

VOICE-PIANO-GUITAR

# THE GREAT AMERICAN SONGBOOK

125 SONGS



# THE GREAT AMERICAN SONGBOOK 125 SONGS

ABOUT A QUARTER TO NINE .....	111	I FOUND A MILLION DOLLAR BABY (In A Five And Ten Cent Store) .....	72
AH! SWEET MYSTERY OF LIFE (The Dream Melody) .....	108	I GET A KICK OUT OF YOU .....	81
AIN'T SHE SWEET .....	200	I ONLY HAVE EYES FOR YOU .....	214
AIN'T WE GOT FUN .....	254	I WANT TO BE HAPPY .....	210
AL DI LÁ .....	184	I WONDER WHAT'S BECOME OF SALLY? .....	224
ALABAMA JUBILEE .....	248	IF I COULD BE WITH YOU (One Hour Tonight) .....	225
ALL THIS AND HEAVEN TOO .....	102	I'LL HAVE TO SAY I LOVE YOU IN A SONG .....	32
ALONG THE SANTA FE TRAIL .....	117	I'LL SEE YOU AGAIN .....	230
AM I BLUE? .....	196	I'M JUST WILD ABOUT HARRY .....	70
ANYTHING GOES .....	129	I'M LOOKING OVER A FOUR LEAF CLOVER .....	221
APRIL IN PARIS .....	126	IN A SHANTY IN OLD SHANTY TOWN .....	222
APRIL SHOWERS .....	256	IT'S ALL IN THE GAME .....	144
AUF WEIDERSEHEN, MY DEAR .....	192	IT'S MAGIC .....	231
AUTUMN IN NEW YORK .....	188	I'VE GOT A CRUSH ON YOU .....	134
AVALON .....	246	JEEPERS CREEPERS .....	78
BABY FACE .....	250	JUST ONE OF THOSE THINGS .....	75
BAD, BAD LEROY BROWN .....	1	KISS ME AGAIN .....	138
THE BAND PLAYED ON .....	249	L'AMOUR-TOUJOURS-L'AMOUR (Love Everlasting) .....	151
BARNEY GOOGLE .....	257	LA VIE EN ROSE .....	132
BE MY LITTLE BABY BUMBLE BEE .....	114	LET ME CALL YOU SWEETHEART (I'm In Love With You) .....	142
BEER BARREL POLKA (Roll Out The Barrel) .....	48	LIMEHOUSE BLUES .....	212
BEI MIR BIST DU SCHÖN (Means That You're Grand) .....	252	LUCKY DAY .....	216
THE BIRTH OF THE BLUES .....	120	THE MAN I LOVE .....	93
THE BLUE ROOM .....	190	MEMORIES .....	178
BODY AND SOUL .....	105	MOCKIN' BIRD HILL .....	168
THE BOULEVARD OF BROKEN DREAMS .....	186	MOONLIGHT BAY .....	183
BREEZIN' ALONG WITH THE BREEZE .....	194	MOUNTAIN GREENERY .....	174
BROTHER, CAN YOU SPARE A DIME? .....	123	(Put Another Nickel In) .....	228
BUT NOT FOR ME .....	198	MUSIC! MUSIC! MUSIC! .....	239
BY THE LIGHT OF THE SILVERY MOON .....	247	MY OWN TRUE LOVE .....	172
BYE BYE BLACKBIRD .....	51	NON DIMENTICAR (T'ho Voluto Bene) .....	154
CALIFORNIA Here I Come .....	50	ON THE SUNNY SIDE OF THE STREET .....	170
CAN'T SMILE WITHOUT YOU .....	14	PAPER ROSES .....	166
CAROLINA MOON .....	251	PLEASE DON'T TALK ABOUT ME WHEN I'M GONE .....	158
CHARLESTON .....	64	POOR BUTTERFLY .....	152
CHINATOWN, MY CHINATOWN .....	208	RED SAILS IN THE SUNSET .....	242
CLAP YO' HANDS .....	99	SECRET LOVE .....	84
COULD IT BE MAGIC .....	22	SEPTEMBER IN THE RAIN .....	34
CRAZY RHYTHM .....	58	SEPTEMBER SONG .....	156
CUDDLE UP A LITTLE CLOSER, LOVEY MINE .....	220	SIDE BY SIDE .....	182
DANCING IN THE DARK .....	202	SOMETIMES I'M HAPPY .....	226
DANCING ON THE CEILING .....	218	THE SUMMER KNOWS (Theme from "SUMMER OF '42") .....	36
DANCING WITH TEARS IN MY EYES .....	62	Theme from A SUMMER PLACE .....	44
DAYS OF WINE AND ROSES .....	26	SWEET GEORGIA BROWN .....	160
DEEP NIGHT .....	244	TEA FOR TWO .....	181
THE DESERT SONG .....	209	THINKING OF YOU .....	46
DON'T FENCE ME IN .....	56	THIS LAND IS YOUR LAND .....	10
EMBRACEABLE YOU .....	206	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE .....	87
EVERGREEN (Love Theme from "A Star Is Born") .....	4	A TIME FOR LOVE .....	19
FEELINGS (¿ Dime?) .....	39	TIME IN A BOTTLE .....	164
FINE AND DANDY .....	68	TOM DOOLEY .....	162
FLY ME TO THE MOON (In Other Words) .....	28	'WAY DOWN YONDER IN NEW ORLEANS .....	234
FOR YOU .....	52	WHEN IRISH EYES ARE SMILING .....	180
FORTY-SECOND STREET .....	53	WHEN MY DREAM BOAT COMES HOME .....	236
A GAL IN CALICO .....	243	WHO CAN I TURN TO (When Nobody Needs Me) .....	240
GET HAPPY .....	59	WHO CARES? (As Long As You Care For Me) .....	235
THE GOLD DIGGERS' SONG (We're In The Money) .....	204	WRAP YOUR TROUBLES IN DREAMS (And Dream Your Troubles Away) .....	176
GOODNIGHT IRENE .....	66	YOU DO SOMETHING TO ME .....	233
HAPPY DAYS ARE HERE AGAIN .....	139	YOU TOOK ADVANTAGE OF ME .....	90
HEAVEN CAN WAIT .....	146	YOURS IS MY HEART ALONE .....	238
HELLO! MA BABY .....	136		
HOW LONG HAS THIS BEEN GOING ON? .....	96		
I BELIEVE .....	30		
I COVER THE WATERFRONT .....	148		
I DON'T KNOW WHY (I Just Do) .....	232		

# Bad, Bad Leroy Brown

Words and Music by JIM CROCE

Moderate boogie-rock tempo

G



A7



1. Well, the South - side of Chi - ca - go is the bad - dest part of town.  
2. (Now Le -) roy he a gam - bler and he like his fan - cy clothes.  
3. (Well, Fri -) day 'bout a week a-go, Le - roy shoot - in' dice.

*mf*

B7



C



And if you go down there you bet - ter just be - ware of a  
And he like to wave his dia-mond rings in front of  
And at the edge of the bar sat a girl name of Do-ris And

D7



G



man name of Le - roy Brown. Now Le - roy more than trou-ble, you see he  
ev - 'ry - bod - y's nose. He got a cus - tom Con - ti - nen - tal, he got a  
oh, that girl looked nice. Well, he cast his eyes up - on her, and the

© Copyright 1972, 1973 BLENDINGWELL MUSIC, INC.  
© Copyright 1972, 1973 in U.S.A. and Canada BLENDINGWELL MUSIC, INC  
& MCA MUSIC, a division of MCA Inc., % PUBLISHERS' LICENSING CORPORATION,  
488 Madison Avenue, New York, N.Y.

International Copyright Secured Made in U.S.A. All Rights Reserved

A7



B7



stand 'bout six-foot - four;— All the down - town la - dies call him  
 El - do - ra - do, too;— He got a thir - ty-two gun— in his  
 trou - ble soon be - gan,— And Le - roy Brown,— he learned a

C



D7



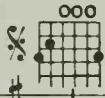
G



"tree - top lov - er," all the men just call him, "Sir."— }  
 pock - et for fun,— he got a ra - zor in his shoe.— } And he's bad,—  
 les - son 'bout mess - in' with the wife of a jeal - ous man.— }

Chorus:

G



A7



— bad Le - roy Brown,— the bad - dest man— in the

B7



C



whole damned town;— bad - der than old King Kong— and


  
 D C

To Coda  Tacet


1., 2.  Tacet

3.  Tacet


mean - er than a junk - yard dog. — 2. Now Le - Well, the two -

3. Well, Fri -




  
 G A7

— men took to fight - in', and when they pulled them from the floor —




  
 B7 C D7 G

*D.S. al Coda*

Le - roy looked like a jig - saw puz - zle with a cou - ple of piec - es gone. — And he's bad,



Coda  Tacet


  
 B7 C D C G

— Yes, you were bad - der than old King Kong, — and mean - er than a junk - yard dog. —



# EVERGREEN

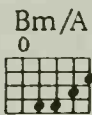
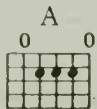
(Love Theme from "A Star Is Born")

First Artists presents A BARWOOD-JON PETERS Production of A STAR IS BORN

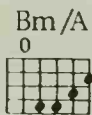
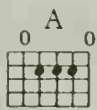
Words by PAUL WILLIAMS

Music by BARBRA STREISAND

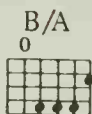
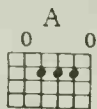
Moderately, with feeling



with pedal throughout



Ah.

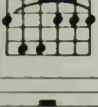
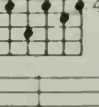


Love, soft as an eas - y chair;

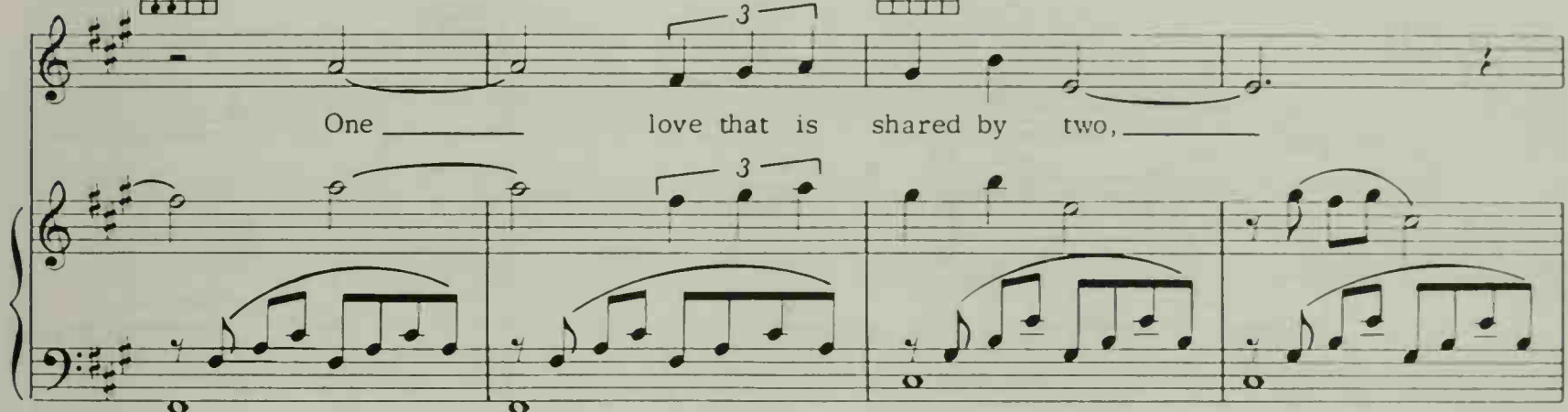
Bm/A   

love, \_\_\_\_\_ fresh as the morn - ing air. \_\_\_\_\_



F#m  

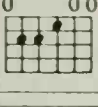
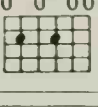
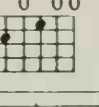
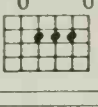

One \_\_\_\_\_ love that is shared by two, \_\_\_\_\_




Bm7  

I have found \_\_\_\_\_ with you. \_\_\_\_\_



E  E7sus4  E7  A  D/E 

Like a rose \_\_\_\_\_ un - der the A - pril snow, \_\_\_\_\_



Bm7

D/E



I was al - ways cer - tain

A

A/G#

F#m



love would grow. Love,

C#m7

4 fr.



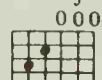
age - less and ev - er - green,

Dmaj7

Cmaj7

G/A

A7



sel - dom seen by two.

*cresc.*



Dmaj7  D6  C#m7  4 fr.

You and I will make each night a first,

*mf*



Dmaj7  E/D  C#m7  4 fr. G/A  3 fr. A7  0 0 0

ev-'ry day a be-gin-ning. *8va*



Dmaj7  G#7sus4  4 fr. G#7  4 fr. C#m7  4 fr. C  0 0

Spir - its rise and their dance is un-re - hearsed.

*loco*



A/B  B7  D/E 

They warm and ex - cite - us 'cause we have the bright - est

*cresc. e allarg.*



Amaj7



Gmaj7/A



love, — two lights that shine as

Bm7



D/E



one, morn - ing glo - ry and the

A



A/G#



F#m



mid-night sun. Time, we've learned to

C#m7



G/A



sail a - bove; time won't change the

Dmaj7 0 2 0 2 3 2

Dm(maj7) 0 2 3 2 1 0

A 0 2 2 3 0 0

mean - ing of \_\_\_\_\_ one love, \_\_\_\_\_ age-less and

This system contains the first four measures of the piece. The guitar part features chords Dmaj7, Dm(maj7), and A. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. The vocal line has a melodic contour with slurs and triplet markings.

B/A 0 2 2 3 0 0

Bb/A 0 2 3 2 1 0

ev - er \_\_\_\_\_ ev - er \_\_\_\_\_

This system contains the next four measures. The guitar part uses B/A and Bb/A chords. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a melodic contour with slurs and triplet markings.

A 0 2 2 3 0 0

Bb/A 0 2 3 2 1 0

B/A 0 2 2 3 0 0

C/A 0 2 2 3 0 0 3 fr.

green. \_\_\_\_\_

This system contains the next four measures. The guitar part uses A, Bb/A, B/A, and C/A chords. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a melodic contour with slurs and triplet markings.

B/A 0 2 2 3 0 0

Bb/A 0 2 3 2 1 0

A 0 2 2 3 0 0

rit. e dim.

**mp**

This system contains the final four measures. The guitar part uses B/A, Bb/A, and A chords. The piano accompaniment concludes with a deceleration and dynamic change. The vocal line has a melodic contour with slurs and triplet markings.

# Tie A Yellow Ribbon Round The Ole Oak Tree

Words and Music by IRWIN LEVINE  
and L. RUSSELL BROWN

Moderately bright

Chord diagrams: F, Am, Gm 3fr, C7

mp

This section contains the piano introduction for the piece. It consists of two systems of piano accompaniment. The first system features a treble clef staff with a key signature of one flat and a common time signature. The melody is written in a rhythmic pattern of eighth and quarter notes. The bass clef staff provides a steady accompaniment. Chord diagrams for F and Am are shown above the staff. The second system continues the piano accompaniment with a treble clef staff that has a whole rest, and a bass clef staff with a melodic line. Chord diagrams for Gm 3fr and C7 are shown above the staff.

Verse:

Chord diagrams: F, Am, Cm 3fr, D7, Gm 3fr

mf

1. I'm com - in' home, — I've done my time, — now I've  
2. Bus driv - er please — look for me, — 'cause I

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

This section contains the vocal melody and piano accompaniment for the verse. It features a vocal line with two verses of lyrics. The piano accompaniment is in the bass clef. Chord diagrams for F, Am, Cm 3fr, D7, and Gm 3fr are provided above the piano staff. The piano part includes a melodic line in the bass clef and a harmonic accompaniment in the treble clef. The lyrics are: "1. I'm com - in' home, — I've done my time, — now I've / 2. Bus driv - er please — look for me, — 'cause I / got to know — what is — and is - n't mine. — If / could - n't bear — to see — what I might see. — I'm".

Bb m

Dm

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

G7

Bb m6

C7

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

Bb m6

C7

if you still want me. }  
 wrote and told her please. }

Chorus:

F

Am

Tie a yel - low rib - bon round the ole oak tree, it's been

Cm  3fr      D7       Gm  3fr



three long years, do ya still want me? — If



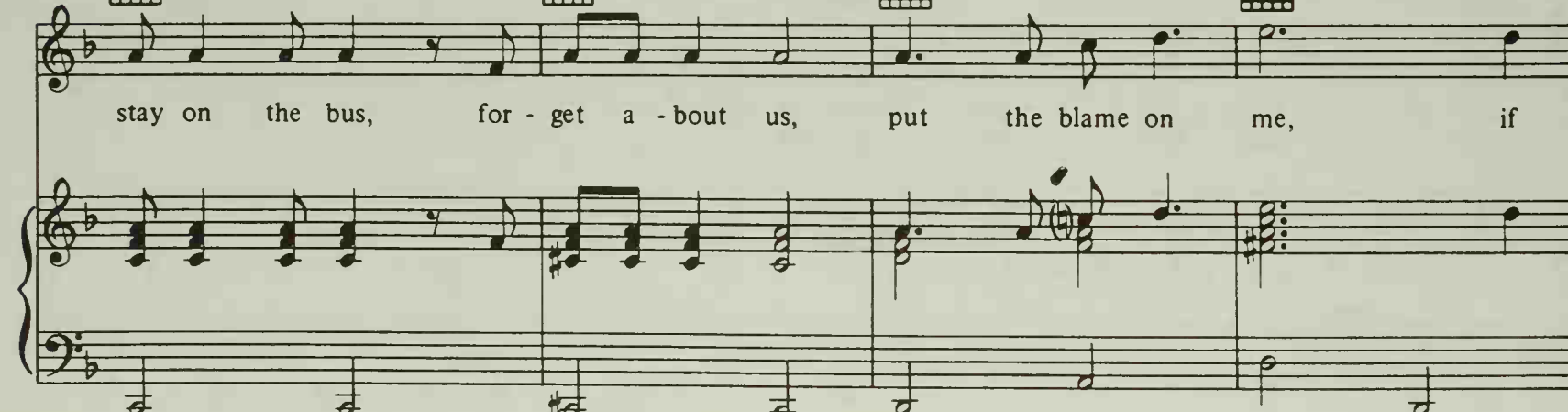
Bb m       F       A7       Dm 

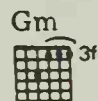
I don't see a rib - bon round the ole oak tree — I'll



F       F+       Dm       D7 

stay on the bus, for - get a - bout us, put the blame on me, if

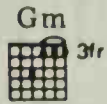


Gm  3fr      Bb m       Gm7       C7 

I don't see a yel - low rib - bon round the ole — oak



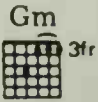
1.



tree. —

Musical notation for the first system, including vocal line and piano accompaniment.

