ter.

Bb F/A Dm G7sus G7 Bb/C C F

come so far I can't go back to where I used to be. Ev - 'ry turn a sur - prise.

A Whole New World _____ with new ho -

C C#dim7 Dm F7/C Bb F/A Bb F/A Dm G7

Ev - 'ry mo - ment red - let - ter. I'll chase them an - y - where. There's time to spare. Let me share this

ri - zons to ___ pur - sue. ___ I'll chase them an - y - where. There's time to spare. Let me share this

Eb Bb/C C7 Dm F/C Bb(add9) F/A

whole new world with you. _____ A Whole New World, _____

whole new _ world with you. _____ A Whole New World, _____ that's where we'll

Gm7(add4) F/A Bb(add9) C7sus F

_____ that's where we'll be. _____ A won - d'rous place for you and me. _____

be. _____ A thrill - ing chase _____ for you and me. _____

WHY DO I LOVE YOU?

from SHOW BOAT

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Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Tenderly

Musical score for "Why Do I Love You?" in B-flat major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "Why Do I Love You? Why do you love me? Why should there be two hap - py as we? Can you see the why or where - fore, I should be the one you care for. You're a luck - y boy, I am luck - y too. All our dreams of joy seem to come true. May - be that's be - cause you love me. May - be that's why I love you! you!"

WICHITA LINEMAN

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Words and Music by
JIMMY WEBB

Moderately

Musical score for "Wichita Lineman" in G major, 4/4 time. The score consists of five staves of music with lyrics underneath. Chord symbols are placed above the notes. The lyrics are: "I am the line-man for the coun - ty, and I drive the main road search-in' in the sun for an - oth - er o - ver load. I hear you sing-in' in the wi - res I can hear you through the nev - er be the same. And I need you more than want you, and I want you for all whine, and the Wi - chi - ta Line - man is still on the line. time, and the Wi - chi - ta Line - man is still on the line. I know I need a small va - ca - tion, but it don't look like rain, and if it snows, that stretch down south will (Instrumental)"

WILLIE AND THE HAND JIVE

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Words and Music by
JOHNNY OTIS

Bright Rock tempo

G

1. I know a cat named Way - Out Wil-lie. He got a
 2. Pa - pa told Wil-lie, "You'll ru - in my home.. He's
 3. Ma - ma, ma-ma, look at Un - cle Joe. Now
 4. Doc-tor and a law-er and an In - dian chief. They had a
 (5.) Wil - lie and Mil-lie got mar-ried last fall. _____

C9 G

cool lit - tle chick called Rock - in' Mil - lie. He can
 You and that Hand - Jive has got to go. _____
 do - in' the Hand - Jive with sis - ter Flo. _____
 they all dig that cra - zy beat. _____
 lit - tle Wil - lie jun - ior and that ain't all. _____ Well, the

C7

walk and stroll and Su - sie Q. _____ And
 Wil - lie said, "Pa - pa don't put me down. _____ They're
 Grand-ma gave ba - by sis - ter a dime. _____ Said,
 Way - Out Wil - lie gave 'em all a treat. _____ When he
 ba - by got fa - mous in his crib, you see. _____

G C9

do that cra - zy Hand - Jive too. _____
 do - in' the Hand - Jive all o - ver town. _____
 "Do that Hand - Jive one more time. _____ Hand -
 did that Hand - Jive with his feet. _____
 Do - in' the Hand - Jive on T. V. _____

G Eb9 D9

Jive. Hand - Jive. Hand - Jive.

C9

Do - in' that cra - zy Hand - Jive. (5.) Now Jive. _____

WISH ME A RAINBOW

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Words and Music by JAY LIVINGSTON
and RAY EVANS

Moderately

Eb Eb/G Gbdim7 Bb7

Wish Me A Rain-bow and wish me a star. All this you can give me wher - ev - er you are; And
 Wish me red ros - es and yel - low bal - loons, and black se - quins whirl - ing to gay danc - ing tunes. I

Eb

dreams for my pil - low and stars for my eyes, and a mas - quer - ade ball where our love wins first prize.
 want all these treas - ures, the most you can give. So - - Wish Me A Rain-bow as long as I live!

Ab Eb/G Bb7/F Eb Bb7 Eb Ab Eb

All my to - mor - rows de - pend on your love. So, Wish Me A Rain-bow a - bove! _____

WILLOW WEEP FOR ME

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Words and Music by
 ANN RONELL

Slowly

Wil - low Weep For Me, — Wil - low Weep For Me, — Bend your branch-es green, — a - long the stream —
 — that runs to sea. — Lis - ten to my plea, lis - ten wil - low and weep for me. —
 Gone my lov - er's dream, — love - ly sum - mer dream. — Gone and left me here — to weep my tears —
 — in - to the stream. — Sad as I can be, hear me wil - low and weep for me. —
 Whis - per to the wind, — and say that love has sinned — to leave my heart a - break - ing and
 mak - ing a moan, — mur - mur to the night, — to hide her star - ry light, — so
 none will find me sigh - ing and cry - ing, all a - lone. — Oh weep - ing wil - low tree, —
 weep, in sym - pa - thy, — bend your branch-es down — a - long the ground — and cov - er me, —
 When the shad - ows fall, bend oh wil - low and weep for me. —

WINCHESTER CATHEDRAL

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Words and Music by
 GEOFF STEPHENS

Moderately

(Instrumental) Win - ches - ter Ca - the -
 - dral you're bring - ing me down. — You stood and you watched as my ba - by left town. —

G7
 You could have done some - thing but you did-n't try. You did-n't do noth -
 - ing: you let her walk by. Now ev-'ry-one knows just how much I need-ed that girl. -
 F D7 G7
 She would-n't have gone far a - way if on - ly you'd start - ed ring-ing your bell. -
 C G7
 Win - ches - ter Ca - the - dral you're bring-ing me down. You stood and you watched as
 C 1 2 G7 C
 my ba-by left town. town. (Instrumental)

✓ WITH A HEY AND A HI AND A HO HO HO 125

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Words and Music by VIC MIZZY
 and MANN CURTIS

Moderately

Eb C7 Fm7 Bb7
 With A Hey And A Hi And A Ho Ho Ho! You start off the day with a glow ho ho.
 Up go the blinds and you know ho ho, It ain't gon - na rain an - y - mo' ho ho.
 Fm7 Bb7 Eb Ab Eb Fm7
 Sing all the way as a - way you go With A Hey And A Hi And A Ho Ho Ho!
 Sun's got - ta shine 'cause you made it so With A Hey And A Hi And A
 2 Eb Ab Eb Ab Fm7 Bb7 Eb Bb7
 Ho Ho Ho! While you buy the pa - per Hum a lit - tle hap - py lit - tle
 Eb Eb7 Ab Fm7 Bb7 Eb Ebm6 F7 Bb7
 Hum. Cut a lit - tle ca - per sing - ing, "Hap - pi - ness, here I come." With A
 Eb C7 Fm7 Bb7
 Hey And A Hi And A Ho Ho Ho! You smile from your head to your toe ho ho, Pack up your blues and a -
 Fm7 Bb7 Eb Ab Eb
 way they go with a hey and a hi, A hey and a hi, A hey and a hi and a ho ho ho!

WITH A LITTLE BIT OF LUCK

from MY FAIR LADY

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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Brightly

C Cmaj7 F G7 C Cmaj7 C6 G7 C Cmaj7 C6 G7

The Lord a - bove gave man an arm of i - ron So he could do his job and nev - er
 bove made man to help his neigh - bor No mat - ter where, on land or sea and

C Cmaj7 C6 C7 F A7 F Fmaj7 D7 F D7

shirk. The Lord a - bove gave man an arm of i - ron.) But With A Lit - tle Bit Of Luck, With A
 foam. The Lord a - bove made man to help his neigh - bor. }

G G7 C E7 F C G7 C G7

Lit - tle Bit Of Luck, { Some - one else - 'll do the blink - in' work. } With a lit - tle bit, With a
 When he comes a - round you won't be home. }

C G7 C 1 2

lit - tle bit, With A Lit - tle Bit Of Luck { you'll nev - er work. } The Lord a - Oh, you can
 you won't be home. }

F C C#dim7 G D7 G

walk the straight and nar - row. But With A Lit - tle Bit Of Luck you'll run a - mok. The gen - tle

C Cmaj7 F G7 C Cmaj7 C6 G7 C Cmaj7 C6 G7 C Cmaj7 C6 C7

sex was made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle

F A7 F Fmaj7 D7 F D7 G G7 C E7

sex was made for man to mar - ry. But With A Lit - tle Bit Of Luck, With A Lit - tle Bit Of Luck, You can

F C G7 C G7 C G7

have it all and not get hooked. With a lit - tle bit, With a lit - tle bit, With A Lit - tle Bit Of

C G7 C G7 C

Luck you won't get hooked. With a lit - tle bit, With a lit - tle bit, With a lit - tle bit of bloom - ing luck.

WITH A SONG IN MY HEART

from **SPRING IS HERE**

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 and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
 Music by RICHARD RODGERS

Moderately slow

C G7 C G7 C

With A Song In My Heart, I be-hold your a - dor - a - ble face. Just a song at the
 at the sound of your voice, heav-en o - pens its por - tals to me. Can I help but re -

E7 Am E7 Am Am7/G Am6/F# To Coda ⊕

start, but it soon is a hymn to your grace. When the mu - sic swells
 joice, that a song such as ours came to be? But I al - ways knew

F Dm7 3 C6 B7 E7 A7 Dm7 G7

I'm touch - ing your hand; It tells that you're stand - ing near, and

CODA ⊕ C/G D7 C/G Dm7 G7 C

I would live life through, With A Song In My Heart for you.