2.



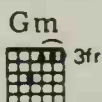
Rubato

tree. —

Now the whole damn bus is cheer - ing and I

Musical notation for the second system, including vocal line and piano accompaniment with 'rit.' and 'colla voce' markings.

a tempo



can't be - lieve I see a hun - dred yel - low rib - bons round the

Musical notation for the third system, including vocal line and piano accompaniment with 'a tempo' marking.



ole — oak — tree. —

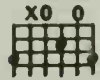
Musical notation for the fourth system, including vocal line and piano accompaniment.

# Can't Smile Without You

Words and Music by CHRIS ARNOLD,  
DAVID MARTIN and GEOFF MORROW

Moderately, with a relaxed beat (♩ - ♩' ♩)

G(addA)



Em7



Am7



D7



C/E



D7/F#



You know, I

G



Em



can't smile with - out you. I can't smile with - out you. I

Am



C/D



D7



can't laugh and I can't sing. I'm find-ing it hard\_ to do an - y - thing. You see, I



G  Em 

feel sad when you're sad. I feel glad when you're glad. If



Am  C/D 

you — on-ly knew what I'm — go-ing through; I just can't smile — with-out



G  C/D  G(addA)  G  Em7 

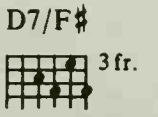
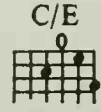
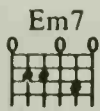
you. You came a - long — just like a song — and



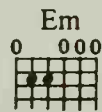
Am7  C/D  D7  G(addA)  G 

bright-ened my day. — Who'd-a be-lieved that you were part of a dream. —

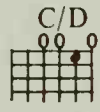




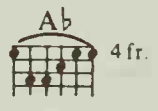
Now it all seems light-years a - way. And now you know I



can't smile with - out you. I can't smile with - out you. I



can't laugh and I can't sing. I'm find - ing it hard\_ to

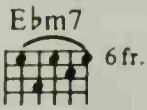


do an - y - thing. You see, I feel sad when you're sad.

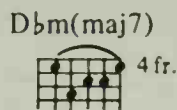
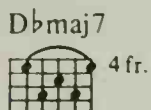
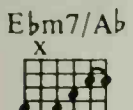
*cresc.* *mf*



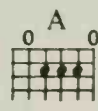
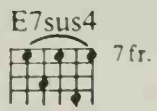
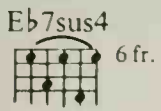
I feel glad when you're glad. If you — on - ly knew what I'm — go - ing through;



I just can't smile. — Now, some peo - ple say — hap - pi - ness takes —



so — ver - y long to find. — Well, I'm find - ing it hard — leav - ing your love be - hind —



me. And you see, I can't smile with - out you.

*cresc.* *f*

**F#m** **Bm**

I can't smile with - out you. I can't laugh and I can't sing. I'm

**D/E** **Eb/F** **Bb** *Repeat and fade*

find-ing it hard to do an - y - thing. You see, I feel glad when you.

*cresc.* *ff* *Repeat and fade*

**Gm** 3fr. **Cm** 3fr.

you're glad. I feel sad when you're sad. If you — on - ly knew what

*Instrumental till fade*

**Eb/F**

I'm — go - ing through; I just can't smile with-out

# Time In A Bottle

Words and Music by JIM CROCE

Moderately

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 3/4 time. The melody is in the treble clef, and the bass line is in the bass clef.

Chord diagrams for the first system of the vocal line:

- Dm
- Dm7#
- Dm7
- Dm6
- Gm6

Musical notation for the vocal line, consisting of a single staff in 3/4 time. The lyrics are: "If I could save time in a bot-tle \_\_\_\_\_ The first thing that make I could make days last for - ev - er, \_\_\_\_\_ If words could make".

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 3/4 time. The dynamics are 'mp'.

Chord diagrams for the second system of the vocal line:

- Gm
- A7
- Gm7
- A7
- Dm6
- A7
- Dm
- A7
- Dm
- Dm7

Musical notation for the vocal line, consisting of a single staff in 3/4 time. The lyrics are: "I'd like to do \_\_\_\_\_ Is to save ev - 'ry day 'til e - wish - es come true; \_\_\_\_\_ I'd save ev - 'ry day like a".

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 3/4 time.

B $\flat$  Gm7 Dm Gm A7

ter ni ty and pass es a way gain Just to spend them with you.  
treas ure and then a gain I would spend them with you.

1. 2. D Dmaj7 D6

If But there nev - er seems to be e - nough time To do the things you

*mf*

D G Gmaj7 Em7 A7 D

want to do once you find them. I've looked a - round e -

Dmaj7 D6 D G Gmaj7 Em7 To Coda

nough to know that you're the one I want to go thru time with.

A7

Dm

Dm7#

Dm7

Dm6



If I had a box just for wishes \_\_\_\_\_ And

Gm6

Gm

A7

Gm7

A7

Dm6

A7

Dm

A7

Dm



dreams that had never come true; \_\_\_\_\_ The box would be

Dm7

Bb

Gm7

Dm

Gm



emp - ty ex - cept for the mem - 'ry of how they were an - swered by

A7

A7

3 times  
Dm



*D. S. al Coda* *Coda*

you. \_\_\_\_\_ But there

*p.*

*f.*

*f.*

(Inspired By "Prelude In C Minor" By Chopin)

# Could It Be Magic

Words and Music by ADRIENNE ANDERSON and BARRY MANILOW

Largo

Faster (♩ = ♩)

The piano introduction consists of two systems of music. The first system is marked 'Largo' and the second is marked 'Faster (♩ = ♩)'. Both systems feature a grand staff with treble and bass clefs. The music is in 4/4 time and C minor. The first system includes guitar chord diagrams for Csus4, C, Dsus4, and D.

Spir-it move — me  
 La - dy take — me

E♭maj7

Dm7

E♭maj7

Dm7

ev - 'ry time\_ I'm near — you,  
 high up - on\_ a hill - side,

whirl - ing like\_ a cy - clone in my  
 high up where\_ the stal - lion meets the

Gsus4

G

Dm (F Bass)

Csus4

C

Dsus4

mind.  
 sun.

Sweet Me - lis - sa,  
 I could love — you;



Ebmaj7

Dm7

Ebmaj7

Musical notation for the first staff, including treble clef, key signature (two flats), and notes.

An - gel of my life time, an - swer to all an -  
Build - ing my world a - round you, nev - er leave you till

Musical notation for the second staff, including piano accompaniment with treble and bass clefs.

D7sus4

Dm7

Gsus4

G

G7 (F Bass)

Cm (Eb Bass)

G7 (D Bass)

Musical notation for the third staff, including treble clef and notes.

swers I can find; Ba - by I love you.  
my life is done; Ba - by I love you.

Musical notation for the fourth staff, including piano accompaniment with treble and bass clefs.

Cm

Ab (C Bass)

Gmaj9 (B Bass)

G (B Bass)

Bbmaj7

Bb6

Musical notation for the fifth staff, including treble clef and notes.

Come, come, come in - to my arms.  
Now, now, now and hold on fast.

Musical notation for the sixth staff, including piano accompaniment with treble and bass clefs.

Am7

Ab7

Gsus4 (xoc)

G (xoc)

To Coda

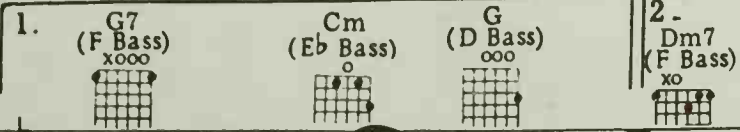
(after 1st ending)

Musical notation for the seventh staff, including treble clef and notes.

Let me know the won - der of all of you.  
Could this be the mag - ic at last?

Musical notation for the eighth staff, including piano accompaniment with treble and bass clefs.

1. **G7** (F Bass) **Cm** (Eb Bass) **G** (D Bass) 2. **Dm7** (F Bass)



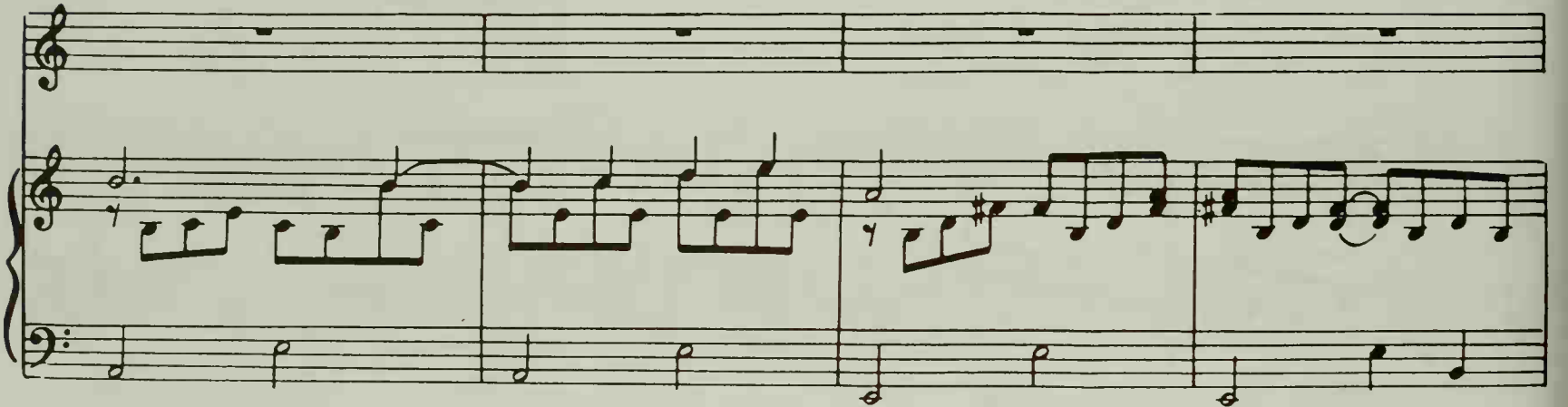
The first system contains four guitar chord diagrams. The first diagram is for G7 (F Bass) with a grid showing x000. The second is for Cm (Eb Bass) with a grid showing 0300. The third is for G (D Bass) with a grid showing 000. The fourth is for Dm7 (F Bass) with a grid showing x0.

*tacet*

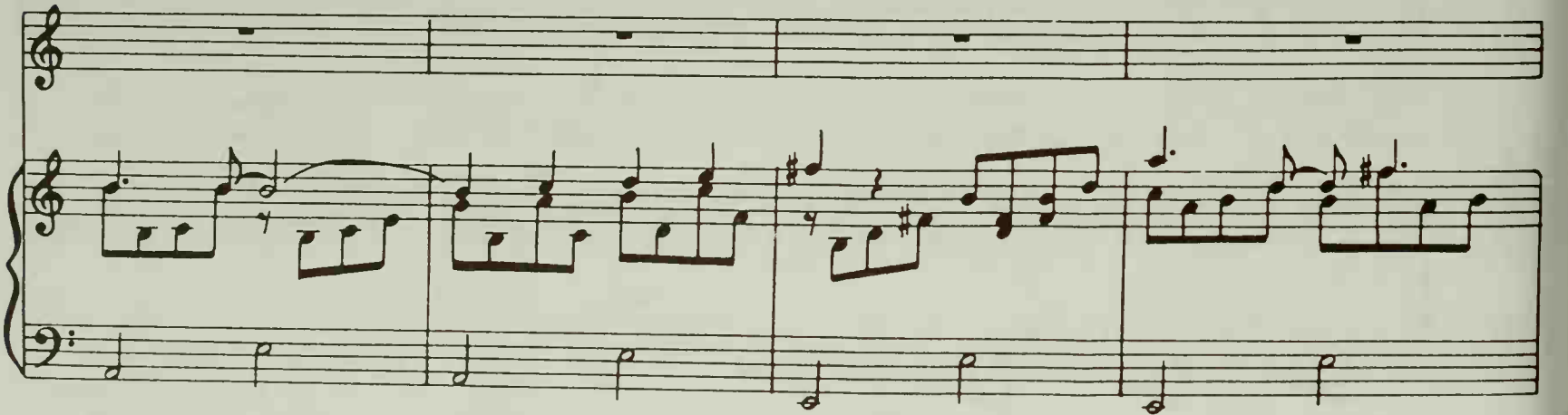
Ba - by I . want \_ you.



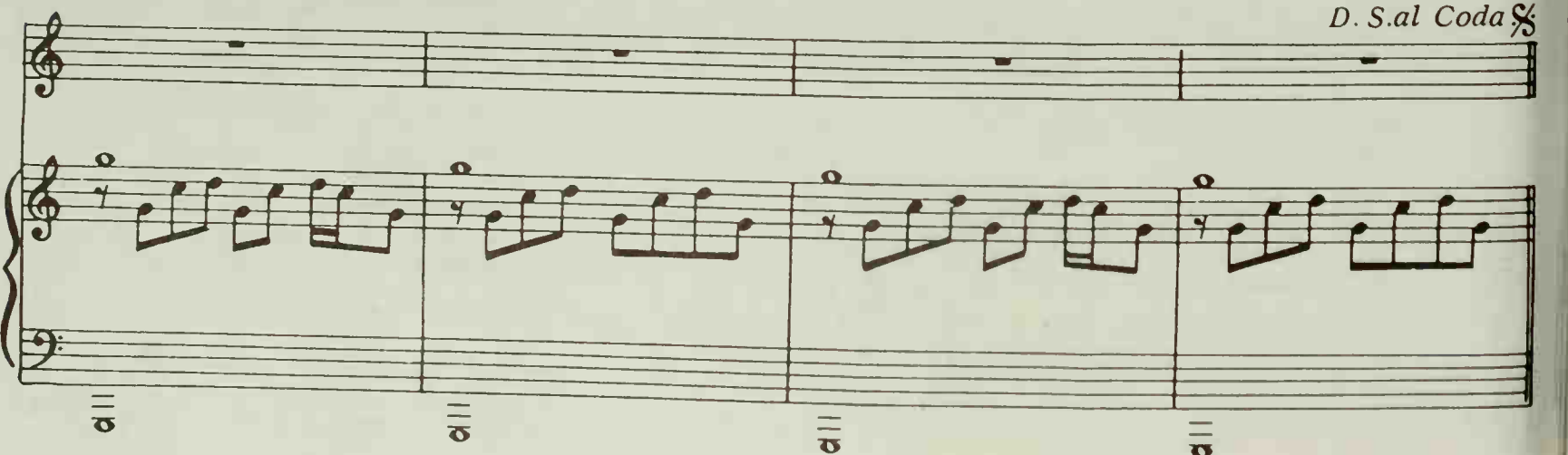
The first system of musical notation includes a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "Ba - by I . want \_ you." and features a melodic line with a repeat sign. The piano accompaniment provides harmonic support with chords and moving lines in both hands.



The second system of musical notation consists of piano accompaniment on a grand staff. It continues the harmonic and melodic development from the first system, featuring various chordal textures and melodic fragments.



The third system of musical notation continues the piano accompaniment on a grand staff, showing further melodic and harmonic progression.



The fourth system of musical notation includes piano accompaniment on a grand staff. It concludes with a Coda section, indicated by the instruction "D. S. al Coda" and a Coda symbol. The system ends with four double bar lines, each with a repeat sign below it.

*D. S. al Coda* 

CODA

G7 (F Bass) Cm (Eb Bass) G (D Bass) Cm Ab (C Bass)

Could it be mag- ic? { Come, Now, come, now,

Gmaj9 (B Bass) G (B Bass) Bb maj7 Bb 6 Am7

come in - to\_ my\_ arms. Let me know\_ the won -  
 now and hold\_ on\_ fast. Could this be\_ the mag -

Ab7 Gsus4 G 1.2 G7 (FBass) Cm (Eb Bass) G (D Bass) 3 G Cm

der of all\_ of you\_ Ba- by I want\_ you.  
 ic at last?\_ Could it be mag - ic?

Fm G7 Cm Ab Db G7+5 G7 Cm

# Days Of Wine And Roses

Words by JOHNNY MERCER  
 Music by HENRY MANCINI

Moderate Ballad

Chord diagrams: F, Cm6 (Eb Bass), D7-5, D9

The DAYS OF WINE AND ROS - ES

Chord diagrams: D9, Gm, Bbm

Laugh and run a - way Like a child at play, Through the

Chord diagrams: Am, Dm, Gm, Gm7, Em7-5, A9

mead-ow-land to - ward a clos - ing door, A door marked "Nev - er - more," That


  
 was - n't there be - fore. \_\_\_\_\_ The lone - ly night dis -




  
 clos - es \_\_\_\_\_ Just a pass - ing breeze \_\_\_\_\_ . Filled with mem - o - ries \_\_\_\_\_




  
 \_\_\_\_\_ Of the gold - en smile that in - tro - duced me to \_\_\_\_\_ The




  
 DAYS OF WINE AND ROS - ES and you. \_\_\_\_\_ The you. \_\_\_\_\_



# Fly Me To The Moon

(In Other Words)

Words and Music by BART HOWARD

Slowly

Am7 Dm7 G7 Cmaj7 C7

Fly Me To The Moon, and let me play a-mong the stars;

*p-mf*

F Dm6 E7 Am A7

Let me see what Spring is like on Ju - pi - ter and Mars. In

Dm Dm7 G7 Dm7 G7 C Dm

Oth-er Words: \_\_\_\_\_ hold my hand! \_\_\_\_\_ In Oth-er Words: \_\_\_\_\_

G7 Fm6 C Bm7 E7 Am7 Dm7

\_\_\_\_\_ dar - ling, kiss me! \_\_\_\_\_ Fill my heart with song, and let me

The musical score is written in 3/4 time and consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The tempo is marked 'Slowly' and the dynamics range from piano (p) to mezzo-forte (mf). The score includes guitar chord diagrams for various chords: Am7, Dm7, G7, Cmaj7, C7, F, Dm6, E7, Am, A7, Dm, Dm7, G7, C, and Bm7. The lyrics are: '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 Mars. In Oth-er Words: \_\_\_\_\_ hold my hand! \_\_\_\_\_ In Oth-er Words: \_\_\_\_\_ dar - ling, kiss me! \_\_\_\_\_ Fill my heart with song, and let me'.

G7 Cmaj7 C7 F Dm6

sing for-ev-er-more; You are all I long for, all I

E7 Am A7 Dm1 G7 Dm7 G7 1.Gm6 A7

wor-ship and a-dore. In Oth-er Words: please be true! In

Dm7 G7 C E7 2. Cmaj7 C7

Oth-er Words: I love you! true! In

F6 G7 G7-9 C Am Dm7 C

Oth-er Words: I love you!

*poco rit.* *mf a tempo* *cresc.* *rit. e dim.*

# I Believe

Words and Music by ERVIN DRAKE, IRVIN GRAHAM,  
JIMMY SHIRL and AL STILLMAN

Moderately (*with much expression*)

The musical score is arranged in a piano/vocal format. It consists of a piano accompaniment (left hand and right hand) and a vocal line. The tempo and mood are indicated as 'Moderately (with much expression)'. The lyrics are: 'I BE-LIEVE for ev-'ry drop of rain that falls, a flow-er grows. I BE-LIEVE that some-where in the dark-est night, a can-dle glows. I BE-LIEVE for ev-'ry-one who goes a-stray, some-one will come to show the way.' The piano accompaniment includes dynamic markings such as 'p-mf' and 'p'. Chord diagrams are provided for the guitar, including C, Am, Dm, G7, Dm7, C+, Am7, Em, F, B7, E, Emaj7, E7, and E7-9.



Dm7

G9

G7

Dm7

G7

C

Am

I BE - LIEVE, —

I BE - LIEVE.

I BE-LIEVE a - bove the storm the

Dm

G7

Dm7

G7

C

Dm7

G7-9

C

C+

Am

small-est pray'r — will still be heard. —

I BE-LIEVE that some-cre in the

Dm

G7

C

Cmaj7

C6

C

Am7

Em

great some-where — hears ev-'ry word. —

Ev-'ry time I hear a new-born

F

B7

E

Emaj7

E7

E7-9

Am

E7

Am

ba - by cry, — or touch a leaf, — or see the sky, — Then I know

*cresc.*

Dm

G7

Dm7

C

Am

Dm7

G7

C

Am

G9

C6

why I BE - LIEVE! —

LIEVE! —

*rit.*

# I'll Have To Say I Love You In A Song

Words and Music by JIM CROCE

Moderately

Amaj7

A6

C#m7

Bm7

1. Well, I know it's kind of late  
 2. (Yeah, I) know it's kind of strange  
 3. (Instrumental)

I hope I did - n't  
 but ev - 'ry time I'm  
 (Instrumental)

*mp*

E7

Amaj7

A6

C#m7

wake you, But what I got to say can't wait  
 near you, I just run out of things to say  
 (Instrumental)

Bm7

E7

I know you'd un - der - stand.  
 I know you'd un - der - stand.  
 (Instrumental)

D

D#dim

C#7

F#m

D

Chorus:

1.2.4. Ev - 'ry time I tried to tell - you the words just came out wrong So I'll  
 3. Ev - 'ry time the time was right - all the words just came out wrong So I'll

*mf*

A E7 1.2. D A E7

To Coda

have to say I love you in a song. \_\_\_\_\_ 2. Yeah, I  
 have to say I love you in a song. \_\_\_\_\_ 3. (Instrumental)

*mp*

3. D A E7 A A6 C#m7

song. \_\_\_\_\_ 4. Yeah, I know it's kind of late

*mp*

Bm7 E7 Amaj7 A6 C#m7

I hope I did - n't wake you, But there's some-thin' that I just got to say

Bm7 E7

D. S. al Coda

I know you'd un - der - stand. \_\_\_\_\_

Coda D A

song. \_\_\_\_\_

*rit.*

# September Song

Words by MAXWELL ANDERSON  
 Music by KURT WEILL

Moderately

Oh, it's a long, long while from May to De - cem - ber, - but the days grow

short, when you reach Sep - tem - ber. - When the au - tumn weath - er -

turns the leaves to flame one has-n't got time for the wait - ing

Chords: Bb m6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), Cm7-5 (Gb Bass), F7, Bb, Bb maj7, Bb m6, Gb (Bb Bass), Bb, Bb (A Bass), Bb (Ab Bass), C7 (G Bass), C7 o, Ebm (F Bass), F7

Dynamic markings: p, mp, mf, r.h.

Bb Ebm

game. Oh, the days dwindle down to a

*mp cresc. poco a poco*

Ed1m Ebm6 Ebm Ed1m

pre-cious few, Sep-tem-ber, No-ven-ber!

*f mf cresc. poco a poco f*

Bb (F Bass) Tacet Bbm6 Gb (Bb Bass) Bb Bb (A Bass) Bb (Ab Bass)

And these few pre-cious days I'll spend with you, These pre-cious

*pp r.h. mp r.h.*

C7 (G Bass) Ab9 4 fr. 1. Bb Bbmaj7 2. Bb

days I'll spend with you. Oh, it's a you.

*mf p rall. p*

Ped.

# Theme from A Summer Place

Words by MACK DISCANT

Music by MAX STEINER

Slowly

Bb Gm7 Cm7 F7 Bb Gm7

Bells will be ring-ing And birds will be sing-ing If you and your lov-er Should

*mp*

Cm7 F7 Refrain: Bb Gm7 Cm7 F7 Bb Gm7

ev-er dis-cov-er that There's \_\_\_\_\_ A Sum-mer Place \_\_\_\_\_

*mp-mf*

Cm7 F7 Bbmaj7 Cm7 F7 Bbmaj7

Where it may rain \_\_\_\_\_ or storm, \_\_\_\_\_ Yet I'm safe \_\_\_\_\_ and

Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7

warm, \_\_\_\_\_ For with-in \_\_\_\_\_ that sum-mer place \_\_\_\_\_

Detailed description: This is a sheet music page for the instrumental 'Theme from A Summer Place'. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. Each system includes guitar chord diagrams for various chords (Bb, Gm7, Cm7, F7, Bbmaj7) and a piano part with treble and bass staves. The tempo is marked 'Slowly' and dynamics include 'mp' and 'mp-mf'. The lyrics are: 'Bells will be ring-ing And birds will be sing-ing If you and your lov-er Should ev-er dis-cov-er that There's \_\_\_\_\_ A Sum-mer Place \_\_\_\_\_ Where it may rain \_\_\_\_\_ or storm, \_\_\_\_\_ Yet I'm safe \_\_\_\_\_ and warm, \_\_\_\_\_ For with-in \_\_\_\_\_ that sum-mer place \_\_\_\_\_'. The key signature has two flats (Bb) and the time signature is 6/8.

Cm7 F7 Bbmaj7 Cm7 F7 Bbmaj7

Your arms reach out to me And my heart is

Cm7 F7 Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7

free from all care, For it knows There are

Gm Dm/F Eb Cm7 Bb Gm7 C11 Ebm6

no gloom-y skies When seen through the eyes Of

*smoothly*

Bb Cm C9 F9

those who are blessed with love, And the sweet se-cret

Bb Gm7 Cm7 F7 Bb Gm7 Cm7 F7 Bbmaj7

Of \_\_\_\_\_ A Sum - mer Place \_\_\_\_\_ Is that it's an - y -

Cm7 F7 Bbmaj7 Cm7 F7 Bb Gm7

where \_\_\_\_\_ When two peo - ple share \_\_\_\_\_ All their hopes, \_\_\_\_\_

Cm7 F7 Bb Gm7 Cm7 F7 1. Bb Gm

\_\_\_\_\_ All their dreams, \_\_\_\_\_ All their love. \_\_\_\_\_

Cm7 F7 sus4 2. Bb Gm Cm7 F7 sus4 Bb 6/9

\_\_\_\_\_ love. \_\_\_\_\_



# Feelings

(¿Dime?)

Spanish Lyrics by THOMAS FUNDORA  
English Words and Music by MORRIS ALBERT

Moderately

*mp*

Em

Em (D# Bass)

Em (D Bass)

Feel - ings, —  
¿Di - me? —

noth - ing more than feel - ings, —  
¿so - la - men - te di - me? —

A (C# Bass)

Am

D7

try - ing to for - get my  
¿Co - mo ol - vi - dar mis

feel - ings of  
sen - ti - mien - tos de a -

G

F#m7

B7

Em

love .  
mor?

Tear - drops —  
Lá - gri - mas —

Em  
(D# Bass)

Em7  
(D Bass)

A7

roll - ing down on my face, —  
bro - tan de mis o - jos —

try - ing to for -  
tra - to de ol - vi -

Am

D7

G

get \_\_\_\_\_ my \_\_\_\_\_  
dar \_\_\_\_\_ mis \_\_\_\_\_

3 feel - ings of love.  
su - fri - mien - tos de a - mor.

E7

C

Am7

D7

Feel - ings, \_\_\_\_\_ for all my life I'll  
¿Di - me? \_\_\_\_\_ si siem - pre yo a -

Bm

E7

Am

feel it.  
sí te a - mé

I wish I've nev - er met \_\_\_\_\_ you, girl;  
¿Por - que a - ho - ra sé lo ton - to que fui?

Red.

sim.

D7 Bm E7

you'll nev - er come a - gain.  
 Ja - más tú vol - ve - rás.

C Am D7 Bm E7

Feel - ings, wo wo wo, feel - ings, wo wo wo,  
 ¿Di - me? Wo wo wo, ¿Di - me? Wo wo wo

Am D7 F#m7

feel you a - gain in my arms.  
 ¿Di - me? A - qui en mis bra - zos.

B7 B7-9 Em (D# Bass)

Feel - ings, — feel - ings like I've  
 ¿Di - me? — Es que

Em7 (D Bass) A7

nev - er lost you, and feel - ings like I'll  
 pien - so que ya te he per - di - do, y pre - sien - to que sin

Am D7 G

nev - er have you a - gain in my heart.  
 tí mi vi - da no, no tie - ne. ra - zón. life.

E7+ E7 To Coda C Am7 D7

Feel - ings, for all my life I'll  
 ¿Di - me? si siem - pre yo a -

Bm E7 Am

feel it. I wish I've nev - er met you, girl:  
 sí te a - mé ¿Por - que a - ho - ra sé lo ton - to que fué?

D7 F#m7 B7 D.S. al Coda B7-9

you'll nev - er come a - gain.  
Ja - más tu vol - ve - rás.

C Am D7

Feel - ings, wo wo wo  
¿Di - me? Wo wo wo

Coda

Bm E7 Am

feel - ings, wo wo wo, feel - ings  
¿Di - me? Wo wo wo ¿Di - me?

D7 Bm7 E7 repeat and fade

a - gain in my arms. —  
A - quí en mis bra - zos.

*mp*

# Sweet Georgia Brown

Words and Music by BEN BERNIE, MACEO PINKARD and KENNETH CASEY

Moderato



No gal made\_has got a shade\_On Sweet Geor-gia Brown,——



Two left feet\_ but oh so neat\_ has Sweet Geor-gia Brown;——



They all sigh\_ and wan-na die\_ For Sweet Geor-gia Brown, I'll tell\_you just



*spoken ad lib.*

why,—— you know\_ I don't lie, Not much!

E7



It's been said\_ she knocks'em dead\_ when she lands in town;\_  
 All those tips\_ the por-ter slips\_ to Sweet Geor-gia Brown,--

A7



Since she came\_ why it's a shame how she cools'em down,-- Fel-lers\_ Oh Boy\_

They buy clothes at fash-ion shows with one dol-lar down,--

B7



Em



B7

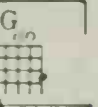
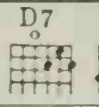
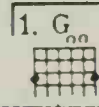
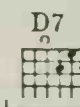
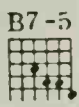


G



she can't get\_ are fel-lers\_ she ain't met,-- Geor-gia claimed her,

Tip your hats,-- oh joy,-- she's the "cat's,"-- Who's that, mis-ter?



Geor-gia named her Sweet Geor-gia Brown.\_

'Tain't her sis-ter, Sweet Geor-gia Brown.\_

# This Land Is Your Land

Words and Music by WOODY GUTHRIE

Moderately Bright

Chorus

G D G7 C

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. 2. 3. (to Verses) 4. (Fine)

G Am7 G



Verses

G D7 G7 C D7 G

1. As I was walk - ing that rib - bon of high - way  
 2. I've roamed and ram - bled and I fol - lowed my foot - steps  
 3. When the sun comes shin - ing and I was stroll - ing

D7 Am7 D7 G

I saw a - bove me that end - less sky - way  
 to the spark - ling sands of her dia - mond de - serts  
 and the wheat - fields wav - ing and the dust clouds roll - ing

D7 G7 C D7 G

I saw be - low me that gold - en val - ley  
 And all a - round me a voice was sound - ing  
 As the fog was lift ing a voice was chant - ing

D7 G D G7

This land was made for you and me.  
 This land was made for you and me. THIS LAND IS  
 This land was made for you and me.

# Beer Barrel Polka

(Roll Out The Barrel)

Words and Music by LEW BROWN, WLADIMIR A. TIMM,  
 VASEK ZEMAN and JAROMIR VEJVODA  
 Based on the European success "SKODA LASKY"\*

Polka tempo

Piano introduction in 2/4 time. The right hand features a melody of eighth notes with accents, and the left hand provides a bass line of eighth notes. Dynamics include *ff* and *sfz*. The piece concludes with a fermata over the final chord.

C  
 Cdim C

Roll out the bar - rel We'll have a

Vocal line: Treble clef, 2/4 time. Lyrics: "Roll out the bar - rel We'll have a".  
 Piano accompaniment: Treble and bass clefs, 2/4 time. Dynamics include *mf*. Chords are indicated above the staff.

Cdim G7

bar - rel of fun Roll out the

Vocal line: Treble clef, 2/4 time. Lyrics: "bar - rel of fun Roll out the".  
 Piano accompaniment: Treble and bass clefs, 2/4 time. Chords are indicated above the staff.

G7-9 C

bar - rel We've got the blues on the run

Vocal line: Treble clef, 2/4 time. Lyrics: "bar - rel We've got the blues on the run".  
 Piano accompaniment: Treble and bass clefs, 2/4 time. Chords are indicated above the staff.

Cdim C

Zing! Boom! Ta - rar - rel

C7 F A7 Dm Dm7

Ring out a song of good cheer Now's the time to

B7 C Cdim C D7 G7

roll the bar - rel For the gang's all

1. C C#dim G7 2. C Dm7 G7 C

here. here.

# California Here I Come

Words and Music by AL JOLSON, BUD DeSYLVA and JOSEPH MEYER

Moderato *ff*

Cal - i - for - nia, here I come, right back where

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

each morn - ing at dawn - ing, bird - ies sing an' ev - 'ry - thing. A sun - kist miss said,

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

up that Gold - en Gate, Cal - i - for - nia, here I come. *L.H.* *ffz*

The musical score is presented in a grand staff format, with a treble clef and a bass clef. The tempo is marked 'Moderato' and the dynamic is 'ff'. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into six systems, each with a guitar chord diagram above the treble staff. The lyrics are written below the treble staff. The first system includes the lyrics 'Cal - i - for - nia, here I come, right back where'. The second system includes 'start - ed from. Where bow - ers of flow - ers bloom in the sun,'. The third system includes 'each morn - ing at dawn - ing, bird - ies sing an' ev - 'ry - thing. A sun - kist miss said,'. The fourth system includes '"Don't be late," — that's why I can hard - ly wait. O - pen'. The fifth system includes 'up that Gold - en Gate, Cal - i - for - nia, here I come.' and ends with a double bar line. The sixth system continues the piano accompaniment with a 'ffz' dynamic marking and a 'L.H.' (Left Hand) instruction.

# Bye Bye Blackbird

Words by MORT DIXON  
Music by RAY HENDERSON

Moderato

Chords: F, F+, Gm, Dm, F, Gm7, C9, Fmaj9, F6, F, Ab07

*mf*  
Pack up all my care and woe, here I go sing - ing low, bye bye

Chords: Gm7, C7, Gm, Eb, Am, Gm6, Gm, C9, Am, Bbmaj7, C9

black - bird, where some - bod - y waits for me, sug - ar's sweet, so is she,

Chords: Gm7, C7, Fmaj7, F6, F7, Cm6

bye bye black - bird. No one here can love and un - der - stand

Chords: D7, Gm, Bbm6, F, G7, Bbm6, C7, F, F+

me, oh what hard luck sto - ries they all hand me; make my bed and

Chords: Gm, Dm, F, Gm7, C9, Am7-5, D7, Gm, C7, F, Bb, Bbm6, F6

light the light, I'll ar - rive late to - night, black - bird bye bye.

# For You

Words by AL DUBIN  
 Music by JOE BURKE

Valse moderato

*Dreamily*  
*f* I will gath - er stars out of the blue for you, for

*gva.*  
 you. I'll make a string of pearls out of the dew for

*gva.*  
 you, for you. *mf* O - ver the high - way and o - ver the

*molto espress.*  
 street, car - pets of clo - ver I'll lay at your feet. Oh, there's noth - ing in this

world I would - n't do for you, for you. *rit.*

Chord diagrams: C, Dm7, G7, Dm, F7, Dm7, G7, Dm, F7, Dm7, G7, Dm, Am, Em, B7, Em, Am7, Eb7, G7, Dm7, G7, Dm, G7, C, Fm, C.

# Forty Second Street

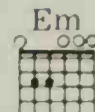
Words by AL DUBIN  
Music by HARRY WARREN

Moderato 

*p-f*


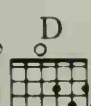
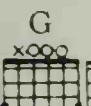

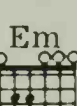
Come and meet \_\_\_\_\_ those danc - ing feet, \_\_\_\_\_ On the


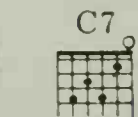






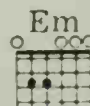


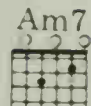
    





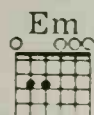






Av - e - nue I'm tak - ing you to, — For - ty Sec - ond Street.











Hear the beat \_\_\_\_\_ of danc - ing feet, \_\_\_\_\_ It's the



Em D G Am Em Am C7 Em B7 Em

song I love the mel - o - dy of, — For - ty Sec - ond Street, —

Detailed description: This system contains the first line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#). Above the staff are ten guitar chord diagrams: Em, D, G, Am, Em, Am, C7, Em, B7, and Em. Below the staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chord voicings and melodic lines that support the vocal melody.

C7 Bb+ 3fr. Gm Am Gm 3fr.

Lit - tle "nif - ties" from the Fif - ties, in - no - cent and sweet; —

Detailed description: This system contains the second line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#). Above the staff are five guitar chord diagrams: C7, Bb+ 3fr., Gm, Am, and Gm 3fr. Below the staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chord voicings and melodic lines that support the vocal melody.

A7 F#m A7 Eb9 B7

Sex - y lad - ies from the Eight - ies, who are in - dis - creet. — They're

Detailed description: This system contains the third line of music. It features a vocal line on a treble clef staff with a key signature of one sharp (F#). Above the staff are five guitar chord diagrams: A7, F#m, A7, Eb9, and B7. Below the staff is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes various chord voicings and melodic lines that support the vocal melody.