A WONDERFUL DAY LIKE TODAY

from **THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD**

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Words and Music by LESLIE BRICUSSE
 and ANTHONY NEWLEY

Brightly

♩ Eb Eb6 Ebmaj7 Eb6 Eb

On A Wond - er - ful Day Like To - day I de - fy an - y cloud -
 won - der - ful morn - ing like this When the sun is as big -
 take this oc - ca - sion to say That the whole hu - man race -

Eb6 Fm7 Bb7 Fm7 Bb7 Gm7 C9

to ap - pear in the sky. Dare an - y rain - drop to plop in my eye -
 as a yel - low bal - loon E - ven the spar - rows are sing - ing in tune -
 should go down on its knees, Show that we're grate - ful for morn - ings like these -

C7#5 To Coda ⊕ Abmaj7 F9 1 F7 Fm7 Bb7 2 Bb7b9 Eb Fm7

On A Wond - er - ful Day Like To - day. On a - ing like this.

F#dim7 G7 Ab Ab+ Ab6 Ab7 Adim7 Eb

On a morn - ing like this I could kiss ev - 'ry - bod - y I'm so full of love -

Fm7 Bb9 Ebmaj9 Eb6 Eb7 Ab Abmaj7 Ab6

and good - will. Let me say fur - ther - more I'd a - dore ev - 'ry -

Ab7 Adim7 Gm C7 F9 Bb13 D.S. al Coda CODA ⊕ Abmaj7 D7

bod - y to come and dine. The pleas - ure's mine. And I will pay the bill. May I world's in a won -

G7b9 Cm7 F9 Fm7 Bb13 Eb6

der - ful way, On A Wond - er - ful Day Like To - day.

WITH ONE LOOK

from SUNSET BOULEVARD

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Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON
with contributions by AMY POWERS

Lento moderato

A F#m Bm7 D/E E7/D

NORMA: With one look I can break your heart, with one look I play every part.

A/C# Em A D A/C# Bm7 E7

I can make your sad heart sing. With one look you'll know all you need to know.

A F#m Bm7 D/E E7/D

With one smile I'm the girl next door or the love that you've hungered for.

A/C# Em7 A D A/E E7 A

When I speak it's with my soul. I can play any role. No

E7/A A E7/A D A/C# Bm7 E

words can tell the stories my eyes tell. Watch me when I frown, you can't write that down. You

C G/C C G A F#m7 A/E Bm7 E

know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,

A F#m Bm7 E E7/D

with one look I put words to shame, just one look sets the screen a-flame.

A/C# Em7 A D A/C# Bm7 E7

Si - lent mu - sic starts to play. One tear in my eye makes the whole world cry.

A F#m Bm7 D/E E7/D

With one look they'll for - give the past, they'll re - joice I've re - turned at last

A/C# Em/B A/C# D A/E E7 A

to my peo - ple in the dark, still out there in the dark.

D Bm Em7 G/A A

(Instrumental)

D/F# Am D G D/F# Em7 A
 Si - lent mu - sic starts to play. With one look you'll know all you need to know.
 B G#m C#m C#m/B E/F# F#/E
 With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.
 B/D# F#m7 B E2 E6 3
 They'll say Nor - ma's back at last. This time I am stay - ing, I'm stay - ing for good, I'll be
 rit. A Emaj7 *molto rit.* E/F# 3 3 *a tempo* B
 back where I was born to be. With one look I'll be me.

WIVES AND LOVERS
 (Hey, Little Girl)
 from the Paramount Picture **WIVES AND LOVERS**

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Words by HAL DAVID
 Music by BURT BACHARACH

Moderately fast

Fm7 Bb7
 Hey, lit - tle girl, comb your hair, fix your make - up, soon he will o - pen the door.
 Day af - ter day there are girls at the of - fice and men will al - ways be men.

Gm7 C9
 Don't think be - cause there's a ring on your fin - ger you need - n't try an - y - more. For
 Don't send him off with your hair still in curl - ers, you may not see him a - gain, for

Cm7 F7b9 Am7b5 D7 Ebmaj7
 wives should al - ways be lov - ers too. Run to his arms the mo - ment
 wives should al - ways be lov - ers too. Run to his arms the mo - ment

Am7 D7 Dbmaj7 Gm7 C7
 he comes home to you. I'm warn - ing you.
 he comes home to you. He's al - most here.

Fm7 Bb9 Eb6 Edim
 Hey, lit - tle girl, bet - ter wear some - thing pret - ty, some - thing you'd wear to go to the cit - y. And

Fm7 Bb9 Ebmaj7 C7b9
 dim all the lights, pour the wine, start the mu - sic, time to get read - y for love. Oh,

Fm7 Bb7 Fm7 Bb9 Fm7 Bb9 Eb6
 time to get read - y, time to get read - y, time to get read - y for love.

WOMAN IN LOVE

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Words and Music by BARRY GIBB
 and ROBIN GIBB

Moderately

Ebm Abm Ebm Abm Cbmaj7 Db7 Gb

Life is a mo-ment in space, — when the dream is gone — it's a lone - li - er place. —
 With you e - ter - nal - ly mine, — in — love there is — no meas - ure of time. —

Dbm Cb Ebm7 Abm7 Bb7

I kiss the morn - ing good - bye, — but down in - side — you know we nev - er know why. —
 We planned it all at the start, — that you and I — live in each oth - er's heart. —

Ebm Abm Ebm Abm Cbmaj7 Db7 Gb

The road is nar - row and long — when eyes meet eyes — and the feel - ing is strong. —
 We may be o - ceans a - way — you feel my love — I — hear what you say. —

Dbm Gb Cb Gb Cb Bb7

I turn a - way from the wall — I stum - ble and fall, — but I give you it all. —
 The truth is ev - er a lie — I stum - ble and fall, — but I give you it all. — }

Ebm Bb Ebm Bb Ebm Bb

I am a Wom - an In Love — and I'd do an - y - thing — to get you in - to my world, —

Ebm Bb Ebm Db Abm

— and hold you with - in. — It's a right — I de - fend

To Coda ⊕

Gb Ebm Cbmaj7 D.C. al Coda

o - ver and o - ver a - gain. (Instrumental)

CODA

Ebm B9 Em B

(Instrumental) I am a Wom - an In Love.

Em B Em B Em B

— and I'm talk - in' to you. — I know how you feel, — what a wom - an can do. —

Em D Am B7

— It's a right — I de - fend — o - ver and o - ver a - gain.

Em B Em B Em B Em B

I am a Wom - an In Love — and I'd do an - y - thing — to get you in - to my world — and hold you with - in. —

Em D Am B Repeat and Fade

— It's a right — I de - fend — o - ver and o - ver a - gain.

A WONDERFUL GUY

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately bright

I'm as corn - y as Kan - sas in Au - gust, I'm as nor - mal as
 I am in a con - ven - tion - al dith - er, With a con - ven - tion - al
 blue - ber - ry pie. No more a smart lit - tle girl with no heart, I have
 star in my eye. And you will note there's a lump in my throat when I
 found me A Won - der - ful Guy! _____
 speak of that won - der - ful _____ guy! _____ I'm as
 trite and as gay as a dai - sy in May, A cli - ché com - ing true! _____
 I'm bro - mid - ic and bright as a moon hap - py night Pour - ing light on the dew! _____
 I'm as corn - y as Kan - sas in Au - gust, High as a flag on the
 Fourth of Ju - ly! If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in
 love, I'm in love, I'm in love, I'm in love with A Won - der - ful Guy! _____

WORDS

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Words and Music by BARRY GIBB,
 ROBIN GIBB and MAURICE GIBB

Moderately slow

Smile an ev - er - last - ing smile; a smile could bring you near to me. Don't ev - er let me find you
 Talk in ev - er - last - ing words and ded - i - cate them all to me. And I will give you all my
 gone 'cause that would bring a tear to me. This world has lost its glo - ry; let's start a brand - new sto - ry
 life, I'm here if you should call to me. You think that I don't e - ven mean a sin - gle word I
 now, my love. Right now, there'll be no oth - er time, and I can show you how, my love. _____
 say. It's on - ly Words, and Words are all I have to take your heart a - way. _____

1
 F G A D
 2
 D N.C. G D G
 Play 3 times

WOODEN HEART

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Words and Music by BEN WEISMAN, FRED WISE,
 KAY TWOMEY and BERTHOLD KAEMPFFERT

Moderately

Eb Fm7 Bb7 Eb
 Can't you see I love you? Please don't break my heart in two, that's not hard to do, 'cause I
 Fm7 Bb7 Eb Fm7 Bb7 Eb Fm7 Bb7
 don't have a Wood - en Heart. And if you say "Good - bye" then I
 Eb Fm7 Bb7
 know that I would cry. May - be I would die 'cause I don't have a Wood - en
 Eb Ab Eb Fm7 Bb7 Eb Bb7 Eb
 Heart. There's no strings up - on this love of mine, it was
 Ab Eb Edim7 Bb7 Eb Fm7 Bb7 Eb
 al - ways you from the start. Treat me nice, treat me good, treat me like you real - ly
 Fm7 Bb7 Eb Ab Eb
 should, 'cause I'm not made of wood, and I don't have a Wood - en Heart.

WOULDN'T IT BE LOVERLY

from MY FAIR LADY

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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Moderately

F Bb Gm7 C7 F G7 C7 F C7/E Cm6/Eb D7 Bbm/Db F/C Cdim7
 All I want is a room some-where, Far a - way from the cold night air, With one e - nor-mous chair; Oh, Would - n't It Be
 Gm7/C F Bb Gm7 C7 F G7 C7 F C7/E Cm6/Eb D7 Bbm/Db
 Lov-er-ly? Lots of choc'-late for me to eat; Lots of coal mak-in' lots of heat; Warm face, warm hands, warm feet, Oh,
 F/C C9 F C C#dim7 G7 C E7/B Am E C7 F6 E7 Am D7
 Would - n't It Be Lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would nev - er budge 'til
 G C#dim7 Gm7/C C7 F Bb Gm7 C7 F G7 C7 F C7/E
 spring crept o-ver the win-dow-sill. Some-one's head rest-in' on my knee; Warm and ten - der as he can be; Who takes good
 Cm6/Eb D7 Bbm/Db F/C Dm Gm7 C7 F C7 F Bb F
 care of me. Oh, Would - n't It Be Lov - er - ly? Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!

THE WORLD IS WAITING FOR THE SUNRISE

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Words by EUGENE LOCKHART
Music by ERNEST SEITZ

Moderately

C Cdim7 G+ C E7 F G7 C D7 G7 G7#5

Dear one The World Is Wait-ing For The Sun - rise. Ev - 'ry rose is heav - y with dew. The

C Cdim7 G+ C E7 F G7 C A7 Fm G7 C

thrush on high, his sleep - y mate is call - ing, and my heart is call - ing you! _____

WRAP YOUR TROUBLES IN DREAMS (AND DREAM YOUR TROUBLES AWAY)

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Lyric by TED KOEHLER and BILLY MOLL
Music by HARRY BARRIS

Moderately slow

C G7 C6 G7 C6 E7 Am D9 Am7

When skies are cloud - y and gray, they're on - ly gray for a day, So wrap your trou-les in

D9 Dm7 G7 C G9#5 C G7 C6 G7

dreams and dream your trou-les a - way. Un - til that sun-shine peeps thru, there's

C6 E7 Am D9 Am7 D9 Dm7 G7 G9#5

on - ly one thing to do, just wrap your trou-les in dreams and dream your trou-les a -

C Bm7 E7 Am B7 E7 A7 D7 G7 G9 C E7

way. Your cas-tles may tum - ble, that's Fate, af - ter all, — life's real - ly fun - ny that way.

Am B7 E7 A7 D7 G7 C G9#5

No use to grum - ble, just smile as they fall, — Were-n't you King — for a day? Say!

C G7 C6 E7 Am

Just re - mem - ber that sun - shine al - ways fol - lows the rain. So

D9 Am7 D9 Dm9 G9 G9#5

wrap your trou-les in dreams and dream your trou-les a - way. When way.

1 C G9#5 2 C Fm6 C6/9

WRAPPED AROUND YOUR FINGER

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STING

Moderately

Am G Em7 Am Em7

You con - si - der me the young ap - pren - tice
I have on - ly come here seek - ing knowl - edge,

Am G Esus Am Em7 Am

caught be - tween the Scyl - la and Char - ibdes. Hyp - no - tized by you
things they would not teach me of in col - lege. I can see the des -

G Em7 Am Em7 Am G Esus Am

if I should lin - ger Star - ing at the ring a - round your fin - ger.
- ti - ny you sold turned in - to a shin - ing band of gold.

Em7 § G Fmaj7 G

I'll be Wrapped A - round Your Fin - ger. I'll be Wrapped

To Coda ⊕
Play 4 times

Fmaj7 Em Dm7 Am Em7

A - round Your Fin - ger. (Instrumental)

Am G Em7 Am Em7 Am

Me - phi - sto - phe - les is not your name I know what you're up -

G Esus Am G Em7 Am

to just the same I will lis - ten hard to your tu - i - tion,

Em7 Am G Esus Am D.S. al Coda

you will see it comes to its fru - i - tion. Em7

CODA

Am Em7 Fmaj7 G

Dev - il and the deep blue sea be - hind me,
I will turn your face to al - a - bas - ter,

Dm9 Em7 1 Fmaj7 2 Fmaj7

Van - ish in the air you'll nev - er find me.
then you'll find your ser - vant is your mas - ter.

G Fmaj7 Play 3 times Em Dm7 Am Em7 Repeat and Fade

You'll be wrapped a - round my fin - ger.

WUNDERBAR

from KISS ME, KATE

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Words and Music by
COLE PORTER

Moderately

Wun - der - bar, Wun - der - bar! What a per - fect night for love, Here am I,
bar, Wun - der - bar! We're a - lone and hand in glove, Not a cloud
here you are. Why, it's tru - ly Wun - der - bar! Wun - der -
near or far. Why, it's more than Wun - der - bar! Oh, I care, dear, for you
mad - ly. And I long, dear, for your kiss. I would die, dear, for you glad - ly. You're di -
vine, dear! And you're mine, dear! Wun - der - bar, Wun - der - bar! There's our fa - v'rite star a -
bove, What a bright shin - ing star, Like our love, it's Wun - der - bar!

YAKETY YAK

© 1958 (Renewed) JERRY LEIBER MUSIC and MIKE STOLLER MUSIC

Words and Music by JERRY LEIBER
and MIKE STOLLER

Bright tempo

1. Take out the pa - pers and the trash, or you don't get no spend - ing
2.-4. (See additional lyrics)
cash. If you don't scrub that kitch - en floor, you ain't gon-na
rock 'n' roll no more. Yak - et - y Yak! (Spoken:) Don't talk back. Just fin - ish clean - ing up your
Yak! Spoken: Don't talk back. Yak - et - y Yak, Yak - et - y Yak!

Additional Lyrics

2. Just finish cleaning up your room.
Let's see that dust fly with that broom.
Get all that garbage out of sight,
Or you don't go out Friday night.
Yakety Yak! (Spoken:) Don't talk back.
3. You just put on your coat and hat.
And walk yourself to the laundrymat.
And when you finish doing that,
Bring in the dog and put out the cat.
Yakety Yak! (Spoken:) Don't talk back.
4. Don't you give me no dirty looks.
Your father's hip; he knows what cooks.
Just tell your hoodlum friend outside,
You ain't got time to take a ride.
Yakety Yak! (Spoken:) Don't talk back.
Yakety Yak, Yakety Yak!

YARDBIRD SUITE

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By CHARLIE PARKER

Fast

Chords: C, Fm7, Bb7, C, Bb7, A7, D7, G7, Em7, A7, Dm7, G7, G7, C, F#m7, B7#5, Em, F#m7b5, B7b9, Em7, A7, Dm7, Em7b5, A7, D7, G7, Db7, C, Fm7, Bb7, C, Bb7, A7, D7, G7, C.

YEARNING (JUST FOR YOU)

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Words and Music by JOSEPH BURKE and BENNY DAVIS

Moderately

Chords: F, Bb7, F, Bb, C7, F, Bb7, F, Bb, C7, F, Am, E7, Am, C7, F, Bb7, F, Bb, C7, F, Bb, F.

Lyrics:
 Yearning just for you _____ That's all I do _____ my
 dear _____ Learning why I'm blue _____ I wish that you
 _____ were near _____ smiles have turned to tears _____
 Days have turned to years. _____ Yearning just for you _____
 I hope you're Yearning too. _____ too. _____

YES SIR, THAT'S MY BABY

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Lyrics by GUS KAHN
Music by WALTER DONALDSON

Moderately bright

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

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

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

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

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

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

YES! WE HAVE NO BANANAS

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By FRANK SILVER and IRVING CONN

Moderately

Yes! We Have No Ba - nan - as We have no ba - nan - as to -
day. We've string beans and HON - ions, cab - BAH - ges and scal - lions And all kinds of
fruit and, say, We have an old fash - ioned to - MAH - to
Long Is - land po - TAH - to. But Yes! We Have No Ba - nan - as
We have no ba - nan - as to - day. day.

YESTERDAY, WHEN I WAS YOUNG

(Hier encore)

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English Lyric by HERBERT KRETZMER
Original French Text and Music by CHARLES AZNAVOUR

Moderate tempo

Gm7 C7 Fmaj7 Bb

Yes - ter - day, _____ When I Was Young, The taste of life was sweet as rain up - on my tongue. I teased at life as
day _____ the moon was blue, and ev - 'ry cra - zy day brought some - thing new to do. I used my mag - ic

Em7b5 A7 Dm

if it were a fool - ish game, The way the eve - ning breeze may tease a can - dle flame; The thou - sand dreams I
age as if it were a wand, and nev - er saw the waste and emp - ti - ness be - yond; The game of love I

Gm7 C7 Fmaj7 Bb

dreamed, The splen - did things I planned I al - ways built, a - las, on weak and shift - ing sand; I lived by night and
played with ar - ro - gance and pride and ev - 'ry flame I lit too quick - ly, quick - ly died; The friends I made all

Em7b5 A7 Dm To Coda C

shunned the nak - ed light of day And on - ly now I see how the years ran a - way. Yes - ter -
seemed some - how to drift a - way And on - ly I am left on stage to end the

Gm7 C7 Fmaj7 Bbmaj7

day _____ When I Was Young, So man - y drink - ing songs were wait - ing to be sung, So man - y way - ward

Gm A7b9 Dm

pleas - ures lay in store for me And so much pain my daz - zled eyes re - fused to see, I ran so fast that

Gm7 C7 Fmaj7 Bbmaj7

time and youth at last ran out, I nev - er stopped to think what life was all a - bout And ev - 'ry con - ver -

Gm A7b9 Dm D.S. al Coda

sa - tion I can now re - call con - cerned it - self with me, and noth - ing else at all. Yes - ter -

CODA

Dm Gm A7 Dm

play. There are so man - y songs in me that won't be sung, I feel the bit - ter taste of tears up - on my

G Gm Dm A7 Gm Dm

tongue, The time has come for me _____ to pay for Yes - ter - day When I Was Young. _____

YESTERDAYS
from ROBERTA
from LOVELY TO LOOK AT

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Words by OTTO HARBACH
Music by JEROME KERN

Slowly

Dm6 Em7b5 A7b9 Dm Em7b5 A7b5 Dm Bm7b5 E13

Yes - ter - days, Yes - ter - days, days I knew as hap - py, sweet se - ques - tered days.

A7#5 D9 G7b9 C13 Cm7 F9 Bbmaj9 Eb9 Dm Em11 Eb9 Dm Dm/C Bb7 A7

Old - en days, gold - en days, days of mad ro - mance and love. Then gay youth was mine,

Dm F7 Bb7 A7 Dm Dm/C# Dm7/C F9 Bm7b5 E7#5 E7 A7#5 D9

truth was mine, joy - ous free and flam - ing life, for - sooth, was mine. Sad am I,

G7b9 C9#5 C9 Cm7 F9 Bbmaj7 Eb9 Dm6 Em7b5 Eb9 D6/9 G9 D6/9

glad am I for to - day I'm dream - ing of Yes - ter - days.