Em B7 Em B7

side by side, ——— they're glo - ri - fied ——— Where the

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "side by side, ——— they're glo - ri - fied ——— Where the". The piano accompaniment is on grand staff notation (treble and bass clefs). Above the vocal staff, four guitar chord diagrams are shown: Em, B7, Em, and B7.

Em D G Am Em Am C7 1 Em B7 Em Am B7

un - der - world can meet the e - lite, ——— For - ty Sec - ond Street.

This system contains the second two staves of music. The vocal line continues with the lyrics "un - der - world can meet the e - lite, ——— For - ty Sec - ond Street.". The piano accompaniment continues. Above the vocal staff, a series of guitar chord diagrams are shown: Em, D, G, Am, Em, Am, C7, followed by a first ending bracket containing Em, B7, Em, Am, B7.

2 Em Em(maj7) Em7 Em6 Em B7 Em

*rit* Naught-y, bawd-y, gawd-y, sport-y, For - ty Sec - ond Street.

This system contains the third two staves of music. The vocal line begins with a *rit* (ritardando) marking and the lyrics "Naught-y, bawd-y, gawd-y, sport-y, For - ty Sec - ond Street.". The piano accompaniment also begins with a *rit* marking. Above the vocal staff, a series of guitar chord diagrams are shown: Em, Em(maj7), Em7, Em6, Em, B7, Em. The system concludes with a *fz* (forzando) marking.

# Don't Fence Me In

Words and Music by COLE PORTER

*Slowly*

F Gm7 C7 F Fmaj7 F6 Fmaj7 F6 Bb6 F6 Gm7 C7

Oh, give me land, lots of land un-der star-ry skies a-bove DON'T FENCE ME IN — Let me

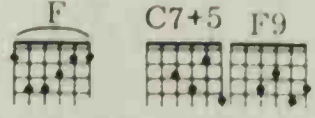
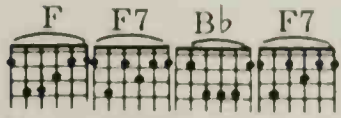
*mp-mf*

Gm7 C7 Gm7 C7 Gm7 C7 F6 F Fmaj7 F7 F7+5

ride thru the wide o-pen coun-try that I love, DON'T FENCE ME IN. Let me be by my-self in the eve-ning breeze.

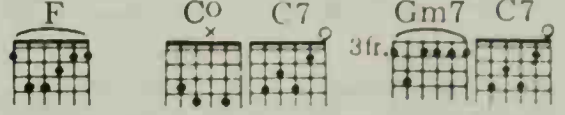
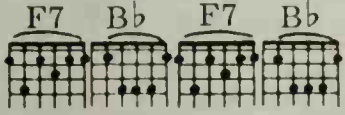
Bb6 Bbm F Cm D7 Bbm

Lis-ten to the mur-mur of the cot-ton-wood trees. — Send me off for-ev-er, but I ask you please —



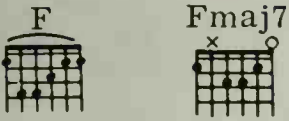
DON'T FENCE ME IN;— just turn me loose, Let me strad-dle my old sad-dle un-derneath the west-ern skies.

Musical notation for the first system, including vocal line and piano accompaniment.



On my cay-use, let me wan-der o-ver ycn-der till I see the moun-tains rise. I want to

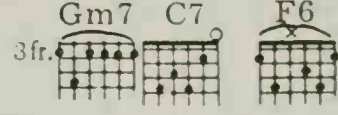
Musical notation for the second system, including vocal line and piano accompaniment.



ride to the ridge where the West com-menc-es Gaze at the moon till I lose my sens-es

Musical notation for the third system, including vocal line and piano accompaniment.

1. 2.



Can't look at hob-bles and I can't stand fenc-es, DON'T FENCE ME IN.— Oh, give me

Musical notation for the fourth system, including vocal line and piano accompaniment.

# Crazy Rhythm

Words by IRVING CAESAR

Music by JOSEPH MEYER and ROGER WOLFE KAHN

Allegretto moderato

Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 D7 Am7 D7 A7 D7

Cra - zy rhy - thm, here's the door - way, I'll go my way, you'll go your way, cra - zy rhy - thm, from now on we're

G6 G Gmaj7 G6 Gmaj7 G6 Gmaj7 G6 Gmaj7 G6

through. Here is where we have a show-down, I'm too high - hat, you're too low - down,

D7 Am7 D7 Am7 D7 G6 D7 G7 Dm7 G7 Dm7 G7

cra - zy rhy - thm, here's good - bye to you. They say that when a high - brow meets a low - brow

C Dm7 G7 C Cm 3fr G A7-5 D7sus4 D7 Gmaj7 G6

walk - ing a-long Broad - way, soon the high - brow he has no brow, ain't it a shame, and you're to blame. What's the use of

Gmaj7 G6 G7 A7 Amaj7 A7 D7 Dmaj7 D7 G F G

Pro - hi - bi - tion? You pro - duce the same con - di - tion, cra - zy rhy - thm, I've gone cra - zy too.

The musical score is written for guitar and piano. It consists of six systems of music. Each system includes a guitar part with chord diagrams and a piano part with a treble and bass clef. The lyrics are written below the piano part. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'fz'. The guitar part features a variety of chords including Gmaj7, G6, D7, Am7, A7, C, Cm, Dm7, G7, D7sus4, Dmaj7, and F. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often with slurs and accents.

# Get Happy

Words and Music by HAROLD ARLEN and TED KOEHLER

Lively

Eb6 Bb7 Cm Eb6 Bb7 Eb

For - get your trou - bles and just GET HAP - PY \_\_\_\_\_ You bet - ter

*mf*

Eb6 Bb7 Cm Ab Eb Eb6 Bb7 Cm

chase all your cares a - way \_\_\_\_\_ Sing Hal - le - lu - jah, come on, GET

Eb6 Bb7 Ebm Eb Bb7 Ab Eb Ab

HAP - PY \_\_\_\_\_ Get read - y for the judge - ment day \_\_\_\_\_ The sun is

Ab6 Eb7 Ab6 Eb7 Ab Ab6 Eb7 Ab6

shin - in', come on GET HAP-PY \_\_\_\_\_ The Lord is wait - ing to take your hand

Eb7 Ab6 Eb7

\_\_\_\_\_ Shout Hal - le - lu - jah! come on, GET HAP-PY \_\_\_\_\_ We're go -

Ab 4 fr. Eb7 Ab6 Ab7 Db7

\_\_\_\_\_ ing to the prom - ised land We're head - in' 'cross the Riv - er, wash your

C7+5 F7 Bb7 Ab7 Db7 C7+5 F7

sins 'way in the tide. It's all so peace - ful on the oth - er

Bb7 Eb Eb6 Bb7 Cm Eb6 Bb7 Eb

side — For - get your troub - les and just GET HAP - PY — You bet - ter

Eb6 Bb7 Cm Ab 4 fr. Eb Eb6 Bb7 Cm

chase all your cares a - way — Shout Hal - le - lu - jah! come on, GET

Eb6 Bb7 Ebm Eb Bb7 1. Eb Cb7 Bb7 Eb 2. Eb

HAP - PY — Get read - y for the judge - ment day Forget your day —

# Dancing With Tears In My Eyes

Words by AL DUBIN  
Music by JOE BURKE

Valse moderato

The musical score is written in 3/4 time with a key signature of two flats (Bb). It consists of three systems of music. Each system includes a vocal line (treble clef), a piano accompaniment (grand staff), and guitar chord diagrams. The tempo is marked 'Valse moderato'. The piano part includes dynamics like *p* and *f*, and a tempo change to *a tempo*. The lyrics are: 'For I'm danc-ing with tears in my eyes, 'Cause the {girl/boy} in my arms is - n't you, Danc - ing with some - bod - y new, When it's you that my heart's call-ing'. Chord diagrams are provided for Fm7, Bb7, Eb, B7, Eb, Eb+, Eb, Gb07, Fm, F07, Fm, Bb7, and Bb+.





# Charleston

Words and Music by CECIL MACK and JIMMY JOHNSON

Animato

*con spirito*

Bb D7 G7 C7

Charles-ton!- Charles-ton!- Made in- Car-o - li - na,- Some dance,-

*p-f*

F9 Gm7 3fr. G07 F7 Bb D7

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

G7 Em7-5 Dm A7

Lord how- you can shuf- fle,- Ev-'ry step-you do, Leads to some-thing new,

The musical score is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a characteristic Charleston shuffle rhythm. Chord diagrams for guitar are provided above the vocal lines, and dynamic markings like *con spirito* and *p-f* are present. The lyrics are: "Charles-ton!- Charles-ton!- Made in- Car-o - li - na,- Some dance,- Some prance,- I'll say,- There's noth-ing fin-er than the Charles-ton,- Charles-ton,- Lord how- you can shuf- fle,- Ev-'ry step-you do, Leads to some-thing new,"

D7 F7 Bb D7

Man I'm tell - ing you, It's a la - pa-zoo, Buck dance,- Wing - dance,-

G7 C7 F9

Will be\_ a back num - ber,- But the Charles-ton\_ the new Charles-ton\_

Gm7 3fr. G°7 F7 Gm 3fr. Bb7 Eb Bb

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

C7-5 Gm7 3fr. G°7 F7 Bb7 Ebm6 Bb F7 Bb

The dance called the Charles-ton,- Made in South Car-o - line. \_\_\_\_\_

# Goodnight Irene

Words and Music by HUDDIE LEDBETTER and JOHN A. LOMAX

Moderate Waltz Tempo

The piano introduction consists of two staves of music in 3/4 time, marked with a piano (*p*) dynamic. The melody is simple and characteristic of the song's waltz tempo.

Refrain, Moderate Waltz Tempo

The first line of the refrain features a vocal line with lyrics and a piano accompaniment. Chord diagrams for G, Edim, and D7 are provided above the vocal line. The lyrics are: "I - rene good - ni - ght I - rene good - night ——— GOOD -".

The second line of the refrain continues the vocal and piano parts. Chord diagrams for G7, C, D7, G, Am7, Eb7, and G are shown above the vocal line. The lyrics are: "NIGHT I - RENE GOOD - NIGHT I - RENE I'll see you in my dreams ———".

Verse, Moderate Waltz Tempo

The verse section includes three different lyrics for the same melody. Chord diagrams for G, Edim, and D7 are provided above the first line of the verse. The lyrics are:
   
1.) Last Sat - ur - day night I got mar - ried ——— Me and my
   
2.) Some - times I live in the coun - try ——— Some - times I
   
3.) Stop ram - blin' ——— stop your gam - blin' ——— Stop stay - ing out

G G7 C

wife set - tled down Now me and my wife are part - ed  
 live in the town Some - times I have a great no - tion  
 late at night Go home to your wife and your fam - 'ly

D7 G Edim Am7 D7-9

I'm gon - na take an - oth - er stroll down - town.  
 To jump in - to the riv - er and drown.  
 Sit down by the fire - side bright.

**Refrain** G Edim D7 G G7

I - rene good - ni - ght I - rene good - night. GOOD-NIGHT I -

C D7 12 G D7 Repeat from Verse Fine G Am7 G

RENE GOOD-NIGHT I - RENE I'll see you in my dreams. 2. dreams.  
 3. Stop

Added Verses

I asked your mother for you  
 She told me you was too young  
 I wish to the Lord I'd never seen your face  
 Or heard your lying tongue.

I love Irene, God knows, I do  
 Love her till the seas run dry  
 And if Irene turns her back on me  
 I'm gonna take morphine and die.

# Fine And Dandy

Words by PAUL JAMES

Music by KAY SWIFT

Gaily

F Ab<sup>o</sup>7 Gm7 3fr. C7 F

Gee, it's all — fine and dan - dy, Sug - ar Can -  
 Sev'n o - clock! — You be An - dy, I'll be An -  
 Now we're in Pa-ris. You be Jo - sephine. I'll be Jo -  
 Now we're in the Stadium. You be Schmel - ing I'll be Schmel -

Ab<sup>o</sup>7 Gm7 3fr. C7 F7 Bb7

- dy, when I've got you. — Then I on - ly see the sun - ny side, —  
 - dy, and who are you? — I'll be A - mos, which you ought to know. —  
 sephine, and who are you? — I'm Na - po - le - on. You call me "Nap." —  
 - ing, and who are you? — I'll be Shar - key and I'll hit you foul. —

Eb7 Ab7 4fr. C7 F

— E - ven troub - le has its fun - ny side. — When you're gone —  
 — I don't lis - ten on the ra - di - o. — Just the same. —  
 — You will make — me feel an aw - ful sap. — Just the same. —  
 — If you do — there'll be an aw - ful howl. — Just the same. —

Sug - ar Can - dy, I get lone - some, I  
 You be An - dy; Fine and dan - dy. What  
 You be Jo - sephine. I'll be Jo - sephine. What  
 You be Schmel - ing, I'll be Schmel - ing. What

get so blue. — When you're han - dy it's fine and dan - dy, But  
 do I do? — Just be han - dy to A - mos, An - dy, —  
 do I do? — Share my em - pire and be my vem-pire, But  
 do I do? — Clutch your vi - tals and claim six ti - tles, And

when you're gone what can I do?  
 Check and dou - ble check to you.  
 on - ly till your Wa - ter - loo.  
 take the boo - dle home with you. —

# I'm Just Wild About Harry

Words and Music by NOBLE SISSLE and EUBIE BLAKE

Light and bright

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams are provided above the vocal line for guitar reference. The first system includes chords C, Dm7, and G7. The second system includes C, Dm7, and Fm6. The third system includes C, G+, C, G7, and C. The piano accompaniment starts with a dynamic marking of *P-f* (piano-forte) and includes various articulations like accents and slurs. The tempo/style is indicated as 'Light and bright'.

**System 1:**  
Vocal: I'm just wild a-bout Har - ry and Har-ry's wild a-bout  
Chords: C, Dm7, G7

**System 2:**  
Vocal: me. The heav'n - ly bliss - es of his kiss - es  
Chords: C, Dm7, Fm6

**System 3:**  
Vocal: fill me with ec - sta - sy He's sweet just like choc'-late  
Chords: C, G+, C, G7, C



Dm7 G7 Am

can - - dy, and just like hon - ey from the bee \_\_\_\_\_

Dm D7 Em B G7 A Cm6 G7

Oh, I'm just wild a - bout Har - - ry And

C F#8 G7 C F#m6 G7 C F#8 G7

he's just wild a - bout, can-not do with - out, He's just wild a - bout

1. C Cdim. C G+ C+ Am G+ 2. C Cdim. G7 C

me. me.

# I Found A Million Dollar Baby

(In A Five And Ten Cent Store)

Words by BILLY ROSE and MORT DIXON  
Music by HARRY WARREN

Moderato

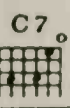
F *a tempo*

It was a luck-y A-pril show-er, It was the most con-ve-nient

*p-mf a tempo*

G7 C7 Cdim C7

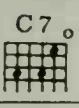
door I Found A Mil - lion Dol - lar Ba - by In A



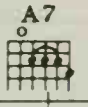
Five And Ten Cent Store; The rain con-tin - ued for an



hour, — I hung a-round for three or four,



A-round a mil - lion dol - lar ba - by In a Five and Ten Cent



Store. She was sell - ing chi - na — And when she made those

*mp*

Dm A7 Dm G7

eyes \_\_\_\_\_ I kept buy - ing chi - na \_\_\_\_\_ un - til the crowd got

Gm7 C7 G7 C7 F

wise \_\_\_\_\_ In - ci - dent' - ly, If you should run in - to a show - er,

G7 C7 Cdim

Just step in - side my cot - tage door And meet the mil - lion dol - lar

C7

1. F G7 C7 2. F

ba - by From the Five and Ten Cent Store! \_\_\_\_\_ Store! \_\_\_\_\_

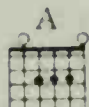
# Just One Of Those Things

Words and Music by COLE PORTER

**Allegretto**

Dm

*p - mf*



Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the first line of the vocal melody.

It was just one — of those things, ————— Just one —

Piano accompaniment for the first system, including treble and bass staves with chords and melodic lines.

Bm7-5

Bb<sup>0</sup>7

F

Fm

Gm7

C7

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the second line of the vocal melody.

— of those cra - zy flings. — One of those bells that now and then rings,

Piano accompaniment for the second system, including treble and bass staves with chords and melodic lines.

F6

F#<sup>0</sup>7

C7

A7-9

Dm

Musical staff with treble clef, key signature of one flat, and 4/4 time signature. It contains the third line of the vocal melody.

Just one — of those things. ————— It was just one — of those

Piano accompaniment for the third system, including treble and bass staves with chords and melodic lines.

A F7 Bm7-5 Bb<sup>o</sup>7 F

nights, — Just one — of those fab-u-lous flights, A trip to the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are five guitar chord diagrams: A, F7, Bm7-5, Bb<sup>o</sup>7, and F. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff. The piano part features a steady bass line and chords that support the vocal melody.

G<sup>#</sup>07 F Gm7 3fr. C7 F6 F<sup>#</sup>07 Fm7 Bb7

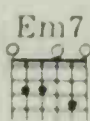
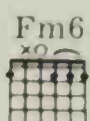
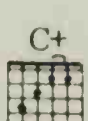
moon on gos-sa-mer wings, Just one — of those things. — If we'd

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics. Above it are eight guitar chord diagrams: G<sup>#</sup>07, F, Gm7 (3fr.), C7, F6, F<sup>#</sup>07, Fm7, and Bb7. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff. The piano part continues the harmonic support for the vocal line.

Eb Eb<sup>o</sup> Eb Bb7 Eb G7 G+

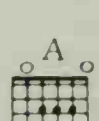
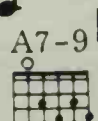
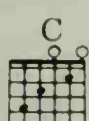
thought a bit — of the end of it — When we start-ed paint-ing the town, —

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics. Above it are seven guitar chord diagrams: Eb, Eb<sup>o</sup>, Eb, Bb7, Eb, G7, and G+. The bottom two lines are piano accompaniment, with a treble clef staff and a bass clef staff. The piano part concludes the musical phrase on this page.



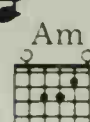
— We'd have been a - ware — That our love af - fair — Was too hot not —

*cresc.* *mf*



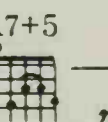
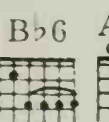
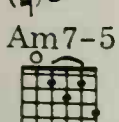
— to cool down. — So good-bye, dear, — and A - men, —

*p*



Here's hop - ing we meet now and then, — It was great fun, — But it was

*mf*



just one — of those things. — It was

*mf* *mf*

# Jeepers Creepers

Words by JOHNNY MERCER  
 Music by HARRY WARREN

**Moderato** (with a swing)

Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Jeep - ers Creep - ers! Where'd ya get those peep - ers?\_

*mf* (with a swing)

Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb

Jeep - ers Creep - ers! Where'd ya get those eyes?