YOU ARE BEAUTIFUL
from FLOWER DRUM SONG

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

D6/9 D D6/9 D Em9 A G A

You Are Beau - ti - ful, small and shy. You are the girl whose eyes met mine

Em9 A D D6/9 D D6/9 D

Just as your boat sailed by. This I know of you, noth - ing more,

Em9 A G A F#m A9 D6/9 G D

You are the girl whose eyes met mine Pass - ing the riv - er shore. You are the girl whose laugh I heard,

G D G D E7 A7

Sil - ver and soft and bright; Soft as the fall of lo - tus leaves Brush - ing the air of night.

D6/9 D D6/9 D Em A Em A

While your flow - er boat sailed a - way, gent - ly your eyes looked back on mine,

Em A9 D7 G6 A7 D

Clear - ly you heard me say: "You are the girl I will love some day."

YOU ARE MY DESTINY

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Words and Music by
PAUL ANKA

Moderate Rock

Dm Gm

You are my des - ti - ny, you are what you are to me. You are my

A7 Dm Gm Dm A7 Dm

hap - pi - ness, that's what you are. You have my sweet ca - ress,

Gm

you share my lone - li - ness. You are my dream come true,

A7 Dm Gm Dm A7 Dm

that's what you are. Heav - en and heav - en a - lone can

A7 Dm Gm Dm

take your love from me. 'Cause I'd be a fool to ev - er leave you, dear, and a

E7 A7 Dm

fool I'd nev - er be. You are my des - ti - ny,

Gm

you share my rev - er - ie. You're more than life to me,

A7

1 Dm Gm Dm A7

2 Dm Gm Dm

that's what you are. You are my are.

YOU ARE THE SUNSHINE OF MY LIFE

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Words and Music by
STEVIE WONDER

Moderately

C G/F Em7 Gb/A Dm7

You are the sun - shine of my life, that's why I'll al -

F/G C Dm7 G7 C G/F

- ways {be - stay} a - round. You are the ap - ple of my eye.

Em7 Gb/A Dm7 F C Dm7 F/G

For - ev - er you'll stay in my heart.

C F6 F/G Cmaj7 F9 F/G Cmaj7

{ I feel like this is the be - gin - ning, though I've loved you -
You must have known that I was lone - ly, be - cause you came -

F F/G Bm7b5 E7b5 E7 E7#5 Amaj7 Dmaj7 D/E

for a mil - lion years. And if I thought our love was
to my res - cue, And I know that this must be

Am7 D7 G7

end - ing, I'd find my - self drown - ing in my own tears. Whoa, whoa.
heav - en; how could so much love be in - side of you? Whoa.

C G/F Em7 Gb/A Dm7

You are the sun - shine of my life, that's why I'll al -

F/G C Dm7 G7 C G/F

- ways {be - stay} a - round. You are the ap - ple of my eye.

Em7 Gb/A Dm7 F/G C Dm7 F/G

For - ev - er you'll stay in my heart.

Repeat and Fade

YOU ARE MY SUNSHINE

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Words and Music by
JIMMIE DAVIS

Lively

The oth - er night dear as I lay sleep - ing
love once you and you make real - ly you hap - py
dear you real - ly loved me

I dreamed I held on you in my arms. When I a -
if you will on else - ly could say come the same. But if you
and no one else could come be - tween. But now you've

woke dear I was mis - tak - en and I hung my
leave me to love an - oth - er you'll re - gret it
left me and love an - oth - er, you have shat - tered

head and cried: } You Are My Sun - shine, my on - ly
all some day:
all my dreams: }

sun - shine, you make me hap - py when skies are gray.

You'll nev - er know dear how much I love you. Please don't

take my sun - shine a - way. I'll al - ways way.
You told me

YOU ARE TOO BEAUTIFUL

from HALLELUJAH, I'M A BUM

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly, with expression

You Are Too Beau - ti - ful, my dear, to be true, and I am a fool for beau - ty.
You Are Too Beau - ti - ful for one man a - lone, for one luck - y fool to be with,

Fooled by a feel - ing that be - cause I had found you, I could have bound you, too.
when there are oth - er men with eyes of their own to see

with. Love does not stand shar - ing, not if one cares. Have you been com - par - ing
my ev - 'ry kiss with theirs? If on the oth - er hand I'm faith - ful to you, it's

not through a sense of du - ty. You Are Too Beau - ti - ful and I am a fool for beau - ty.

YOU BELONG TO ME

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Words and Music by CARLY SIMON
and MICHAEL McDONALD

Moderately

Why'd you tell me this _____ while you look _____ for my _____ re - ac - tion? _____

What do you need to know? _____ Don't you know _____ I'll al -

- ways be _____ the one. _____ You don't have to prove to me _____ you're beau -

- ti - ful _____ to stran - gers. _____ I've _____ got lov - in' eyes _____

of _____ my own. _____ You Be - long To

Me _____ in this life. _____ An - y - one _____ could tell. _____ An - y fool can

see _____ who you need. _____ I know _____ you all too well. _____ You don't have to

prove to me _____ you're beau - ti - ful _____ to stran - gers. _____ I've _____

_____ got lov - in' eyes, _____ and I _____ can _____ tell. _____

You Be - long To Me. _____ Tell him you were fool - in'. _____ You Be - long To

Me. _____ You Be - long To Me. _____ Tell him he's a stran - ger. _____ You Be - long To

Me. _____

(Instrumental)

You Be - long To

Me. _____ You Be - long To Me. _____ Repeat and Fade

You Be - long To

YOU BETTER GO NOW

from NEW FACES OF 1936

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Words by BICKLEY REICHNER
Music by ROBERT GRAHAM

Slowly

Chords: Eb, Bb+, Eb, Edim, Fm7, Bb7, Fm7 Bb7, Eb, Edim, Fm7, Bb7, Eb, Fm, Gm, Ab, Fm7, Bb7, Eb, Edim, Fm7, Bb7, Eb, F7, Fm7, Bb7, Eb, Bb+, Eb, Edim, Fm7, Bb7, Fm7, Bb7, Bb+, Eb, C7, Fm7, Bb7, Eb, Ab, Eb

You Bet-ter Go Now. — Be-cause I like you much too much. You have a way with you. — You ought to know now. — Just why I like you ver - y much. The night was gay with you. — There's the moon a - bove And it gives my heart a lot of swing. In your eyes there's love. And the way I feel it must be spring. I want you so now. — You have the lips I love to touch; You Bet-ter Go Now. — You bet-ter go, be - cause I like you much too much. —

YOU BROUGHT A NEW KIND OF LOVE TO ME

from the Paramount Picture THE BIG POND

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Words and Music by SAMMY FAIN,
IRVING KAHAL and PIERRE NORMAN

Moderately

Chords: Bbm7, Eb7, Abmaj7, G7, Gb7, F7, Bb7, Bbm7, Eb7, Abmaj7, Db7, Cm7, F7, Bbm7, Eb7, Abmaj7, G7, Gb7, F7, Bb7, Bbm7, Eb7, Ab6, Fm7, Edim7, Ebm7, Ab7, Dbmaj7, Gdim7, C7, Fm7, Bb7, Bbm7, Eb7, Bbm7, Eb7, Abmaj7, G7, Gb7, F7, Bb7, Bbm7, Eb7, Ab6

If the night-in - gales — could sing like you, — they'd sing much sweet - er than they do, — for you've brought a new kind of love to me. — If the sand-man brought me dreams of you, — I'd want to sleep my whole life through, — for you've brought a new kind of love to me. — I know that I'm the slave, you're the queen, but still you can un - der - stand that un - der - neath it all, you're a maid and I am on - ly a man. I would work and slave — the whole day through — if I could hur - ry home to you, — for you've brought a new kind of love to me. —

YOU CAME A LONG WAY FROM ST. LOUIS

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Words by BOB RUSSELL
Music by JOHN BENSON BROOKS

Moderately, with an even beat

Eb Fm7 Eb Bb7 Eb Fm9 Eb Bb7

You Came A Long Way From St. Lou-is, You climbed the lad-der of suc-cess. I've seen the Town And Coun-try

Eb Ab Fm9 Bb9 Eb N.C. Eb Fm7

cars that were parked out in front of your fan - cy ad - dress You Came A Long Way From St. Lou-is

Eb Bb7 Eb Bb7 Eb

You broke a lot - ta hearts be - tween. I've seen a gang of gloom - y guys who were do - in' all right -

Ab Fm9 Bb9 Eb Fm7 Eb N.C. Ab

- till you came on the scene; - You came here from the mid - dle West, and cer - tain - ly im -

Abm Eb N.C. Ab

pressed the pop - u - la - tion here - a - bouts; - Well, ba - by, I got news for you, I'm from Mis - sou - ri,

Abm Bb7 N.C. Eb Fm7

too, So natch - er - ly I got my doubts. You got 'em drop - pin' by the way - side, -

Eb Bb7 Eb Fm9 Eb Bb7 Eb

A feel - in' I ain't gon - na know. You Came A Long Way From St. Lou - is, but ba - by, you still -

Ab Fm9 Bb9 1 *Eb Fm7 Eb N.C.* 2 *Eb Fm7 Eb*

- got a long way to go. You Came A Long Way From St.

YOU CAN'T BE TRUE DEAR (Du kannst nicht treu sein)

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English Lyric by HAL COTTON
Original German Text by GERHARD EBELER
Music by HANS OTTEN and KEN GRIFFIN

Moderate Waltz tempo

G C/G G D7

You Can't Be True, Dear, There's noth - ing more to

Am7

say I trust - ed you, dear, Hop -

D7 G

ing we'd find a way Your kiss - es tell me

G7 Dm7 G7 Am C#dim7

- That you and I are through But I'll keep

G D7 G Am7 G

lov - ing you Al - though you can't be true.

An - y - thing you want, — You Got It. An - y - thing you need, — You Got It.

An - y - thing at all. — Doo doo doo doo doo. — Doo doo doo doo

doo. — Doo doo doo doo You Got It. I'm glad, — to

give — my love — to — you. I know — you feel — the way —

I — do. — An - y - thing you want, — You Got It. An - y - thing you need, —

You Got It. An - y - thing at all, — You Got It, ba - by. —

An - y - thing at all, — You Got It, ba - by. — You Got It!

YOU OUGHTA BE IN PICTURES

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Words and Music by DANA SUESSE
 and EDWARD HEYMAN

Moderately

You Ough - ta Be In Pic - tures, — You're won - der - ful to see,
 Your voice would thrill a na - tion, — Your face would be a - dored,

You Ough - ta Be In Pic - tures, — Oh what a hit — you would be! — your re - ward; —
 You'd make a great sen - sa - tion — With wealth and fame —

And if you should kiss the way — you kiss, when we are all a - lone, — You'd make ev - 'ry

girl and man — a fan wor - ship - ing at your throne. — You ough - ta shine as bright - ly —

As Ju - pi - ter and Mars; You Ough - ta Be In Pic - tures, — My star of stars!

YOU LIGHT UP MY LIFE

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Words and Music by
JOSEPH BROOKS

Moderately slow

So man - y nights I'd sit by my win - dow wait - ing for some - one to
Roll - in' at sea, a - drift on the wa - ters, could it be fi - n'ly I'm
sing me his song. So man - y dreams I kept deep in - side me, a -
turn - ing for home. Fi - n'ly a chance to say, "Hey! I love you."
lone in the dark, but now you've come a - long. } And you light up my
Nev - er a - gain to be all a - lone. }
life. You give me hope, to car - ry on. You light up my
days and fill my nights with song.
nights. with song. CODA
It can't be wrong when it feels so right, 'cause you,
you light up my life.

YOU NEEDED ME

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Words and Music by
RANDY GOODRUM

I cried a tear, you wiped it dry. I was con - fused, you cleared my mind. I sold my
hand when it was cold. When I was lost, you took me home. You gave me
soul, you bought it back for me and held me up and gave me dig - ni - ty. Some - how You
hope, when I was at the end, and turned my lies back in - to truth a - gain. You e - ven
Need - ed Me. } You gave me strength to stand a - lone a - gain to face the world out on my own a - gain. You put me
called me friend. }

Bm Csus C C#dim7 G/D B/D# Em A

high up - on a ped - es - tal — so high that I — can al - most see — e - ter - ni - ty. — You

To Coda ⊕ G B/D# Em G/D C G/B

Need - ed Me. — You Need - ed Me; — and I can't be - lieve. it's you — I can't — be - lieve — it's true. — I

Am7 Am7/D G B7 Em G/D

need - ed you — and you were there — and I'll nev - er leave. — Why should — I leave? — I'd be —

C G/B A7/C# A7 D7sus D7

— a fool — 'cause I've fin - 'lly found — some - one — who real - ly cares. —

D.S. al Coda

CODA ⊕ G E7 A7 D7 G

You held my Need - ed Me. — You Need - ed Me, — You Need - ed Me. —

YOU REALLY GOT ME

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Words and Music by
 RAY DAVIES

Moderately

Eb F Eb F Eb F Eb F Eb F Eb F Eb F Eb F Eb

(Instrumental) (1.) Girl, you real - ly got me go - ing. You got me
 (2., 3.) See, don't ev - er set me free. — I al - ways

F Eb F Eb F Eb F Eb F Eb F Eb F Eb F Eb

so I don't know what I'm do - ing. — Yeah, } you real - ly got me now. You got me
 wan - na be by your side. — Girl, }

F Eb F Eb F Eb F Eb G F G F G F G F

so I can't sleep at night. Yeah, you real - ly got me now. You got me

G F G F G F G C Bb C Bb C Bb C Bb

so I don't know what I'm do - ing. — Oh yeah, you real - ly got me now. — You got me

C Bb C Bb C Bb C Bb C Bb C Bb C Bb

so I can't sleep at night. You real - ly got me. — You real - ly got me. — You real - ly got me. —

1 C 2 C 3 C

Oh, oh. —

YOU RAISE ME UP

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Words and Music by BRENDAN GRAHAM
 and ROLF LOVLAND

Moderately slow

E_b5 E_bsus E_b5 E_b/G A_bsus2

When I am down — and oh, my soul's so wea - ry, when trou - bles come and my heart - bur - ned

B_b(add4) A_b(add2) A_b E_b(add2)/G E_b/G A_b E_b B_b7/E_b

be, then I am still — and wait here in the si - lence un - til you come and sit a while - with

E_b C_m A_b E_b/G B_b/D C_m A_b

me. You raise me up so I can stand on moun - tains. You raise me up to walk on storm - y

E_b/G B_b E_b A_b(add2)/C E_b/B_b E_b/G A_b E_b/B_b B_b7

seas. I am strong — when I am on — your shoul - ders. — You raise me up to more than I — can

E_b F F_{sus} F F(add2)/A B_b F/C C

be. (Instrumental)

B_b/D B_b F/A B_b F/C C7sus F C/E D_m C/B_b B_b

You raise me up so I can stand on

F/A C/E D_m C/B_b B_b F/C C_{sus} C F

moun - tains. You raise me up to walk on storm - y seas. I am strong when I am on — your

F/G F/A B_bsus2 F/C C7sus F B_b/F G_m/F F **Repeat and Fade**

shoul - ders. You raise me up to more than I — can — be. You raise me

YOU WON'T SEE ME

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Words and Music by JOHN LENNON
 and PAUL McCARTNEY

Moderately

A B7 D A

When I call you up, your line's en-gaged. I have had
 why you should want to hide But I can't

B7 D A A7

e-nough, so act your age. We have lost the time.
 get through, my hands are tied. I won't want to stay,

D Dm A B7

that was so hard to find, And I will lose my mind if
 I don't have much to say, But I can turn a-way and

D A D A

You Won't See Me, You Won't See Me. I don't know.
 You Won't See Me, You Won't See Me.

D6 Dm6 E7 A B7

Time af-ter time you re-fuse to e-ven lis-ten. I would-n't mind, if I knew.

E7sus E7 A B7 D

what I was miss-ing. Though the days are few, they're filled with tears,

A B7 D A

And since I lost you it feels like years. Yes, it seems

A7 D Dm A

so long girl, since you've been gone, And I just can't go on

B7

1 D A D A 2 D A

if You Won't See Me. You Won't See Me. You Won't See Me.

D A A B7 D A

You Won't See Me. Oo la la la Oo la la la

Repeat and Fade

YOU TOOK ADVANTAGE OF ME from PRESENT ARMS

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and WB Music Corp. o/b/o The Estate Of Lorenz Hart

Words by LORENZ HART
Music by RICHARD RODGERS

Medium Swing

The musical score for "You Took Advantage of Me" is written in B-flat major (two flats) and 4/4 time. It features a melody line with lyrics and a series of chords. The chords are: Ebmaj7, Edim7, Fm7, Bb7, Gm7, F#dim7, Fm7, Bb7, Bbm7, Eb7, Abmaj7, Db7, Gm7, C7, Fm7, Bb7, Ebmaj7, Fm7, Bb7, Ebmaj7, Dm7b5, G7, Cm7, Am7b5, D7, G7, C7, F7, Bb7, Ebmaj7, Dm7b5, G7, Cm7, Am7b5, D7, G7, C7, F7, Bb7, Gm7, C7, Fm7, Bb7, Ebmaj7, Edim7, Fm7, Bb7, Gm7, F#dim7, Fm7, Bb7, Bbm7, Eb7, Abmaj7, Db7, Gm7, C7, Fm7, Bb7, Eb6.

I'm a sen - ti - men - tal sap, that's all. — What's the use of try - ing not to fall? — I
I'm just like an ap - ple on a bough — and you're gon - na shake me down some - how. — So

have no will, — You've made your kill — 'cause You Took Ad - van - tage Of Me!
what's the use, — you've cooked my goose — 'cause You Took Ad - van - tage Of

Me! I'm so hot and both - ered that I don't know — my el - bow from — my

ear; I suf - fer some - thing aw - ful each time you go — and much worse when — you're

near. Here am I with all my bridg - es burned, — just a babe in arms where

you're con - cerned. — So lock the doors — and call me yours, — 'cause You Took Ad - van - tage Of Me!

YOU TURNED THE TABLES ON ME

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Words by SIDNEY MITCHELL
Music by LOUIS ALTER

Medium Swing

The musical score for "You Turned the Tables on Me" is written in B-flat major (two flats) and 4/4 time. It features a melody line with lyrics and a series of chords. The chords are: Gm7, D7, Gm7, C7, C7#5, Fmaj7, D7, Gm7, D7, Gm7, C7, C7#5, F7, Bbmaj7, Bbm6, Am7, Abdim7, Gm7, G#dim7, Am7, D7, Db9.