Dm F Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Gosh all git up! How'd they get so lit up?\_



Dm F7 Dm7 Bb6 F7 F9 add Bb F7 Bb  
 Gosh all git up! How'd they get that size?

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Gosh' and a quarter note 'all', followed by a half note 'git' and a quarter note 'up!' in the first measure. The second measure begins with a quarter rest, followed by quarter notes 'How'd', 'they', 'get', 'that', and 'size?'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided above the vocal line for each measure.

Fm7 Gm Eb maj.9 Eb6 Fm7 Gm Bb7  
 Gol - ly gee! When you turn those

Detailed description: This system contains the next two measures. The vocal line has a half note 'Gol - ly' and a quarter note 'gee!' in the first measure. The second measure starts with a quarter rest, followed by quarter notes 'When', 'you', 'turn', and 'those'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams are provided above the vocal line.

Eb maj.7 Eb Eb6 Gm7 Am F maj.7 Dm7  
 heat - ers on, Woe is me!

Detailed description: This system contains the final two measures. The vocal line has a half note 'heat - ers' and a quarter note 'on,' in the first measure. The second measure begins with a quarter rest, followed by quarter notes 'Woe', 'is', and 'me!'. The piano accompaniment concludes with a final chord. Chord diagrams are provided above the vocal line.

Gm7 Am C7 F9 add Bb F7 Dm F7

Got to put my cheat - ers on, — Jeep - ers

Dm7 Bb6 F7 F9 add Bb F7 Bb6 Bb

Creep - ers! Where'd ya get those peep - ers? —

Dm F7 Fm6 G7 Cm7 F9 add Bb F7 Bb G7

Oh! Those weep - ers! How they hyp - no - tize! —

Cm7 F9 add Bb F7 1 Bb 2 Bb

Where'd ya get those eyes? — eyes? —

# I Get A Kick Out Of You

Words and Music by COLE PORTER

**Moderato**

*p-mf*

Fm7 Bb7 Eb Gm 3fr. Fm7

I get no kick from cham - pagne, \_\_\_\_\_ Mere al - co -

*p-mf*

Bb7 Eb Gm 3fr. Fm7 Bb7 Eb

hol does - n't thrill me at all, So tell me why should it be true. \_\_\_\_\_

Gm 3fr. Fm7 Bb7 Eb Gm 3fr.

\_\_\_\_\_ That I get a kick \_\_\_\_\_ out of you? \_\_\_\_\_

Fm7                      Bb7                      Eb                      Gm 3fr.                      Fm7  
 Some like a bop type re - frain \_\_\_\_\_ I'm sure that

Bb7                      Eb                      A<sup>o</sup>                      Gm 3fr.                      Fm7                      F7                      Bb                      A                      Ab 4fr.  
 if I heard ev - en one riff That would bore me ter - rif - ic - 'ly

Eb                      Gm 3fr.                      Fm7                      Bb7                      Eb  
 too. \_\_\_\_\_ Yet I get a kick out of you.

Gm 3fr.                      Eb7                      Ab 4fr.                      Eb7                      D<sup>o</sup> 4fr.                      Ab 4fr.                      Db 4fr.                      Ab 4fr.  
 I get a kick ev - 'ry time I see you're

Eb6                      Eb7                      Eb6                      Eb7                      E<sup>o</sup>7                      C7  
 stand - ing there be - fore me.

Fm Bbm6 Fm Bbm6 Fm F7

*p*

I get a kick tho' it's clear to me You ob - vious -

Fm7 Bb7 Fm7 Bb7

ly don't a - dore me. I get no kick in a

Eb Gm 3fr. Fm7 Bb7 Eb

plane, Fly - ing too high with some {gal guy} in the

Gm 3fr. Fm7 Bb7 C9 C7

sky Is my i - dea of noth - ing to do. Yet

Fm7 Bb7 Eb Gm 3fr. Eb

I get a kick out of you. you.

*mf* *f*

# September In The Rain

Words by AL DUBIN  
 Music by HARRY WARREN

**Moderato** (with feeling)

**Bb7+5** **Eb** **Gm** 3fr. **Cm** 3fr. **Gm** 3fr. **Fm**

The leaves of brown came tum - bling down, re - mem - ber?

(with feeling) **p-mf**

**Fm7-5** **Bb7**

In Sep - tem - ber, in the

**Eb** **Bb7+5** **Eb** **Gm** 3fr.

rain, The sun went out just

Detailed description: This is a musical score for the song 'September In The Rain'. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts with a 'Moderato' tempo and '(with feeling)' instruction. The vocal line begins with the lyrics 'The leaves of brown came tum - bling down, re - mem - ber?'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. Above the first system, six guitar chord diagrams are provided: Bb7+5, Eb, Gm (3fr.), Cm (3fr.), Gm (3fr.), and Fm. The second system continues the vocal line with 'In Sep - tem - ber, in the'. Above this system are two more guitar chord diagrams: Fm7-5 and Bb7. The third system concludes the vocal line with 'rain, The sun went out just'. Above this system are four guitar chord diagrams: Eb, Bb7+5, Eb, and Gm (3fr.). The piano accompaniment continues throughout, with dynamics like 'p-mf' indicated.

Cm 3fr. Gm 3fr. Fm

like a dy - ing em - ber, That Sep -

Fm7-5 Bb7 Eb Ab6 4fr.

tem - ber, in the rain,

Eb Bbm7 Eb7 Bbm7 Eb7

To ev - 'ry word of love I heard you

Ab6 4fr. Abmaj7 4fr. Ab6 4fr. Cm7 3fr. F7

whis - per, the rain - drops seemed to

Cm7 3fr. F7 Bb7 Fm7 Bb7 Fm7 Bb7 Bb7+5

*poco rit.*

play a sweet re - frain, \_\_\_\_\_ Though

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "play a sweet re - frain," followed by a long note and then "Though". The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Above the first staff, guitar chord diagrams are provided for Cm7 (3fr.), F7, Bb7, Fm7, Bb7, Fm7, Bb7, and Bb7+5. The tempo marking *poco rit.* is placed above the piano accompaniment.

Eb Gm Cm Gm Fm

*a tempo*

Spring is here, to me it's still Sep - tem - ber, \_\_\_\_\_

The second system continues the vocal and piano parts. The vocal line has the lyrics "Spring is here, to me it's still Sep - tem - ber,". The piano accompaniment continues with chords and melodic lines. Above the first staff, guitar chord diagrams are provided for Eb, Gm (3fr.), Cm (3fr.), Gm (3fr.), and Fm. The tempo marking *a tempo* is placed above the piano accompaniment.

Fm7-5 Bb6

That Sep - tem - ber, \_\_\_\_\_ in the

The third system continues the vocal and piano parts. The vocal line has the lyrics "That Sep - tem - ber," followed by a long note and then "in the". The piano accompaniment continues with chords and melodic lines. Above the first staff, guitar chord diagrams are provided for Fm7-5 and Bb6.

1 Eb Ab6 4fr. Eb Bb7+5 2 Eb Ab6 4fr. Eb

rain. \_\_\_\_\_ The rain. \_\_\_\_\_

*mf* *pp*

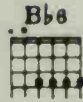
The fourth system concludes the vocal and piano parts. The vocal line has the lyrics "rain." followed by a long note and then "The rain." followed by a long note. The piano accompaniment continues with chords and melodic lines. Above the first staff, guitar chord diagrams are provided for Eb, Ab6 (4fr.), Eb, Bb7+5, Eb, Ab6 (4fr.), and Eb. The tempo marking *a tempo* is placed above the piano accompaniment. Dynamic markings *mf* and *pp* are placed above the piano accompaniment.



# A Time For Love

Words by PAUL FRANCIS WEBSTER  
Music by JOHNNY MANDEL

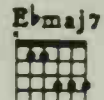
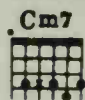
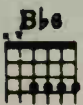
Very slowly - dreamily



Ab7

(Bb pedal)

A time — for sum-mer skies, For



(Bb bass)

hum-ming-birds and but-ter-flies. For ten-der words that har-mo-nize with



(Gb bass)

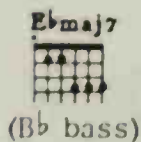
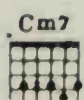
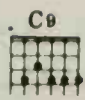
love. A time — for climb-ing hills, For

lean-ing out of win-dow sills Ad - mir - ing the daf-fo-dils a -

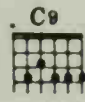
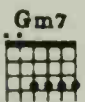
bove. \_\_\_\_\_ A time for hold - ing hands to - geth - er, — A time for

rain - bow col - ored weath - er, — A time of make - be - lieve that we've been dream - ing

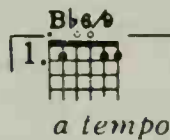
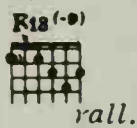
of. \_\_\_\_\_ As time \_\_\_\_\_ goes drift - ing by, \_\_\_\_\_ The



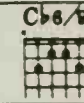
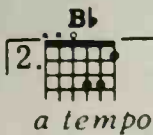
wil-low bends and so do I. But oh, my friends, what - ev - er sky a -



bove \_\_\_\_\_ I've known a time for spring, a time for fall, But



best of all A TIME FOR LOVE. \_\_\_\_\_ A



LOVE. \_\_\_\_\_

# You Took Advantage Of Me

Words by LORENZ HART  
Music by RICHARD RODGERS

**Allegretto** *p-f*

*E<sub>b</sub>* *E<sup>o</sup>7* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sub>b</sub><sup>o</sup>*

I'm a sent-i-ment-al sap, that's all. — What's the use of try-ing

*Fm7* *B<sub>b</sub>7* *F7-9* *E<sub>b</sub>* *E<sub>b</sub>7* *A<sub>b</sub>* *Fm7-5* 4fr.

not to fall? — I have no will, — You've made your kill — 'Cause you

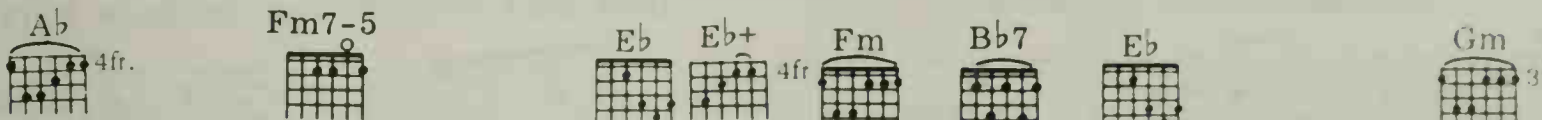
4fr. *E<sub>b</sub>* *E<sub>b</sub><sup>+</sup>* *Fm* *B<sub>b</sub>7* *E<sub>b</sub>* *B7* *B<sub>b</sub>7* *E<sub>b</sub>* *E<sup>o</sup>7* *B<sub>b</sub>7*

took ad-vant-age of mel I'm just like an ap-ple on a bough —



And you're gon - na shake me down some - how, — So what's the use, — you've





cooked my goose — 'Cause you took ad - vant - age of me!





I'm so hot and both-ered that I don't know — My el - bow from — my



Chord diagrams: Eb, Cm 3fr., D7, G7 x000, C7

ear; — I suf - fer some - thing aw - ful each time you go — And

Chord diagrams: F7, Bb7, Bb, Eb, Bb7, Eb, Eo7, Bb7

much worse when - you're near. Here am I with all my bridg - es burned, -

Chord diagrams: Eb, Eb° x, Fm7, Bb7, F7-9, Eb, Eb7

Just a babe in arms where you're con - cerned, — So lock the doors — and

Chord diagrams: Ab 4fr., Fm7-5, Eb, Eb+, Fm, Bb7, Eb, Ab6 x, Bb7, Eb

call me yours. 'Cause you took ad - vant - age of me! me!

Red \*

# The Man I Love

Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Andantino semplice

mp *dim. e rall.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino semplice' and the dynamics range from mezzo-piano (mp) to decrescendo and rallentando (dim. e rall.).

Eb Eb7 Ebm7 Gfr. Bbm

Four guitar chord diagrams are shown above the vocal line. From left to right: Eb (E-flat major), Eb7 (E-flat major 7), Ebm7 (E-flat minor 7), and Bbm (B-flat minor). The diagrams show the fingerings for each chord on a six-string guitar.

Some-day he'll come a - long The man I love; And he'll be big and strong.

*p molto semplice e dolce*

C7 Fm7-5 Bb7

Three guitar chord diagrams are shown above the vocal line. From left to right: C7 (C major 7), Fm7-5 (F minor 7 with a flat 5), and Bb7 (B-flat major 7). The diagrams show the fingerings for each chord on a six-string guitar.

The man I love; And when he comes my way, I'll do my best to

Eb Abmaj7 4fr. Gm 3fr. Bb7 Eb Eb7

make him stay. He'll look at me and smile,

*p*

Ebm7 6fr. Bbm C7+5 C7

I'll un-der-stand; And in a lit-tle while He'll take my hand;

Fm7-5 Bb7 Bbsus4 Bb7 Eb Ab 4fr.

And though it seems ab - surd, I know we both won't say a

Eb A07 4fr. Ab7 G7 x000 Cm 3fr. Cm7 3fr. D7 B07 Cm 3fr.

word. — May-be I shall meet him Sun-day, May-be Mon-day may-be

*mp* *poco* *espr.*



G7 Cm 3fr. Cm7 3fr. D7 D07 Cm 3fr. G07

not; Still I'm sure to meet him one day, May - be Tues - day will be

Ab 4fr. Bb7 Eb Eb7 Ebm7 6fr.

my good news day. He'll build a lit - tle home, Just meant for two,

Bbm C7+5 C7 Fm7-5

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

Bb7 Fm7 Bb7 Eb Ab6 4fr. 1. Eb Bb7 2. Eb

I'm wait - ing for the man I love. love.

# How Long Has This Been Going On?

Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderato *p-mf*

**D7** **D7** **D07** **D7** **D7+5** **G9** **C7** **Cm7** 3fr.

I could cry — salt - y tears; — Where have I been all these years? —  
 I could cry — salt - y tears; — Where have I been all these years? —

**G** **Bb07** **Am7** **D7** **G7** **C** **D7**

Lit - tle wow, — tell me now — How long has this been go - ing on? —  
 List - en, you — tell me do — How long has this been go - ing on? —

**G** **D7** **D7** **D07** **D7** **D7+5** **G9**

— There were chills — up my spine, — And some thrills I  
 — What a kick! — How I buzz! — Boy, you click as

C7 Cm7 3fr. G Bb<sup>0</sup>7 Am7 D7 G7

can't de - fine. — List - en sweet, — I re - peat. — How  
 'no one does! — Hear me sweet, — I re - peat: — How

C D7 G 3fr. 2fr. G7 C F9 C F9

long has this been go - ing on? — Oh, I feel that I could melt; —  
 long has this been go - ing on? — Dear, when in your arms I creep, —

Cmaj7 F7 Cmaj7 Em6 Bm Em6 Bm Em6

In - to Hea - ven I'm hurled! — I know how Co - lum - bus felt, —  
 That di - vine ren - dez - vous, — Don't wake me, if I'm a sleep, —

Bm Em6 Bm Bb+ D7<sup>6</sup> x D7+5 D7 D<sup>o</sup>7

Find-ing an - oth - er world! Kiss me once, - Then once more -  
 Let me dream that it's true. Kiss me twice, - Then once more -

D7<sup>6</sup> x D7+5 G9 C7 Cm7 G Bb<sup>o</sup>7 Am7 D7 G7

3fr.

What a dunce I was be - fore - What a break! - For Hea-ven's sake! - How  
 That makes thrice, let's make it four - What a break! - For Hea-ven's sake! - How

C D7

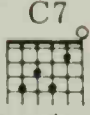
1. G C#07 3fr. 2. G C6 G

long has this been go - ing on? \_\_\_\_\_  
 long has this been go - ing on? \_\_\_\_\_

# Clap Yo' Hands

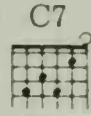
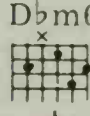
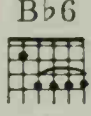
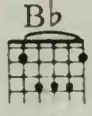
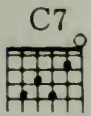
Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderato



Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -

3fr.



lu-yah! Ev - 'ry - bod - y come a - long and join the ju - bi - lee!



Clap - a yo' hand! Slap - a yo' thigh! Don't you lose time, don't you

C7 F7 Bb Bb7 Bb6 3fr. Dbm6 C7 F

lose time, Come a - long, it's shake yo' shoes time now for you and me! \_\_\_\_\_

Detailed description: This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, eight guitar chord diagrams are provided: C7, F7, Bb, Bb7, Bb6, 3fr. Dbm6, C7, and F. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

G7 C Fm F Fm C C7

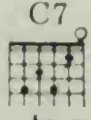
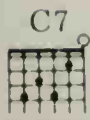
On the sands of time you are on - ly a peb - ble; \_\_\_\_\_

Detailed description: This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, seven guitar chord diagrams are provided: G7, C, Fm, F, Fm, C, and C7. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

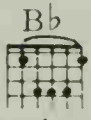
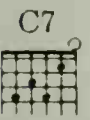
Fmaj7 Bb Bbm C+ C7+5 Fm

Re - mem - ber, trou - ble must be treat - ed just like a re - bel, \_\_\_\_\_

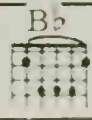
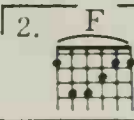
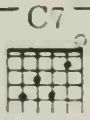
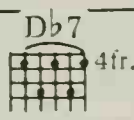
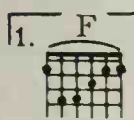
Detailed description: This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: Fmaj7, Bb, Bbm, C+, C7+5, and Fm. The piano accompaniment continues with a right-hand melody and a left-hand bass line.



Send him to the deb-ble! Clap-a yo' hand! Slap-a yo' thigh! Hal-le-lu-yah! Hal-le-



lu - yah! Ev-'ry bod - y come a - long and join the ju - bi -

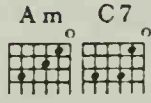


lee. lee.