You Turned The Ta - bles On Me, — and now I'm fall - ing for you. —

You Turned The Ta - bles On Me — I can't be - lieve that it's true. — I al - ways

thought when you brought — the love - ly pres - ents you bought — why had - n't you brought — me more. —

— But now if you'd come — I'd wel - come an - y - thing from — the five — and ten — cent store. —

C7 D7 Gm7 D7 Gm7 C7 C7#5 Fmaj7

You used to call me the top; — you put me up on a throne. —

Cm7 G7/D Cm7/Eb F7b9 Bb6

You let me fall with a drop — and now I'm out on my own. — But af - ter

Bbm6 Fmaj7 G7

think - ing it o - ver, and o - ver, — I got what was com - ing to me. —

Am7b5 D7b9 Gm7 C7 F6 Bb7 F6

Just like the sting — of a bee — You Turned The Ta - bles On Me. —

YOU'D BE SO NICE TO COME HOME TO

from SOMETHING TO SHOUT ABOUT

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Words and Music by
COLE PORTER

Moderately

Am Bm7b5 E7 Am E7 Am Gm9 C7

You'd Be So Nice — To Come Home To, — you'd be so nice — by the

Fmaj7 Dm7 B7b5 E7 E7b9 Am Am7/G

fire. — While the breeze on high, — sang a lull - a - by, — you'd be

F#m7b5 F7 B7b9 E7 Am Bm7b5 E7

all that I could de - sire. — Un - der stars, chilled — by the

Am E7 Am Gm9 C7 F6

win - ter, — un - der an Au - gust moon, burn - ing a - bove. — You'd be

D#dim C/E F6 F#dim7 C/G Ab7 D7b9 G7 C

so nice, you'd be par - a - dise to come home to — and love. —

YOU'D BE SURPRISED

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Words and Music by
 IRVING BERLIN

Moderately

He's not so good in a crowd_ but when you get him a - lone,_ You'd Be Sur - prised..

— He is - n't much at a dance_ but then when he takes you home,_ You'd Be Sur - prised..

— He does - n't look like much of a lov - er, — but don't judge a book_ by its cov -

er. He's got the face of an an - gel but, there's a dev - il

in his eye._ He's such a del - i - cate thing_ but when he starts in to squeeze,_ You'd Be Sur - prised..

— He does - n't look ver - y strong_ but when you sit on his knees,_ You'd Be Sur - prised..

At a par - ty or at a ball,_ I've got to ad - mit_ he's noth - ing at all,_ but in an

eas - y chair,_ You'd Be Sur - prised.. He's not so

1 F F#dim C7/G C7 N.C. 2 F Bb6 F6

YOU'LL NEVER WALK ALONE
from CAROUSEL

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Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

When you walk through a storm hold your head up high And don't be a - fraid of the dark. — At the end of the

storm is a gold - en sky And the sweet sil - ver song of a lark. — Walk on through the wind, Walk

on through the rain, Tho' your dreams be tossed and blown. — Walk on, walk on with hope in your

heart And You'll Nev - er Walk A - lone, — You'll Nev - er Walk A - lone. —

C G F C G Gm Dm

Bb F Dm Bb F Gm F E C7 F Fdim

C Fm6 C Em F G7 C E+ F

D7 C E+ Fmaj7 F#7 Em G7 C E+ F G7 C

YOU'RE DRIVING ME CRAZY! (WHAT DID I DO?)

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Words and Music by
WALTER DONALDSON

Slowly

Fmaj7 Am7 D7 Gm7 C7 Gm7 C7 Fmaj7
 You! You're Driv-ing Me Cra - zy! What did I do? What did I do?
 Gm7 C7 Fmaj7 Am7 D7 Gm7 C7 G7
 My tears for you make ev - 'ry-thing ha - zy, cloud-ing the skies
 C7 Fmaj7 Bm7b5 E7 Amaj7 F#m7 Bm7 E7 Amaj7 F#m7
 of blue. How true were the friends who were near me, to cheer me, be-lieve me, they knew.
 Bm7 E7 Amaj7 F#m7 Bm7 E7 A7 D7 Gm7 C7
 But you were the kind who would hurt me, de - sert me, when I need-ed you! Yes!
 Fmaj7 Am7 D7 Gm7 C7 G7 C7 Fmaj7
 You! You're Driv-ing Me Cra - zy! What did I do to you?

YOU'RE MY EVERYTHING

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Lyric by MORT DIXON and JOE YOUNG
Music by HARRY WARREN

Slowly, with much expression

C B7 E7 A7 Dm
 You're My Ev - 'ry - thing un - der-neath the sun, You're My Ev - 'ry - thing
 Dm7 G9 C Ebm6
 rolled up in - to one. You're my on - ly dream, my on - ly real re -
 Dm7 G7 F#m7b5 G#dim7 Am7 D7 G7
 al - i - ty. You're my i - dea of a per - fect per - son - al - i - ty. You're My
 C B7 E7 A7 Dm
 Ev - 'ry - thing, Ev - 'ry-thing I need, You're the song I sing
 Dm7 E B7/F# E Am C7 C7#5 F6
 and the book I read. You're a - way be - yond be - lief, and just to make it brief,
 Fm6 C/E Ebm6 Dm7 G7/D G9 G7b9 C6
 You're my win - ter, sum - mer, spring, my ev - 'ry - thing.

YOU'RE IN MY HEART

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Words and Music by
ROD STEWART

Moderately (♩ = 3/4)

E D#m7 C#m7 B

I did-n't know what day it was when you walked in to the room. I
I took all those habits of yours that in the be-gin-ning were hard to ac-cept. Your

E D#m7 C#m7 B

said hel-lo un-noticed; you said good-bye too soon. The
fash-ion sense for Beards-ley prints I put down to ex-pe-ri-ence.

E D#m7 C#m7 B

Breez-in' through the cli-en-tele, spin-ning yarns that were so lyr-i-cal,
big-bos-omed la-dy with the Dutch ac-cent who tried to change my point of view, her

E D#m7 C#m7 B E

I real-ly must con-fess right here the at-trac-tion was pure-ly phys-i-cal. (Instrumental)
ad lib. lines were well re-hearsed, but my heart cried out for

D#m7 C#m7 B E A D

you. You're in my heart; you're in my

A A/C# D A A/C# D

soul. You'd be my breath should I grow old. You are my lov-er; you're my best

A D C#m Bm7 A Adim7 E

friend. You're in my soul. My love for you is im-meas-
You're an es-say in glam-our. Please

D#m7 C#m7 B E

ur-a-ble; my re-spect for you im-mense. You're age-less, time-less,
par-don the gram-mar, but you're ev-'ry school-boy's dream. You're Cel-tic u-nit-ed,

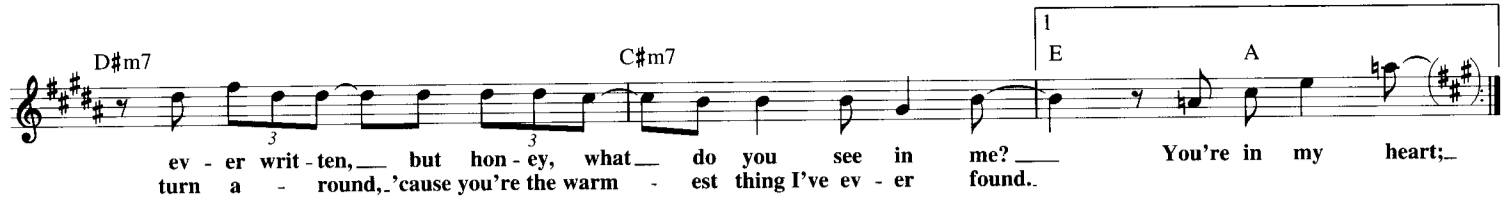
D#m7 C#m7 B E

lace and fine-ness; you're beau-ty and el-e-gance. You're a rhap-so-dy,
but, ba-by, I've de-cid-ed you're the best team I've ev-er seen. And there have been

D#m7 C#m7 B E

com-e-dy; you're a sym-pho-ny and a play. You're ev-'ry love song
man-y af-fairs and man-y times I've thought to leave. But I bite my lip and

D#m7 C#m7



ev - er writ - ten, but hon - ey, what do you see in me? You're in my heart;
turn a - round, 'cause you're the warm - est thing I've ev - er found.

1 E A



You're in my heart; you're in my soul. You'd be my breath - should I grow

A A/C# D A D C#m Bm7 A



old. You are my lov - er; you're my best friend. You're in my soul.


YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

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Words and Music by RUSS MORGAN, LARRY STOCK and JAMES CAVANAUGH

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Moderately G B7 E7b9 E7 Bm7 E7 B7 E7 Am



You're no - bod - y 'til some - bod - y loves you. You're no - bod - y 'til

D13 G6 D7#5 Bm7



some - bod - y cares. You may be king, you may pos - sess the

Am7 Am9 A13 Am7 D7



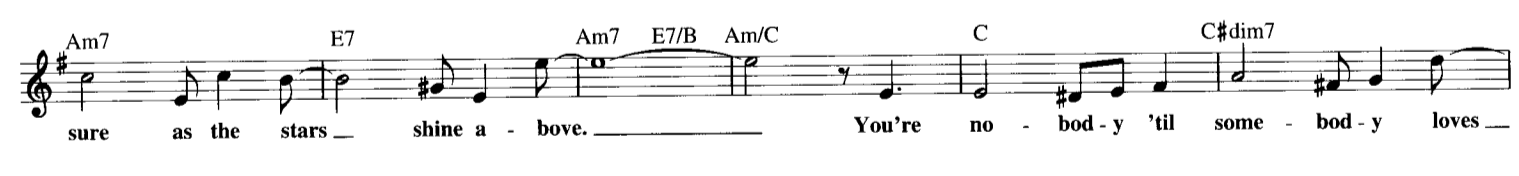
world and its gold, but gold won't bring you hap - pi - ness when you're grow - ing old.

Am7 D7#5 G B7 E7b9 E7 Bm7 E7 B7 E7



The world still is the same, you'll nev - er change it as

Am7 E7 Am7 E7/B Am/C C C#dim7



sure as the stars shine a - bove. You're no - bod - y 'til some - bod - y loves

G E7 Am7 E7 Am A13 D13 G



you, so find your - self some - bod - y to love.

(I Wonder Why?)
YOU'RE JUST IN LOVE
 from the Stage Production **CALL ME MADAM**

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Words and Music by
 IRVING BERLIN

Moderately

F
 I hear sing - ing and there's no one there. — I smell blos - soms and the

C7
 trees are bare. — All day long I seem to walk on air, — I won - der

F Gm7 Gb7b5 F
 why? — I won - der why? — I keep toss - ing in my sleep at night. —

F7 Bb Gm
 — And what's more I've lost my ap - pe - tite. — Stars that

Gm7 C7 F D7b9 Gm Bbm6/Db C7 F Fine
 used to twin - kle in the skies — are twin - kling in my eyes, — I won - der why? —

You don't need an - a - lyz - ing, it is not so sur - pris - ing that you feel

C7
 ver - y strange but nice. — Your heart goes pit - ter pat - ter. I know just

F Gm7 Gb7b5
 what's the mat - ter, be - cause I've been there once — or twice. —

F
 Put your head on my shoul - der. You need some - one who's old - er. A rub - down

F7 Bb Gm Gm7 C7
 with a vel - vet glove. — There is noth - ing you can take —

F D7 Gm Bbm6/Db C7 F D.C. al Fine
 to re - lieve that pleas - ant ache. — You're not sick You're Just In Love. —

YOU'RE STILL THE ONE

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Words and Music by SHANIA TWAIN
 and R.J. LANGE

Slowly, with a strong beat

Looks like we made it. Look how far we've come, my ba - by. _____
 Ain't noth - in' bet - ter, we beat the odds to - geth - er. _____

We might - a took the long way. We knew we'd get there some - day. _____
 I'm glad we did - n't lis - ten. Look at what we would be miss - ing. _____

They said, "I bet they'll nev - er make it." But just look at us hold - ing on. _____

We're still to - geth - er, still go - ing strong. (You're still the one.) _____

You're still the one I run to, the one that I be - long to. _____

You're still the one I want for life. (You're still the one.) You're still the one that I love, _____

the on - ly one I dream of. You're still the one I kiss good - night.

night. You're still the one. (Instrumental) (You're still the one.) _____

night. I'm so glad we made it. Look how far we've come, my ba - by. _____

YOU'RE SO VAIN

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Copyright RenewedWords and Music by
CARLY SIMON

Moderately

Am7 G/A Am Am7 G/A Am F C/F F

You walked in - to the par - ty like you were walk - ing on - to a
had me sev - er - al years a - go, when I was still quite na -
hear you went up to Sar - a - to - ga, and your horse nat - 'ral - ly

Am7 Am7 G/A Am Am7 G/A Am

yacht; your hat stra - te - gic - 'lly dipped be - low one eye, your
ive; well, you said that we make such a pret - ty pair, and
won; then you flew your Lear jet up to No - va Sco - tia, to see the

F C/F F Am7 Fmaj7 G Em7 Am7

scarf, it was ap - ri - cot. You had one eye in the mir - ror as you
that you would nev - er leave. But you gave a - way the things you loved and
to - tal e - clipse of the sun. Well, you're where you should be all the time and

F C G

watched your - self ga - votte and all the girls dreamed that they'd
one of them was me, I had some dreams, they were clouds
when you're not you're with some un - der - world spy or the wife

F C

— be your part - ner they'd be your part - ner and }
— in my cof - fee, clouds in my cof - fee and } You're So Vain,
— of a close friend, wife of a close friend and }

Dm7 C Am7

— you prob - 'bly think this song is a - bout you, You're So Vain. I'll

Fmaj9 G13 1, 2 3

bet you think this song is a - bout you. Don't you? Don't you? { Well, You
C Dm7 C Repeat and Fade

You're So Vain, you prob - 'bly think this song is a - bout you.

YOU'RE THE CREAM IN MY COFFEE
from HOLD EVERYTHINGCopyright © 1928 by Chappell & Co., Stephen Ballentine Music Publishing Co. and
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Copyright RenewedWords and Music by B.G. DeSYLVA,
LEW BROWN and RAY HENDERSON

Moderately

Eb Eb/G Gbdim7 Bb7

You're The Cream In My Cof - fee. You're the salt in my stew. You will al - ways be

Eb Eb/G Gbdim7

my ne - ces - si - ty, I'd be lost with - out you. You're the starch in my col - lar,

Bb7

you're the lace in my shoe. You will al - ways be my ne - ces - si - ty, I'd be lost with - out

Eb Eb7 Ab Ab+ Ab6 F7
 you. { Most men tell love - tales and each phase dove - tails. You've heard each
 You give life sav - or, bring out its fla - vor. So this is
 known way, this way is my own way. You're the sail of my love - boat
 clear, dear, you're my Wor - cester - shire, dear. }
 you're the cap - tain and crew. You will al - ways be my ne - ces - si - ty
 I'd be lost with - out you. you.

YOU'VE CHANGED

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Words and Music by BILL CAREY
and CARL FISCHER

Slowly Ebmaj7 Eb D7 D7#5 D7 Gm7b5
 You've Changed, the spar - kle in your eyes is gone, your
 Changed, your kiss - es now are so bla - sé, you're
 Changed, you're not the an - gel I once knew, no
 smile is just a care - less yawn, you're break - ing my heart, You've Changed.
 bored with me in ev - 'ry way, I it's
 need to tell me that we're through, it's
 You've can't un - der - stand, You've Changed. You've for -
 got - ten the words "I love you," each mem - o - ry that we've shared. You ig -
 nore ev - 'ry star a - bove you, I can't re - a - lize you ev - er cared.
 D.C. al Coda Fm11 Bb7#5
 You've
 CODA B9 Bb9 Bb7b9 Eb6 Abm7 Abm7
 all o - ver now, You've Changed.

YOU'VE GOT A FRIEND IN ME

from Walt Disney's TOY STORY

© 1995 Walt Disney Music Company

Music and Lyrics by
RANDY NEWMAN

Easy Shuffle (♩ = $\frac{3}{4}$)

Chords: Eb, Bb7#5, Eb9, Ab, Adim7

You've Got A Friend In Me. You've Got A Friend In Me.

You've Got A Friend In Me. You've Got A Friend In Me.

Chords: Eb/Bb, Eb, Ab, Eb/G, G7, Cm

When the road looks rough a-head and you're miles
You got troubles, then I got 'em too.

Chords: Ab, Eb/G, G7, Cm, Ab, D/A, Eb/Bb, G/B, Cm

and miles from your nice warm bed,
There is - n't an - y - thing I would - n't do for you. If we stick to - geth - er we can

Chords: Ab7, G, Cm, F7, Bb7, Eb, C7, F7, Bb7

old pal said. Son, } You've Got A Friend In Me. Yeah, You've Got A Friend In Me.
see it through, 'cause }

Chords: Eb, G7/D, Cm, B7, Eb/Bb, Ebdim/Bb, Bb7

(Instrumental)

Chords: Ab, D, Eb6, D7

Now, some oth - er folks might be a lit - tle bit smart - er than I am, big - ger and strong - er too.

Chords: Eb6, D, Em7, Fdim7, D/F#, Gm, C7

May - be. But none of them will ev - er love you the way I do, just

Chords: Fm, Bb7, Eb, Bb7#5, Eb7, Ab, Adim7

me and you, boy. And as the years go by, our friend - ship will nev - er die.

Chords: Eb/Bb, Eb, Ab, Adim7, Eb/Bb, G7/B, Cm, F7, Bb7

You're gon - na see it's our des - ti - ny. You've Got A Friend In Me.

Chords: Eb, C7, F7, Bb7, Eb, C7, F7, Bb7

You've Got A Friend In Me. You've Got A Friend In Me.

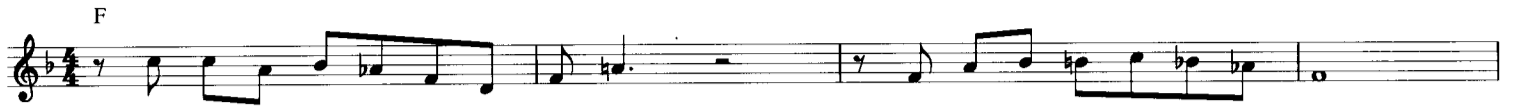
Chords: Eb, G7/D, Cm, B7, Eb/Bb, Ebdim/Bb, Bb7, Eb

(Instrumental)

YOUNG BLOOD

© 1957 (Renewed) JERRY LEIBER MUSIC, MIKE STOLLER MUSIC and
MIKE & JERRY MUSIC LLCWords and Music by JERRY LEIBER,
MIKE STOLLER and DOC POMUS

Medium tempo (♩ = 3♩)



I saw her stand-in' on the cor-ner, a yel-low rib-bon in her hair.
I took one look and I was frac-tured. I tried to walk but I was lame.
I could-n't sleep a wink for try-in'. I saw the ris-in' of the sun,



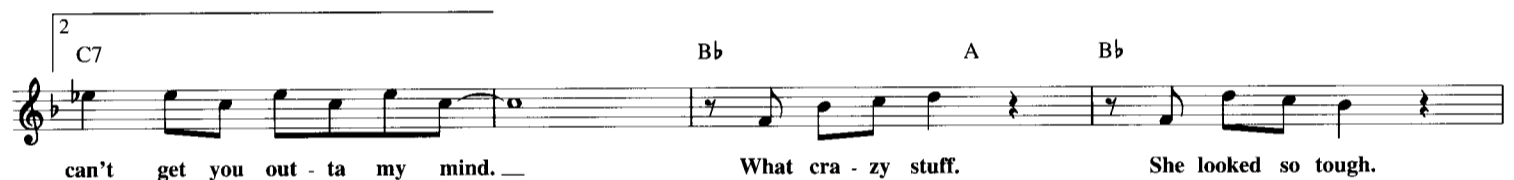
I could-n't keep my-self from shout-in', "Look-a there, look-a there, look-a there, look-a there!"
I tried to talk but I just stut-tered, "What's your name, what's your name, what's your name, what's your name?"
and all night long my heart was cry-in', "You're the one, you're the one, you're the one, you're the one!"