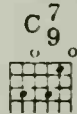
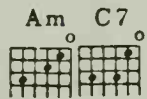
# All This And Heaven Too

Words by EDDIE DE LANGE  
 Music by JIMMY VAN HEUSEN

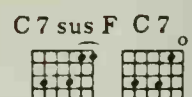
Very Slowly



You give me your lips, and your lips are so heav-en-ly,



Stars in the sky are all free and they shine for me, So does the moon in the



blue, ALL THIS is mine AND HEAV-EN TOO. You



Gm7

Am C7

Fma7

F

Gm7

Am C7

give me your arms, and your arms are like an-gel wings, Sweet to my ear— is the

Cm6

D7

Gm

C9

A+

D7

song ev-'ry blue-bird sings, Each rose-bud kissed by the dew,— ALL THIS is

Gm7

C7b9

F

Cm

mine AND HEAV-EN TOO. I own each sum-mer day, each

F7

Bb

A7

Bb

moun-tain capped with snow, The sen-ti-men-tal tree, the dream-y streams that flow,

Cm F7 D7 Cm Cdim. Eb m 6

Ev-'ry coun-try lane, and ev-'ry street of stone, Are high-ways of ad-ven-ture made for

G9 Gm7 C9 Gm7 Am C7 Fma7 F

me a - lone. You give me your love, and your love is a mel-o - dy,

*rit.* *a tempo*

Gm7 Am C7 Cm6 D7 Gm C9

Deep in my heart I will car-ry the song with me, You bring a love so di -

A+ D7 Gm7 C7b9 1. F Fdim. C7 sus F C7 2. F

vine, — ALL THIS is mine, AND HEAV-EN TOO. — you TOO.

*rit.*

# Body And Soul

Words by EDWARD HEYMAN, ROBERT SOUR and FRANK EYTON

Music by JOHN GREEN

Dm (Slowly, with expression) *p-mf*

G7sus4 G7 C

G7+5

C

Cdim

My heart is sad and lone-ly,

For you I sigh, for you, dear, on - ly.

*p-mf*

Dm

G7

E7

Am

Dm

G7

Why have - n't you seen it?

I'm all for you, Bod - y and

C

Am

C

Am

Dm

G7sus4

G7

C

G7+5

Soul!

I spend my days in long-ing

And won-d'ring why it's

*mf-f*

*p-mf*

C Cdim Dm7 G7 E7 Am Dm7 G7

me you're wrong-ing, I tell you I mean it, I'm all for you, Bod-y and

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, Cdim, Dm7, G7, E7, Am, Dm7, and G7. The piano accompaniment includes dynamic markings like *mf* and *f*.

C Am Ab7 Db Ab7 Db Gb

Soul! I can't be-lieve it, It's hard to con-ceive it That

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for C, Am, Ab7, Db, Ab7, Db, and Gb. The piano accompaniment includes dynamic markings like *mp-mf* and *mf-f*.

Db Ab7 Db C#m7 F#7

you'd turn a-way ro-mance. Are you pre-tend-ing, it

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for Db, Ab7, Db, C#m7, and F#7. The piano accompaniment includes dynamic markings like *mf-f*.

Bmaj7

B

C#m7

F#7

B7

Bb7

A7

*un poco rall.*

looks like the end-ing Un - less I could have one more chance to prove, dear,

*un poco rall.*

Dm

G7sus4

G7

C

G7+5

*p-mf*

My life a wreck you're mak - ing, You know I'm yours for

*p-mf*

C

Cdim

Dm7

G7

E7

Am

Dm7

G7

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

C

A7

C

Db

C

Db

C

Sou!

Soul!

*mf*

*mf*

*f*

# Ah! Sweet Mystery Of Life

(The Dream Melody)

Words by RIDA JOHNSON YOUNG  
Music by VICTOR HERBERT

**Moderato**

*mf* *accel.*

**Andante**

Ah! sweet mys-ter-y of life, at last I've found thee, Ah! I

*f* *pp colla voce*

Bb Cm7 3fr.

know at last the se-cret of it all; All the long-ing, seek-ing, striv-ing, wait-ing,

F7 Bb Bbm

F F07 C7 C07 C7

yearn - ing, The burn - ing hopes, the joy and i - dle tears that

F7 Dm Bb

fall For 'tis love, and love a - lone, the world is

Cm7 3fr. F7

seek - ing; And 'tis love, and love a - lone, that can re -

Bb G7 Cm Cm7-5 3fr.

pay! 'Tis the an - swer, 'tis the end and all of liv - ing, - For it is

*allargando* **f**

Bb Cm7 3fr. Dm Bb Dm Bb

*ten.* *Grandioso* *ff*

love a-lone that rules for ayel For 'tis love, and love a-lone, the world is

*ten.* *cresc. molto* *ff*

Cm7 3fr. F7 Bb

seek-ing, For 'tis love, and love a-lone that can re-pay! 'Tis the

G7 x000 Cm Cm7-5 Bb Cm7 3fr. F7

an-swer, 'tis the end and all of liv-ing!— For it is love a-lone that rules for

*ten.*

Bb Cm7 3fr. Bb Gm6 x0 Bb *pesante*

ayel

*ff allargando*



# About A Quarter To Nine

Words by AL DUBIN  
Music by HARRY WARREN

Moderato

G7 C Dm7 C Eb07 G7 C#07 3fr.

*p-mf*

The stars \_\_\_\_\_ are gon - na twin - kle and shine \_\_\_\_\_

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for G7, C, Dm7, C, Eb07, G7, and C#07 (3fr.). The bottom two staves are piano accompaniment, with a dynamic marking of *p-mf*.

G7 Dm7 G7 G07 G7 Dm7 G7 C Dm7

This eve - ning, \_\_\_\_\_ a - bout a quar - ter to nine. \_\_\_\_\_

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for G7, Dm7, G7, G07, G7, Dm7, G7, C, and Dm7. The bottom two staves are piano accompaniment.

C G9 G7 C Dm7 C Eb07

My lov - in' \_\_\_\_\_ arms \_\_\_\_\_ are gon - na ten - der - ly twine \_\_\_\_\_

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for C, G9, G7, C, Dm7, C, and Eb07. The bottom two staves are piano accompaniment.

G7 C#07 3fr. G7 Dm7 G7 G07

A - round you,

Detailed description: This system contains the first line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal line, there are six guitar chord diagrams: G7 (x000), C#07 (3fr.), G7 (x000), Dm7, G7 (x000), and G07 (x). The lyrics 'A - round you,' are written below the vocal line.

G7 Dm7 G7 C Dm7 C Eb7 Ab 4fr.

a-round a quar-ter to nine. I know I won't be late, 'cause at

Detailed description: This system contains the second line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, there are eight guitar chord diagrams: G7 (x000), Dm7, G7 (x000), C, Dm7, C, Eb7, and Ab (4fr.). The lyrics 'a-round a quar-ter to nine. I know I won't be late, 'cause at' are written below the vocal line.

Eb7 Ab 4fr. Fm Fm6 Dm7 G7 C#m7-5

half past eight I'm gon-na hur-ry there. I'll be wait-ing where the

Detailed description: This system contains the third line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. Above the vocal line, there are seven guitar chord diagrams: Eb7, Ab (4fr.), Fm, Fm6 (xo), Dm7, G7 (x000), and C#m7-5. The lyrics 'half past eight I'm gon-na hur-ry there. I'll be wait-ing where the' are written below the vocal line.

Bm Bm(maj7) Bm7 E7 A7 D7 G7+5

lane be - gins, wait - ing for you - on nee - dles and pins. And

C Dm7 C Eb07 G7 x000 C#07 3fr.

then the world is gon - na be mine,

G7 x000 Dm7 G7 x000 G07 G7 x000 Dm7 G7 x000

This eve - ning, a - bout a quar - ter to nine.

1. C Dm7 C Dm7 C G7 x000 2. C Fm Fm6 Cmaj7 C6

The *poco rit. e dim.*

# Be My Little Baby Bumble Bee

Words by STANLEY MURPHY  
Music by HENRY I. MARSHALL

Moderato

E7 A7

BE MY LIT-TLE BA - BY BUM-BLE BEE, (buzz a - round, buzz a -

Detailed description: This system contains the first two measures of the song. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a similar key signature. Above the first measure, there is a guitar chord diagram for E7. Above the second measure, there is a guitar chord diagram for A7. The lyrics are: "BE MY LIT-TLE BA - BY BUM-BLE BEE, (buzz a - round, buzz a -".

D7

round, keep a buzz in 'round,) Bring home all the hon - ey, love, - to

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics: "round, keep a buzz in 'round,) Bring home all the hon - ey, love, - to". Above the first measure of this system, there is a guitar chord diagram for D7. The piano accompaniment continues with chords and bass lines.

G G#dim D7 E7

me, (lit-tle bee, lit-tle bee, lit-tle bee.) Let me spend the hap-py hours -

Detailed description: This system contains the final two measures on the page. The vocal line concludes with the lyrics: "me, (lit-tle bee, lit-tle bee, lit-tle bee.) Let me spend the hap-py hours -". Above the first measure, there are guitar chord diagrams for G and G#dim. Above the second measure, there are guitar chord diagrams for D7 and E7. The piano accompaniment concludes with chords and bass lines.

A7



Ro-ving with you 'mongst the flow'rs And when we get, where no one else can



D7



G<sup>♯</sup>dim



D7



E7



see, (cud-dle up, cud-dle up, cud-dle up.) BE MY LIT-TLE BA-BY BUM-BLE



A7



D7



BEE, (buzz a-round, buzz a-round, keep a buzz-in 'round,) We'll be just as



D7 C7 B7 B7 F

hap - py as can be, (you and me, you and me, you and me,)

E7 A7

Hon - ey keep a - buz - zin' please, - I've got a doz - en

G G7+5 Em A7 D7

cou - sin bees, - But I want you - to be my ba - by bum - ble

1. G Eb7 D7 2. G Cm G

bee. \_\_\_\_\_ bee. \_\_\_\_\_

# Along The Santa Fe Trail

Words by AL DUBIN and EDWINA COOLIDGE  
 Music by WILL GROSZ

**Smoothly**

The piano introduction is in 4/4 time, B-flat major. It features a gentle melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes F2, E2, and D2. The piece concludes with a final chord of Bb4.

*(Sweetly)*

Chord diagrams: Eb, Bbaug, Eb, F9

An - gels — come to paint the des-ert night - ly — When the moon is beam-ing

*p.f*

The vocal line is in 4/4 time, B-flat major. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment provides harmonic support with chords corresponding to the chord diagrams above. The piano part includes a dynamic marking of *p.f* (piano-forte).

Chord diagrams: Ab6, Abm6, Ab6, Eb, Bbaug

bright - ly — A-LONG THE SAN-TA FE TRAIL.

The vocal line continues in 4/4 time, B-flat major. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords corresponding to the chord diagrams above. The piano part includes a dynamic marking of *p.f*.

E $\flat$  B $\flat$ aug E $\flat$  B $\flat$ aug F9

Star - dust scat-tered all a - long the high - way

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G-flat major with lyrics "Star - dust scat-tered all a - long the high - way". Above the staff are five guitar chord diagrams: E $\flat$ , B $\flat$ aug, E $\flat$ , B $\flat$ aug, and F9. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

A $\flat$ 6 A $\flat$ m6 A $\flat$ 6

On a rain-bow col-ored sky - way A - LONG THE SAN-TA FE

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with lyrics "On a rain-bow col-ored sky - way A - LONG THE SAN-TA FE". Above the staff are three guitar chord diagrams: A $\flat$ 6, A $\flat$ m6, and A $\flat$ 6. The piano accompaniment continues with chords and a bass line.

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

TRAIL. Be - side you I'm rid - ing

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with lyrics "TRAIL. Be - side you I'm rid - ing". Above the staff are three guitar chord diagrams: E $\flat$ , B $\flat$ m7, E $\flat$ 7, and A $\flat$ . The piano accompaniment continues with chords and a bass line.

A $\flat$ m6 E $\flat$

ev - 'ry hill and dale while shad - ows hide you

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with lyrics "ev - 'ry hill and dale while shad - ows hide you". Above the staff are two guitar chord diagrams: A $\flat$ m6 and E $\flat$ . The piano accompaniment concludes with chords and a bass line.



F7 Abm6 Bbaug

just like a pret-ty pur-ple veil; There - by hangs a tale, I

This system contains the first three measures of the song. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Eb Bbaug Eb Bbaug F9

found you \_\_\_\_\_ and the moun-tains that sur - round you \_\_\_\_\_

This system contains the next three measures. The vocal line has a long note on Bb4, followed by eighth notes on C5, Bb4, and A4. The piano accompaniment continues with a consistent rhythmic pattern.

Ab6 Abm6 Ab6

are the walls I built a - round you \_\_\_\_\_ A-LONG THE SAN-TA FE

This system contains the next three measures. The vocal line starts with a long note on Bb4, followed by eighth notes on C5, Bb4, and A4. The piano accompaniment provides harmonic support.

1. Eb Abmaj7 Bb9 2. Eb

TRAIL. \_\_\_\_\_ TRAIL. \_\_\_\_\_

This system contains the final three measures, including a double bar line and a repeat sign. The vocal line has a long note on Bb4, followed by a quarter rest. The piano accompaniment concludes the piece.

# The Birth Of The Blues

Music by RAY HENDERSON

Words by B.G. DeSYLVA and LEW BROWN

**Tempo di Blues**

*mf rit. e dim.*

A7 Ab7 G7 4fr

They heard the

*f*

*mf rit. e dim.*

C G7 G+ C E7 F D7

*p a tempo* *cresc.*

breeze in the trees — Sing-ing weird — mel-o - dies — And they made —

*p a tempo* *cresc.*

*dim.*

that — The start — of the blues. —

*dim.*

Detailed description of the musical score: The score is in 4/4 time. The first system shows the vocal line starting with 'They heard the' and the piano accompaniment. The piano part features a strong bass line with triplets and a melodic line in the right hand. The second system continues the vocal line with 'breeze in the trees — Sing-ing weird — mel-o - dies — And they made —' and the piano accompaniment. The piano part includes a 'cresc.' marking. The third system concludes the phrase with 'that — The start — of the blues. —' and the piano accompaniment. The piano part includes a 'dim.' marking. Chord diagrams for guitar are provided above the vocal line and below the piano line. The tempo is marked 'Tempo di Blues'.

A7 Ab7 G7 C G7 G+ C E7

*mp* *cresc.*

— And from a jail came the wail — Of a down — heart - ed frail, —

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chord diagrams for A7, Ab7, G7, C, G7, G+, C, and E7 are shown above the guitar staff. Dynamics include *mp* and *cresc.*

F D7 G7 C

*dim.*

— And they played — that As part of the blues. —

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chord diagrams for F, D7, G7, and C are shown above the guitar staff. A *dim.* dynamic marking is present in the piano part.

E7 Bm7-5 E Bm7-5 E

*mf* *mf espressivo*

— From a whip-poor - will Out on a hill, — They took a new —

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment, and the bottom staff is the guitar accompaniment. Chord diagrams for E7, Bm7-5, E, Bm7-5, and E are shown above the guitar staff. Dynamics include *mf* and *mf espressivo*.

E Bm7-5 E7 Bm7-5 E7 A7

note, Pushed it through a horn 'Til it was worn— In-to a blue—

*piu espress.*

Am7 D7 G7 A7 4fr. G7 C G7 G+

note! And then they nursed it, re-hearsed— it, And gave—

*p rit.* *p a tempo.* *cresc.*

C E7 F D7 G7

out the news— That the South - land gave birth to the

*dim.*

1. C A7 Ab7 G7 2. C Bb7 Ab7 C

blues! — They heard the blues!

*mp* *p* *rall.* *pp*

# Brother, Can You Spare A Dime?

Words by E.Y. HARBURG  
Music by JAY GORNEY

Moderato *mp-f (with much expression)*

Cm 3fr. G7 x000 C7 F Bb7 Eb G7 x000

Once I built a rail-road, made it run, - Made it race a-gainst time.

*mf*

Fm G7 x000 Cm 3fr. Ab7 4fr. Fm G7 x000

Once I built a rail-road, Now it's done - Broth-er can you spare a dime?

Cm 3fr. *mp* G7 x000 C7

Once I built a tow-er, to the sun. -

*f R.H.* *mp*

F Bb7 Eb G7 Fm G7

Brick and ri - vet and lime, Once I built a tow-er,

Detailed description: This system contains the first two lines of the song. The top staff shows guitar chords: F, Bb7, Eb, G7 (with x000), Fm, and G7 (with x000). The vocal line starts with 'Brick and ri - vet and lime,' followed by 'Once I built a tow-er,'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords and a triplet of eighth notes. Dynamics include *mf*.

Cm 3fr. Ab7 4fr. Fm G7 Cm 3fr.

Now it's done, - Broth-er, can you spare a dime? -

Detailed description: This system contains the next two lines of the song. The top staff shows guitar chords: Cm (3fr.), Ab7 (4fr.), Fm, G7 (with x000), and Cm (3fr.). The vocal line continues with 'Now it's done, -' and 'Broth-er, can you spare a dime? -'. The piano accompaniment includes a triplet of eighth notes in the bass line and a treble line with chords and a triplet of eighth notes. Dynamics include *p*.

C7 C7-9 C7 C11 C7 C7-9 C7

*mp* (in strict tempo) Once in kha - ki suits Gee, we looked swell Full of that Yan-kee Doo-dle-de-

Detailed description: This system contains the final two lines of the song. The top staff shows guitar chords: C7, C7-9, C7, C11 (with x), C7, C7-9, and C7. The vocal line starts with 'Once in kha - ki suits' followed by 'Gee, we looked swell' and 'Full of that Yan-kee Doo-dle-de-'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords and a triplet of eighth notes. Dynamics include *mp*, *poco*, *a*, *poco*, and *cresc.*

Bbm6

C7

F7

Cm 3fr.

F7

F9

dum.

Half a mil-lion boots went slog-gin' thru Hell,

Cm 3fr.

A7-5

D7

D7-5

G7

Cm 3fr.

I was the kid-with the drum.--

Say dont you re-mem-ber, they

gliss.

*f* *molto espr. e marc.*

R.H.

G7

C7

F7

Bb7

Eb

G7

Fm

G7

called me Al--

It was Al-- all the time

Say, dont you re-mem-ber

Cm 3fr.

ten.

Ab7 4fr.

Fm

G7

1. Cm 3fr.

G7

2. Cm 3fr.

I'm your Pal!--

Bud-dy, can you spare a dime?--

ten.

rit.

*ff*

*marcatiss.*

*ff*

# April In Paris

Words by E.Y. HARBURG  
Music by VERNON DUKE

**Moderato**

*p-mf*

*p-mf amoroso*

*mf*

*mp*

Fm B C Dm7-5 Ebm 6fr. G7

Cmaj9 B C Gm7 3fr.

Dm7 Gm7 3fr. C7 F6 E7 F

A - pril in Par - is, \_\_\_\_\_ Chest-nuts in blos - som, \_\_\_\_\_

Hol - i - day ta - - bles un - der the trees. \_\_\_\_\_

A - pril in Par - is, \_\_\_\_\_

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderato'. The first system includes the lyrics 'A - pril in Par - is, \_\_\_\_\_ Chest-nuts in blos - som, \_\_\_\_\_'. The second system includes the lyrics 'Hol - i - day ta - - bles un - der the trees. \_\_\_\_\_'. The third system includes the lyrics 'A - pril in Par - is, \_\_\_\_\_'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, often using triplets. The score includes various guitar chord diagrams for Fm, B, C, Dm7-5, Ebm 6fr., G7, Cmaj9, B, C, Gm7 3fr., Dm7, Gm7 3fr., C7, F6, E7, and F. Dynamic markings include *p-mf*, *p-mf amoroso*, *mf*, and *mp*. The piece concludes with a final chord of F.



Em7

G#m

Am

F#m7-5

B7+5

This is a feel - ing \_\_\_\_\_ No one can ev - er \_\_\_\_\_

B7

E7+5

E7

Gm6

A7

Fmaj7

F07

re - prise. \_\_\_\_\_ I nev - er knew the

C6

F07

Fm6

C

charm of Spring, Nev - er met it face to face.

Bm7-5

E7-9

Am9

Am

Am(maj7)

Am7

F#m7-5

B7+5

B7



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

Emaj7

E6

G7sus4

G7

Fm

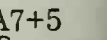
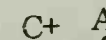
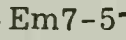
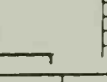
B

C

Em7-5

C+

A7+5



brace, till A - pril in Par - is, Whom can I run to

D7

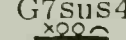
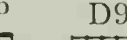
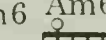
G#m6

Am6

D9

G7sus4

G7



What have you done to my

C

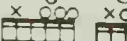
G7

G9

C

F

C



heart?

heart?

mf

# Anything Goes

Moderato

Words and Music by COLE PORTER

G7 C Ami.7 C

In old - en days a glimpse of stock - ing Was

Ami. C7 Dmi.7 C

looked on as some - thing shock - ing, Now heav - en knows,

Dmi.7 Dmi.7 C Dmi. C G+

A - ny - thing goes. Good

C Ami.7 C Ami.

auth - ors too who once knew bet - ter words Now on - ly use four - let -

C7 Dmi.7 C Dmi.7 Dmi.7<sup>7</sup>

ter words, writ - ing prose, A - ny - thing

The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "ter words, writ - ing prose, A - ny - thing". Above the vocal line are five guitar chord diagrams: C7, Dmi.7, C, Dmi.7, and Dmi.7<sup>7</sup>. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

C Dmi. C B7 E

goes. The world\_ has gone mad to - day\_ And good's

*mf*

The second system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "goes. The world\_ has gone mad to - day\_ And good's". Above the vocal line are five guitar chord diagrams: C, Dmi., C, B7, and E. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A dynamic marking of *mf* is present.

B<sup>9</sup>7 B7 Emi.

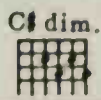
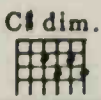
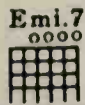
bad to - day, And black's white to - day, And day's

The third system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "bad to - day, And black's white to - day, And day's". Above the vocal line are three guitar chord diagrams: B<sup>9</sup>7, B7, and Emi. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

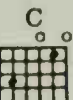
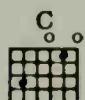
B7 Emi.

night to - day, When most guys to - day That wo - men

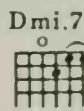
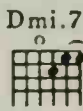
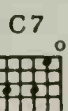
The fourth system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "night to - day, When most guys to - day That wo - men". Above the vocal line are two guitar chord diagrams: B7 and Emi. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.



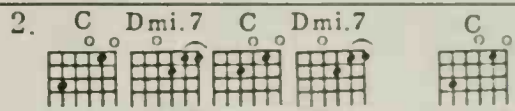
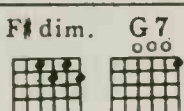
prize to - day, — Are just sil - ly gig - ol - os; — So



though I'm not a great ro - manc - er I know that {you're} I'm bound to an -



- swer when {I} you pro - pose, — A - ny - thing



goes. — In goes. —

*mf*

*sf*

# La Vie En Rose

Original French Lyric by EDITH PIAF

English Words by MACK DAVID

Music by LOUIGUY

Slowly

The musical score is presented in two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Slowly'. The key signature has one flat (B-flat major). The time signature is 4/4. The piano part includes dynamic markings 'mp - mf' and 'p'. The vocal line includes lyrics and a final 'a-' indicating a long note. Guitar chord diagrams are provided above the vocal line for each measure.

Hold me close and hold me fast, The mag-ic spell you  
 cast, This is LA VIE EN ROSE. — When you kiss me heav-en  
 sighs, And tho' I close my eyes I see LA VIE EN ROSE. —  
 When you press me to your heart I'm in a world a -

C C7 F Fm

part, A world where ros-es bloom; And when you speak An-gels

C Eb° Dm7 G7

sing from a-bove; Ev-'ry day words seem to turn in-to love songs.

*ten.*

C Cmaj7 C6

Give your heart and soul to me And life will al-ways

Dm7 G7 C6 - Ab9 Dm7 G7-9 C6 - Dm7 - Cmaj7

be LA VIE EN ROSE. ROSE.

# I've Got A Crush On You

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN

*Allegretto giocoso*

*p-mf*

Bbmaj7 A9 Cm7 3fr. F7

I've got a crush on you, — sweet-ie pie, —

Bbmaj7 A7 Cm7 3fr. F7

All the day and night-time hear me sigh. — I

Bb Gm7 3fr. C7 B7 Cm7 3fr. Gm7 3fr.

nev - er had — the least no - tion — that I could

C9 B7 C7 F7 C+ F7 3fr. Cm7 C+ Bbmaj7 A7

fall with — so much e - mo - tion. — Could you coo?

*p*



Cm7 3fr. F7 Bbmaj7 A7

— Could you care — for a cun-ning cot-tage

Cm7 3fr. D7+5 D7 Gm7 3fr. Am Gm7 3fr. C9

we could share? — The world will par - don my

F6 Bbmaj7 Bb6 C9 A6 F7

mush, 'cause I've got a crush, my ba - by, on

Red. \* 3fr. F7 Bb Gm6 F7 Bb

1. you. I've got a you. 2.

# Hello! Ma Baby

Words and Music by JOE E. HOWARD and IDA EMERSON

Moderato

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a series of chords and melodic lines, including a prominent eighth-note pattern. The left hand starts with a bass clef and provides a steady accompaniment. The dynamic marking *mf* is present. The tempo is marked *Moderato*.

This system shows the piano accompaniment for the first vocal line. The right hand has a treble clef and contains several chords with guitar chord diagrams above them: C7, F, and C. The lyrics "(Hel - lo! Hel - lo! He - lo!)" are written below the staff. The left hand has a bass clef and provides a simple accompaniment.

This system shows the piano accompaniment for the second vocal line. The right hand has a treble clef and contains a chord with a guitar diagram labeled 'F'. The lyrics "Hel - lo! ma ba - by, Hel - lo! ma hon - ey," are written below the staff. The left hand has a bass clef and provides a simple accompaniment.

This system shows the piano accompaniment for the third vocal line. The right hand has a treble clef and contains two chords with guitar diagrams labeled 'G7' and 'C7'. The lyrics "Hel - lo! ma rag - time gal, Send me a kiss by" are written below the staff. The left hand has a bass clef and provides a simple accompaniment.

wire, Ba - by my heart's on fire!

F E7 F Fdim C7

If you re-fuse me, Hon - ey, you'll lose me, Then you'll be left a -

F G7

- lone; Oh! ba - by, Tel - e - phone and tell me I'se your

C7

1. own. Hel-lo! hel - lo! hel-lo! there. 2. own.

1. F C7 F C7 2. F Dm7 F

# Kiss Me Again

Words by HENRY BLOSSOM  
 Music by VICTOR HERBERT

Valse lente

*ppp* Sweet sum-mer breeze, whis-per-ing trees, stars shin-ing soft-ly a bove;

*pp* ros-es in bloom, waft-ed per-fume, sleep-y birds dream-ing of love.

*pp* Safe in your arms, far from a-larms, day-light shall come but in vain.

Ten-der-ly pressed close to your breast, kiss me, kiss me a-  
*pp* gain. Kiss me a-  
*poco a poco rall. e dim.*

gain! Kiss me! Kiss me a-  
*molto rit.* gain!  
*molto accel.*

Guitar Chords: G, C, E7, Am, D7+5, G7, C#07 3fr.

# Happy Days Are Here Again

Allegro moderato

Words by JACK YELLEN  
Music by MILTON AGER

C

G aug. 5

C

E mi

Hap - py days are here a - gain! The

p-f

C

G aug. 5

C

C dim

skies a - bove are clear a - gain. Let us

G7

C

sing a song of cheer a - gain! Hap - py days are

F

C

G7

C

G aug. 5

here a - gain! Al - to - ge - ther

f marc.

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes a bass line and a treble line. Above the vocal line, guitar chord diagrams are provided for each measure. The lyrics are written below the vocal line. The tempo is marked 'Allegro moderato'. The piano part includes dynamic markings such as 'p-f' and 'f marc.'.

C E mi C G aug. 5 C

shout it now! — There's no one who — can doubt it now, —

C dim. G7

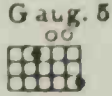
— So let's tell the world — a — bout it now — Hap — py

C F C F6 C Ami 6 E

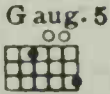
days are here a — gain! — Your cares and

F# mi G# mi B7 E B7 E C mi G Ami B mi D7

trou — bles are gone; — There'll be no more from now



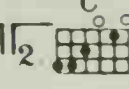
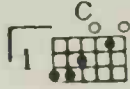
on. Hap - py days are here a - gain;



The skies a - bove are clear a - gain; Let us



sing a song of cheer a - gain Hap - py days are



here a - gain! - gain!

*f marc.*

# Let Me Call You Sweetheart

(I'm In Love With You)

Words by BETH SLATER WHITSON

Music by LEO FRIEDMAN

Slowly

Bb

Bb dim Bb

Let me call you sweet - heart, I'm in

*p - mf*

Eb G7 C7 F7

love with you Let me

Cm7 A Bb Fdim

hear you whis - per that you love me,



F7

C7

F7

Bb



too

Keep

the love

light glow - ing

Bb dim

Bb

Eb

G7

C

in

your eyes

so

true

Eb

Bb dim

Bb

G+

G7

C7

Let

me

call

you sweet - heart,

I'm

in

love

with

you.

you.

1.

Bb

F

C7

F7

2.

Bb

F7



you.

you.

# It's All In the Game

Words by CARL SIGMAN  
 Music by GEN. CHARLES G. DAWES

Slowly

mp

rit.

F

VERSE

Re - mem - ber this: — Where love's con - cerned — at times you'll think your world has o - ver -

mp a tempo

Bm7 E7 Am Am7 D9 D7<sup>9</sup> Gm Bbm C7

turned — But if he's yours, — and if you're his — Re - mem - ber this: —

REFRAIN

Man - y a tear has to fall, but IT'S ALL IN THE GAME — All in the won - der - ful

rit. mp - mf a tempo rit.

F

F G7

game that we know as love. You have words with him and your fu - ture's look - ing

*a tempo*

C Fra C Dm7 G7-9 C7 F

dim, But these things your hearts can rise a - bove. Once in a while he won't call, but IT'S

*rit.* *a tempo*

ALL IN THE GAME. Soon he'll be there at your side with a sweet bou -

*rit.* *a tempo*

quet. And he'll kiss your lips and ca - ress your wait - ing fin - ger - tips, And your

Gm7 C9 C7 F F° C7 F

hearts will fly a - way. Man - y a tear has to way.

*rit.* *rall.* *p*

# Heaven Can Wait

Words by EDDIE DE LANGE  
 Music by JIMMY VAN HEUSEN

Moderato

Chord diagrams: Eb, Gm, Fm7, Bb7, Eb, Eb dim

HEAV-EN CAN WAIT, — this is par-a-dise, just be-ing here with you and

Chord diagrams: Fm7, Bb7, Eb, Edim, Fm7, Bb7, Bb+

breath-ing the air you do, HEAV-EN CAN WAIT. —

Chord diagrams: Eb, Gm, Fm7, Bb7, Eb, Eb dim

Dar-ling it's true, — this is par-a-dise, gaz-ing at all your charms; it's

Chord diagrams: Fm7, Bb7, Eb, Cm, Am, D7

heav - en - ly in your arms, HEAV - EN CAN WAIT.

Gm Ebdim C9 Cdim Gm Adim Gm Bbm6 C7° Fm Gdim

You must be an an-gel on a vis-it from the skies; now I look at

Fm6 Bbdim Fm Bbdim Ab6 Abm6 Bb7 Eb Gm

heav-en when I look in-to your eyes. HEAV-EN CAN WAIT,

Fm7 Bb7 Eb Ebdim Fm7

— this is par-a-dise, lov-ing the way we do, un - til I go there with

Bb7 1. Eb Fm7 Bb7 2. Eb Abm6 Eb

you, HEAV-EN CAN WAIT. WAIT.

# I Cover The Waterfront

Words by EDWARD HEYMAN

Music by JOHNNY GREEN

Assai moderato (*slowly*)

*p-mf* *p-mf*

Em7 A7 Am7 D7 G G6

I cov - er the wat - er - front, — I'm watch - ing the

G ma7 E dim Am7 C ma7 D7 G

sea, Will the one I love — be com - ing back — to me? —

Bm7 E7 Em7 A7 Am7 D7 G G6

— I cov - er the wat - er - front — In search of my

Gma7 E dim Am7 Cma7 D7 G C

love, And I'm covered by— a star-less sky— a - bove.

G Am7 D7 G Em

Here am I — pa - tient - ly wait - ing —

Am D7 G Em Bm7 E7

hop - ing and long - ing. — Oh! how I yearn! Where are you? —

A F#m Bm7 E7 Am7 B7

Are you for - get - ting? Do you re - mem - ber? Will you re - turn?

Em7 A7 Am7 D7 G G6

I cov - er the wat - er - front, - I'm watch - ing the

Gma7 Edim Am7 Cma7 D7

sea, For the one I love - must soon come back - to

1. G F#7 B7 2. G Ab G

me. me.



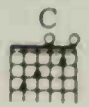
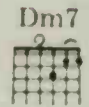
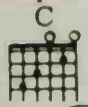
# L'Amour-Toujours-L'Amour

(Love Everlasting)

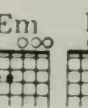
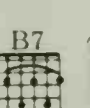
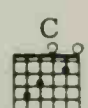
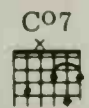
Words by CATHERINE CHISHOLM CUSHING

Music by RUDOLF FRIML

Lento poco rubato

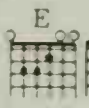
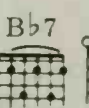
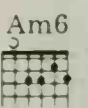
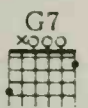
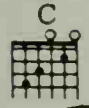


*p*  
L'a-mour\_ *legatissimo* tou-jours\_ l'a-mour\_ love, now at last, you've found me,



hold me and fold me al-way, thrill me and fill all my day, and weave your spell a-round me!

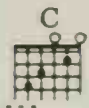
*ten.*



L'a-mour\_ tou-jours\_ l'a-mour! Sing to me love's old, old sto-ry

*ten.*

*molto espressivo*



*p* yearn-ing, *pp* burn-ing glo-ry, *rit.* l'a-mour\_ tou-jours\_ l'a-mour!

# Red Sails In The Sunset

Words by JIMMY KENNEDY

Music by HUGH WILLIAMS (Will Grosz)

Slow  
Chimes  $\Delta$

L.H. *f*

*p*

*p-mf*

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 mus

G C Cm6 G Ddim

Am7 D7 Am7 D7 G G C Cm6

G Ddim Am7 D7 Am7 D7 C Cm6

G D7 G C Cm6 G A7

bor-row Make straight for the shore We mar-ry to-mor-row And he goes sail-ing no

D7 G C Cm6 G Ddim

more RED SAILS IN THE SUN-SET 'Way out on the sea Ch! car-ry my

Am7 D7 Am D7 1 G D7 2 G Cm6 G

loved one Home safe-ly to me me.

# On The Sunny Side Of The Street

Lyric by DOROTHY FIELDS  
 Music by JIMMY McHUGH

Moderato

The piano introduction consists of two staves of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics start with a forte 'f'.

G7 C G7 C E7 Am6 C7 E F Fm G7 Am E7 Am Cm

Grab your coat, and get your hat Leave your wor-ry on the door - step Just di-rect your

*mp - mf*

This section contains the first line of the song. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for G7, C, G7, C, E7, Am6, C7, E, F, Fm, G7, Am, E7, Am, and Cm. The piano accompaniment is marked with dynamics *mp - mf*.

D7 Dm7 G7 C G7 C G7 C E7 Am6 C7 E

feet To the sun-ny side of the street - Can't you hear a pit - ter - pat? And that

This section contains the second line of the song. It includes a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for D7, Dm7, G7, C, G7, C, G7, C, E7, Am6, C7, and E.

F Fm G7 Am E7 Am Cm D7 Dm7 G7 C Fm6 Cdim

hap-py tune is your step Life can be so sweet On the sun-ny side - of the street, I used to

C7 Gm7 C7 Cdim C7 F6 F6 Gm7 Fdim F D7 Am7 D7

walk in the shade - With those blues on par - ade - But I'm not a - fraid This

G7 Gdim G7 C G7 C E7 Am6 C7 E F Fm G7

Ro-ver crossed o-ver, If I nev-er have a cent I'll be rich as Rock-e - fel - ler

Am E7 Am Cm D7 Dm7 G7 1. C Gdim G7 2. C

Gold dust at my feet On the sun-ny side - of the street. Grab your street. -

# Side By Side

Words and Music by HARRY WOODS

Moderato

Chords: Eb, Ab 4fr., Eb, Ab 4fr., Eb, Ab 4fr.

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

Chords: Eb, C7, F7, Bb7, Eb, Ab 4fr., Eb

Sing-in' a song Side By Side Don't know what's com-in' to - mor - row, May-be it's trouble and

Chords: Ab 4fr., Eb, Ab 4fr., Eb, C7, F7, Bb7, Eb, G7+5

sor - row, But we'll trav-el the road, Sha - rin' our load Side By Side Thru all kinds of

G7 C7 F7 Bb7 Bb<sup>o</sup>7

wea-ther What if the sky should fall — Just as long as we're to-ge-ther, It does-nt mat-ter at

Bb Eb Ab7 Eb Ab Eb

all — When they've all had their quar-rels and part - ed We'll be the same as we start - ed Just

Ab 4fr. Eb C7 F7 Bb7 Eb Eb

trav-'lin' a - long Sing-in' a song Side By Side. Oh! we Side.