Young blood _ young blood _



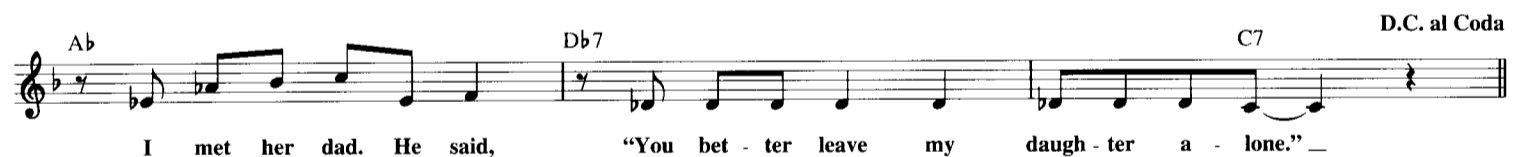
young blood _ I can't get you out-ta my mind. _



can't get you out-ta my mind. _ What cra-zy stuff. She looked so tough.



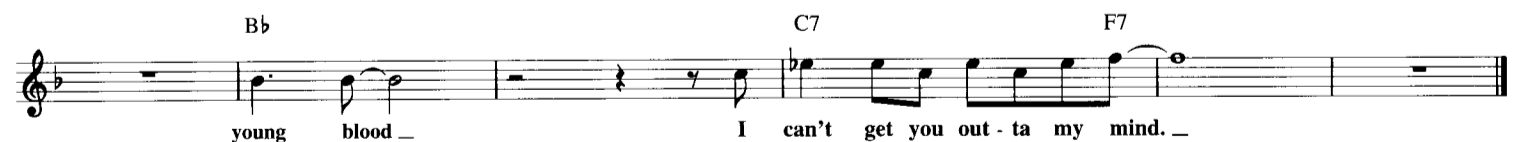
I had to fol-low her all the way home. _ Then things went bad.



I met her dad. He said, "You bet-ter leave my daugh-ter a-lone." _



can't get you out-ta my mind. _ Young blood _ young blood _



young blood _ I can't get you out-ta my mind. _

YOUNG AMERICANS

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Words and Music by
 DAVID BOWIE

With a heavy beat, in 2

C Dm7

They pulled in just be - hind the fridge, - he lays her down. - He frowns, -
 Scan - ning life through the pic - ture win - dow, she finds her slink - y vag - a - bond. - He

F F/G G

"Gee, my life's a fun - ny thing. Am I still too young?"
 coughs as he pass - es her Ford Mus - tang. But, heav - en for - bid she'll take an - y - thing.

C Dm7

He kissed her then and there; - she took his ring, - took his ba - bies. It
 But the freak and his type, all for noth - ing, miss - es a step and cuts his hand.

F F/G G

took him min - utes, took her no - where. - Heav - en knows, - she'd have tak - en an - y - thing. }
 Show - ing noth - ing he swoops like a song. - She cries, "Where have all Pa - pa's he - roes gone?" }

F6 G6 C

All night { she } wants the young - A - mer - i - can. Young A - mer -

Dm7 F6

- i - can, young A - mer - i - can, { she } wants the young - A - mer - i - can. All

To Coda ⊕ C

G6

right, - { she } wants the young - A - mer - i - can. All the way - from Wash - ing - ton - her

Dm7 F F/G

bread - win - ner begs off the bath - room floor. - We live for just these twen - ty years. Do we have to die for the

G D.S. al Coda

fif - ty more? _____

CODA ⊕ Am G F G

(Instrumental)

Am Em

1 C 2 Fmaj7

Do you re - mem - ber your Pres - i - dent Nix - on?
 Do you re - mem - ber the bills you have to pay, -

F6 E D Em7

or e - ven yes - ter - day? _____

Dm7 G7 Em7 A D

Have you been an un - A - mer - i - can?

Em7 G

Just you and your i - dol sing - ing fal - set - to 'bout leath - er, leath - er ev - 'ry - where - and

G/A A D Em7

not a myth left from the ghet - to. Well, well, well could ya car - ry a ra - zor _ in case, just in

G G/A A

case of de-pres-sion? Sit on your hands on the bus of sur-viv - ors, blush-ing at all _ the Af - ro - Shei - las.

D Em7 G

Ain't that close to love? _ Well, _ ain't that pos - ter love? _ Well, it ain't that Bar-bie doll. _

G/A A G6 A6

Her heart's _ been bro-ken, just like you _ have. (All _ _ _ _ _ night.) _ All night,

A D Em7

want the young A - mer - i - can, young A - mer - i - can.
(Young A - mer - i - can, young A - mer - i - can, you want the young

G6 G/A A

A - mer - i - can.) All _ _ _ _ _ right, _ you want the young _ A - mer - i - can.

D Em7

You ain't a pimp, and you ain't a hus - tler. Pimps got a Cad - i and a la - dy's got a Chrys - ler.

G G/A A

Blacks got re - spect and white got his soul _ train. Ma - ma's got cramps, and look at your hands, _ hey.

D Em7

(I heard the news _ to - day, _ oh boy.) I got - ta suite and you got de - feat. _

G G/A A

Ain't there a man _ who can say no more. _ And ain't there a wom - an I can sock on the jaw? _ And

D Em7

ain't there a child _ I can hold with - out judg - ing? Ain't there a pen _ that will write be - fore they _ die?

G G/A

Ain't you proud _ that you still got fac - es? Ain't there one damn song _ that can make me break down and

G6 A6

cry? _ All _ _ _ _ _ night I want the young _ A - mer - i - can.

D Em7

Young A - mer - i - can, young A - mer - i - can, I want the young _ A - mer - i - can. **Repeat and Fade**

YOUNG AND FOOLISH

from PLAIN AND FANCY

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Words by ARNOLD B. HORWITT
Music by ALBERT HAGUE

Slowly

The musical score for 'Young and Foolish' is written in 4/4 time and consists of five staves of music. The melody is in the treble clef, and the lyrics are written below the notes. Chord symbols are placed above the staff. The lyrics are: 'Young And Fool - ish, Why is it wrong to be Young And Fool - ish? We have - n't long to be. Soon e - nough the care - free days, the sun - lit days go by. Soon e - nough the blue - bird has to fly. We were fool - ish, One day we fell in love. Now we won - der what we were dream - ing of? Smil - ing in the sun - light, Laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain!' The chords include Cmaj7, C6, Dm7, G7, C, Cmaj7, Gm7, C7, Fmaj7, F6, Em7b5, A7, Dm7, Em7b5, A7, Dm7, C, Ebdim7, C, E7, Am, Am7, D7, G7, Dm7, G7, Cmaj7, C6, Dm7, G7, C, Cmaj7, Gm7, C7, Fmaj7, F6, Em7b5, A7, Dm7, Em7b5, A7, Dm7, C, E7, Am7, D9, D9b5, C, A+, Dm7, G7, C, Ab9, C6, and a triplet of G7.

YOUNGER THAN SPRINGTIME

from SOUTH PACIFIC

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Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

The musical score for 'Younger Than Springtime' is written in 4/4 time and consists of five staves of music. The melody is in the treble clef, and the lyrics are written below the notes. Chord symbols are placed above the staff. The lyrics are: 'Young - er Than Spring - time are you, Soft - er than star - light are you, Warm - er than winds of June are the gen - tle lips you gave me. Gay - er than laugh - ter are you, Sweet - er than mu - sic are you, An - gel and lov - er, heav - en and earth are you to me. And when your youth and joy in - vade my arms And fill my heart as now they do, Then Young - er Than Spring - time am I, Gay - er than laugh - ter am I, An - gel and lov - er, heav - en and earth am I with you!' The chords include C, G, C, Am, Dsus, D7, Gmaj7, G7, C, G, C, Am, Dsus, D7, G, D7, Gmaj7, Am7, D7, Gsus, G, D7, Gmaj7, Dm7, G7, C, G, Am, D7, G7, C, and a triplet of G7.

YUMMY YUMMY YUMMY

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Words and Music by ARTHUR RESNICK
and JOE LEVINE

Moderately fast

G5 F5

(Instrumental)

G5 F5 G5 D5 F5 G5 F5

Yum-my yum-my yum-my, I got love in my tum - my { and I feel like I'm lov - ing you. the

G5 F5 G5 D5 F5 G5 Bb5

Love you, such a sweet thing, good e - nough to eat - thing and it's just a - what I'm gon - na do. Ooh -
lov - in' that you're giv - in' is what keeps me liv - in' and your love is like - a peach-es and cream. Kind -

C5 Bb5 C5 Bb5 C5 F5 G F5

- love to hold you ooh, - love to kiss you. Ooh - love, I love it so. -
- a like sug - ar, kind - a like spic - es, kind - a like, like what you do. -

G Bb5 C5 Bb5 C5 Bb5 C5

- Ooh - love, you're sweet-er, sweet - er than sug - ar. Ooh - love, I won't let you go. -
Kind - a sounds fun - ny, but - to love, hon - ey, and hon - ey, I love - you. -

G F Bb5 C5 F

Ba - - - - - dap ba da da da -

G5 Bb5 C5 F5 G5 Ab5 Gb5

- - - - - dap, ba da da da - - - - - dap ba da da da. - - - - - Yum-my yum-my yum-my, I've got

Ab5 Eb5 Gb5 Ab5 Gb5 Ab5 Gb5

love in my tum - my that your love can't sat - is - fy. - - - - - Love - you, such a sweet thing, good e -

Ab5 Eb5 Gb5 Ab5 B5 Db5 B5

nough to eat - thing and a sweet thing that ain't no lie. - - - - - I - - - - - love to hold you, I -

Db5 B5 Db5 Gb5 Ab5 B5

- - - - - love to kiss you. Ooh - - - - - love, our love, it's so. - - - - - Ooh -

Db5 B5 Db5 B5 Db5 Gb5 Ab E5

- - - - - love, you're sweet-er, sweet - er than sug - ar. Oh - - - - - love, I won't let you go. - - - - -

Gb B5 Db5 Gb5 Ab5 B5

Repeat and Fade

Ba - - - - - dap ba da da da da - - - - - dap ba da da da -