# Poor Butterfly

Words by JOHN L. GOLDEN  
Music by RAYMOND HUBBELL

## Moderato

4fr. Ab E7 Bbm7 Eb9 Abmaj7 4fr. Ab 4fr.

Poor But-ter - fly! \_\_\_\_\_ 'neath the blossoms wait - ing \_\_\_\_\_ Poor Butter.

*p*

fly! \_\_\_\_\_ For she loved him so. \_\_\_\_\_ The mo-ments

C7+5 C7 F9 F7

Bb7 Eb9 Eb7 Ab 4fr. Fm

*poco a poco cresc.*

pass in-to hours \_\_\_\_\_ The hours pass in-to years \_\_\_\_\_ And as she

*poco a poco cresc.*

Bb7 Eb9 4fr. Ab E7 Bbm7

smiles through her tears, \_\_\_\_\_ She mur-murs low, \_\_\_\_\_ The moon and

*grando*

*f stentando.* *dim.* *accel.* *p*

*Red.* \*



E $\flat$ 9



A $\flat$ maj7



4fr.

A $\flat$



4fr.

I know that he be faith - ful, I'm sure he

*Lead.*

C7+5



F9



F7



B $\flat$ m7



come to me bye and bye. But if he don't come back

B $\flat$ m7-5



A $\flat$



4fr.

A $\flat$ maj7



4fr.

A $\flat$



4fr.

A $\flat$ o



E $\flat$ 7



- Then I nev - er sigh or - cry I just mus' die.

*p* *rall.*

*pp* *molto espress.*

1. A $\flat$



4fr.

A $\flat$ o7



4fr.

E $\flat$ 7



A $\flat$



E7



B $\flat$ m7



4fr.

2. A $\flat$



4fr.

- Poor But - ter - fly.

Poor But - ter - fly.

*rall.*

# Tea For Two

Words by IRVING CAESAR  
Music by VINCENT YOUMANS

**Moderato**

Gm7 3fr. C7 Gm7 3fr. C7 Fmaj7 F6 Fmaj7 F6

Pic - ture you up - on my knee just tea for two and two for tea, Just

*p-mf r.h.*

Gm7 3fr. C7 Gm7 3fr. C7 F F6 F F6

me for you and you for me a - lone.

Bm7 E7 Bm7 E7 Amaj7 A6

No - bod - y near us to see us or hear us, No friends or re - la - tions on

Amaj7 A6 Bm7 E7 Bm7 E7 E+

week end va - ca - tions, We won't have it known, dear, that we own a tel - e -

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. Chord diagrams for guitar are provided above the vocal line and below the piano accompaniment. The tempo is marked 'Moderato'. The lyrics are: 'Pic - ture you up - on my knee just tea for two and two for tea, Just me for you and you for me a - lone. No - bod - y near us to see us or hear us, No friends or re - la - tions on week end va - ca - tions, We won't have it known, dear, that we own a tel - e -'.

A C7 Am Abm Gm Gm7 C7 Gm7 C7

phone, dear. Day will break and you'll a-wake and

Fmaj7 F6 Fmaj7 F6 Gm7 C7 Gm7 C7

start to bake a sug-ar cake For me to take for all the boys to

Am7-5 D7 Gm Am7-5 D+ D7

see. We will raise a fam-i-ly, A

F#o7 Gm Bbm F E Gm7 C7

boy for you, A girl for me, Oh can't you see how hap-py we would

F Bm7-5 C7 C#7 D7 F Bm7-5 C7+5 F

be? be?

# 'Way Down Yonder In New Orleans

Words and Music by HENRY CREAMER  
and J. TURNER LAYTON

## Moderate Bounce

Piano introduction in B-flat major, 4/4 time. The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, including two triplet figures. The left hand provides a steady bass line with eighth notes. The introduction concludes with a fermata over a final chord.

Way down you - der in New Or - leans In the land of dream-y scenes There's a gar-den of

Musical notation for the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part includes guitar chord diagrams for C7, Gm7, C7, Gm7, C7, and F. The piano part starts with a mezzo-forte (*mf*) dynamic.

E - den That's what I mean, — Cre-ole ba - bies with flash-ing eyes —

Musical notation for the second line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part includes guitar chord diagrams for C7, Cdim, C7, C7+5, F, Fdim, C7, Gm7, C7, Gm7, and C7. The piano part continues with eighth and sixteenth note patterns.

F Cm7 F7 Bb F7+5

Soft-ly whis-per with ten-der sighs "Stop! Oh! won't you give your la-dy fair a lit-tle

Bb A7 Ab7 Dm7 G7 Gm7 C7 Cdim C7

smile" Stop! You bet your lifeyoull lin-ger there a lit-tle while

F Dm F Db7 F F#dim

There is Heav-en right here on earth With those beau-ti-ful queens 'Way down yon-der in  
They've got an-gels right here on earth Wear-ing lit-tle blue jeans

C7 1. F F#dim Gm7 Gdim Cdim 2. F Dm Gm9 Gb7 F6

New Or-leans. leans.

# Tom Dooley

Words and Music, Collected, Adapted and Arranged by  
FRANK WARNER, JOHN A. LOMAX and ALAN LOMAX

Moderately

Piano introduction in G major, 4/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. Dynamics include *f* and *mf*. The piece concludes with a D7 chord.

Chorus

Vocal and piano accompaniment for the chorus. The vocal line is in G major, 4/4 time. The piano accompaniment features chords and a bass line. Dynamics include *mf*. Chord diagrams are provided for G, Am7, D7, and G.

Hang down your head, TOM DOG-LEY, Hang down your head and cry,  
Hang down your head, TOM DOO - LEY, Poor boy, you're bound to die.

Verses

Vocal and piano accompaniment for the verses. The vocal line is in G major, 4/4 time. The piano accompaniment features chords and a bass line. Dynamics include *p*. Chord diagrams are provided for G and D7.

1. I met her on the moun-tain, And there I took her life, I  
2. — This time to - mor - row, Reck - on where I'll be? If it  
3. — This time to - mor - row, Reck - on where I'll be? —

Am7 D7 Am Am7 D7 G

met her on the moun-tain And stabbed her with-my knife.  
 had-n'- a been for Gray-son I'd-a been in Ten-nes-see.  
 In some lone - some val - ley A - hang-in' on a white oak tree.

Chorus

G

Hang down your head, TOM DOO - LEY, Hang down your head and

*mf*

D7 Am7 D7

cry, Hang down your head, TOM DOO - LEY, Poor

Am Am7 D7 1. 2. G 3. G

boy, you're bound - to die. die.

# Please Don't Talk About Me When I'm Gone

Words and Music by SIDNEY CLARE, SAM H. STEPT and BEE PALMER

**Moderato**








Please don't talk a - bout me when I'm gone, Oh, hon - ey,

*p-f*









though our friendship ceas - es, from now on; And, lis - ten,








if you can't say an - y - thing real nice, It's bet - ter







not to talk at all, is my ad - vice. We're part - ing,



G7 C7

you go your way I'll go mine, it's best that we do; —

F7 Bb7 A7 Ab7 Bb7 Bb7+5

Here's a kiss! I hope that this brings lots of luck to you.

Eb G7 C7 C7-9 C+ C7 F7

Makes no difference how — I carry on, — Re-mem-ber, please don't talk a-

Bb7 Fm7 Bb7 1. Eb B7 Fm7 Bb7 2. Eb Abm6 Eb

- bout me when I'm gone. gone. —

# Mockin' Bird Hill

Words and Music by VAUGHN HORTON

**Fast Waltz**

## Verse

1. When the sun in the morn-in' peeps o - ver the hill And kiss - es the  
 2. Got a three-cor-nered plow and an a - cre to till And a mule that I  
 3. When it's late in the eve-ning I climb up the hill And sur - vey all my

ros - es 'round my win - dow sill; Then my heart fills with glad - ness when  
 bought for a ten dol - lar bill; There's a tum - ble - down shack and a  
 king - dom while ev - 'ry - thing's still; On - ly me and the sky and an

I hear the trill Of the birds in the tree - tops on MOCK - IN' BIRD HILL.  
 rust - y ol' mill, But it's my Home Sweet Home up on MOCK - IN' BIRD HILL.  
 ol' whip - poor - will, Sing - in' songs in the twi - light on MOCK - IN' BIRD HILL.

Chorus

G C G C G

TRA - LA LA TWIT-TLE-DEE DEE DEE, it gives me a thrill To

D7 G C G

wake up in the morn - in' to the mock - in' bird's trill; TRA - LA

G C G C G

LA TWIT - TLE - DEE DEE DEE, there's peace and good will; You're

D7 G

wel - come as the flow - ers on MOCK-IN' BIRD HILL. 2. Got a HILL. 3. When it's

1-2 Pine D.S. al Fine rit.

# Paper Roses

Lyrics by JANICE TORRE  
 Music by FRED SPIELMAN

Moderately Slow with Expression

Piano introduction in C major, 4/4 time. The right hand plays a melodic line starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand plays a bass line of quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. Dynamics include *mf* and *mp*. Chords C and G7 are indicated below the staff.

VERSE

Vocal line for the first verse. The melody starts on a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. Lyrics are written below the staff.

1. I re - al - ize the way your eyes de - celved me \_\_\_\_\_ With  
 (Boy) 2. (Your) pret - ty lips look warm and so ap - peal - ing, \_\_\_\_\_ They  
 (Girl) 3. (I) thought that you would be a per - fect lov - er, \_\_\_\_\_ You

Piano accompaniment for the first verse. The right hand plays a melodic line with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand plays a bass line of quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. Dynamics include *mp*. Chord C is indicated below the staff.

Vocal line for the second verse. The melody starts on a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. Lyrics are written below the staff.

ten - der looks that I mis - took for love; \_\_\_\_\_ (Girl) So  
 seem to have the sweet - ness of a rose; \_\_\_\_\_ (Boy) So  
 seemed so full of sweet - ness at the start; \_\_\_\_\_ But  
 But

Piano accompaniment for the second verse. The right hand plays a melodic line with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand plays a bass line of quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. Chord C is indicated below the staff.

Vocal line for the third verse. The melody starts on a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. Lyrics are written below the staff.

take a - way the flow - ers that you gave me \_\_\_\_\_ And  
 throw a - way the flow - ers that I gave you \_\_\_\_\_ I'll  
 when you give a kiss there is no feel - ing, \_\_\_\_\_ It's  
 like a big red rose that's made of pa - per, \_\_\_\_\_ There

Piano accompaniment for the third verse. The right hand plays a melodic line with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and a half note C5. The left hand plays a bass line of quarter notes C3, F2, C3, F2, C3, F2, C3, F2, and a half note C3. Chords C7 and F are indicated below the staff.

G7

C

send the kind that you re - mind me of.  
 send the kind that you re - mind me of.  
 just a stiff and ar - ti - fi - cial pose.  
 is - n't an - y sweet - ness in your heart.

CHORUS

F

G7

F

C

A+

Dm

Pa - per Ro - ses, Pa - per Ro - ses, Oh how real those ros - es

G7

C

F

B7

Em

seem to be! But they're on - ly im - i - ta - tion

A+

Dm

G7

1. 2. C

Like your im - i - ta - tion love for me. (Boy) 2. Your (Girl) 3. I

3. C

A+

Dm

G7

C

me. Like your im - i - ta - tion love for me.

# Non Dimenticar

(T'ho Voluto Bene)

English Lyric by SHELLEY DOBBINS

Italian Text by MICHELE GALDIERI

Music by P.G. REDI

Moderately

The musical score is arranged in a system of six staves. The top two staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The third staff is the vocal line in treble clef, with English and Italian lyrics. The fourth staff contains guitar chord diagrams for the vocal line. The fifth and sixth staves are the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The score includes various musical notations such as triplets, dynamics (mf), and chord diagrams.

**Lyrics:**  
 Non Di-men-ti-car means don't for-get you are, my dar - ling. Don't for-get to  
 Non di-men-ti-car che t'ho vo-lu-to tan - to be - ne T'ho sa-pu to a  
 be all you mean to me. Non Di-men-ti-car my  
 mar non di - men-ti - car. Or di quest'a - mor un  
 love is like a star, my dar - ling. Shin-ing bright and clear just be-cause you're  
 sol ri-cor-do t'ap - par tie - ne: non get-tar loan-cor fuo-ri dal tuo

**Chord Diagrams:**  
 Bb, Bb maj7, Bb, G9, Cm7, F7, Bdim, Cm7, F9, Cm7, F7+5, Bb, Bdim, Cm7, F7-9, Bb, Bb maj7, Bb, G9, Cm7, F7, Bdim, Cm7, F9, Cm7, F7

Bb Ebm6 Bbdim Bb7 Fm7 Bb7 Fm7 Bb7 Bb7-5 Eb Ebmaj7

here. \_\_\_\_\_ Please do not for - get that our lips have met and I've held you tight. dear. \_\_\_\_\_  
 cuor. \_\_\_\_\_ Se ci se - pa - rò, se cial - lon - ta - no l'a - la del de - sti - no, \_\_\_\_\_

Eb6 Gm7 C7 Gm7 C7 Cm7 (F Bass) Ebm6 F7

— Was it dreams a - go my heart felt this glow, or on - ly just to - night dear? \_\_\_\_\_  
 — non ne ho col - pa, no, e mi sen - ti - ro semp - re ate vi - ci - no. \_\_\_\_\_

Bb Bbmaj7 Bb G9 Cm7 F7 Bdim Cm7 F9 Cm7

Non Di - men - ti - car - al - though you trav - el far, - my darl - ing, \_\_\_\_\_ It's my heart you own, so I'll wait a -  
 Non Di - men - ti - car - che l'ho vo - lu - to tan - to be - ne \_\_\_\_\_ For - se nel mio cuor puoi tro - va - re an -

F9 Cm7 Ebm (F Bass) F7-9 Bb Gm7 Cm7 F7-9 Bb Eb Ebm Bb9/6

lone, Non Di - men - ti - car. car. \_\_\_\_\_  
 cor tan - to e tan to a - mor. mor. \_\_\_\_\_

# Mountain Greenery

Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderato

mf

rall.

4/4

The piano introduction consists of two staves. The right hand plays chords in a 4/4 time signature, starting with a mezzo-forte (mf) dynamic. The left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a *rallentando* (rall.) marking and a final chord.

*p-f*

C Am Dm7 G7 C Am Dm7 G7

In a moun-tain green-er-y, where God paints the scen-er-y  
 In a moun-tain green-er-y, where God paints the scen-er-y

4/4

The first system of the vocal melody is written on a grand staff. The right hand contains the vocal line with lyrics, and the left hand contains the piano accompaniment. Above the staff, guitar chord diagrams are provided for each measure. The dynamic is marked *p-f* (piano-forte).

C F D7 G Am7 G<sup>o</sup> 2fr. G

just two craz-y peo-ple to-geth-er;  
 just two craz-y peo-ple to-geth-er;

4/4

The second system of the vocal melody continues the vocal line and piano accompaniment. It includes guitar chord diagrams and a capo instruction for the G chord: "G<sup>o</sup> 2fr.". The lyrics are: "just two craz-y peo-ple to-geth-er;".

C Am Dm7 G7 C Am Dm7 G7

*mp*  
 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,

4/4

The third system of the vocal melody continues the vocal line and piano accompaniment. It includes guitar chord diagrams. The dynamic is marked *mp* (mezzo-piano). The lyrics are: "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 F D7 G C G<sup>o</sup> G C7+5

when no, it dear, rains ma - ma we'll laugh holds us in weath - er, er! And if you're good - here -  
 Mos - qui - tos here -  
*cresc.*

F6 C7 F6 Fm6 G6

I'll search for wood, so you can cook  
 won't bite you, dear; I'll let them sting

D7 Dm7 G7 C Am Dm7 G7

while I stand look ing. Beans could get no keen - er re -  
 me on the fing er. We could find no clean - er re -

*mp*

C Am Dm7 G7 C Am Dm7 G7

cep tion in a bean - er - y bless our moun - tain green - er - y  
 treat from life's mach - in - er - y our our moun - tain green - er - y

1. C Dm7 G7 2. C

home! home!  
*mf* *p*

# Wrap Your Troubles In Dreams

(And Dream Your Troubles Away)

Words by TED KOEHLER and BILLY MOLL  
 Music by HARRY BARRIS

Moderately

G7+5 C6 G7 C6 G7+5 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

D7sus4 D7 Dm7 G7+5 C6 G9+5 C6 G7 C6 G7+5

Dreams, And dream your trou-les a - way. Un - til that sun-shine peeps thru, There's

C6 E7 Am D9 Am7 D7sus4 D7

on - ly one thing to do, Just Wrap Your Trou-les In Dreams, And

Dm7 G7 G7+5 C Bm7-5 E7 Am B7 E7 A7

dream your trou-les a - way. Your cas - tles may tum - ble, that's Fate, af - ter all, -

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The guitar part is indicated by chord diagrams above the vocal line. The tempo is marked 'Moderately'. The key signature has one flat (B-flat major / D minor). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The guitar chords are indicated by letters and numbers above the notes, with some including a circled 'o' for natural notes. The piano accompaniment includes dynamics like 'mf' and various musical notations such as slurs and ties.

D7 G7 G7+5 C E7 Am B7

Life's real - ly fun - ny that way. No use to grum - ble, just

E7 A7 D7 G7 G+ C G9+5 C6 G7

smile as they fall, - Were - n't you King - for a day? Say! Just re - mem - ber that

C6 G+ C6 E7 Am D9 Am7

sun - shine Al - ways fol - lows the rain, So Wrap Your Trou - bles In

D9sus D9 Dm7 G7 G7+5 1. C F6 C G7+5 2. C Fm6 C6

Dreams, And dream your trou - bles a - way. When way.

# Memories

Words by GUSTAVE KAHN  
 Music by EGBERT VAN ALSTYNE

Moderate Waltz tempo

MEM - O - RIES, MEM - O - RIES, Dreams of

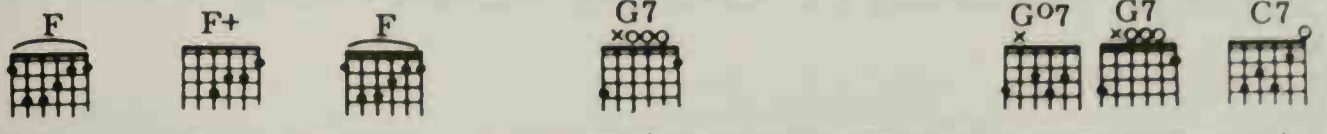
*mf*

love so true, O'er the sea of

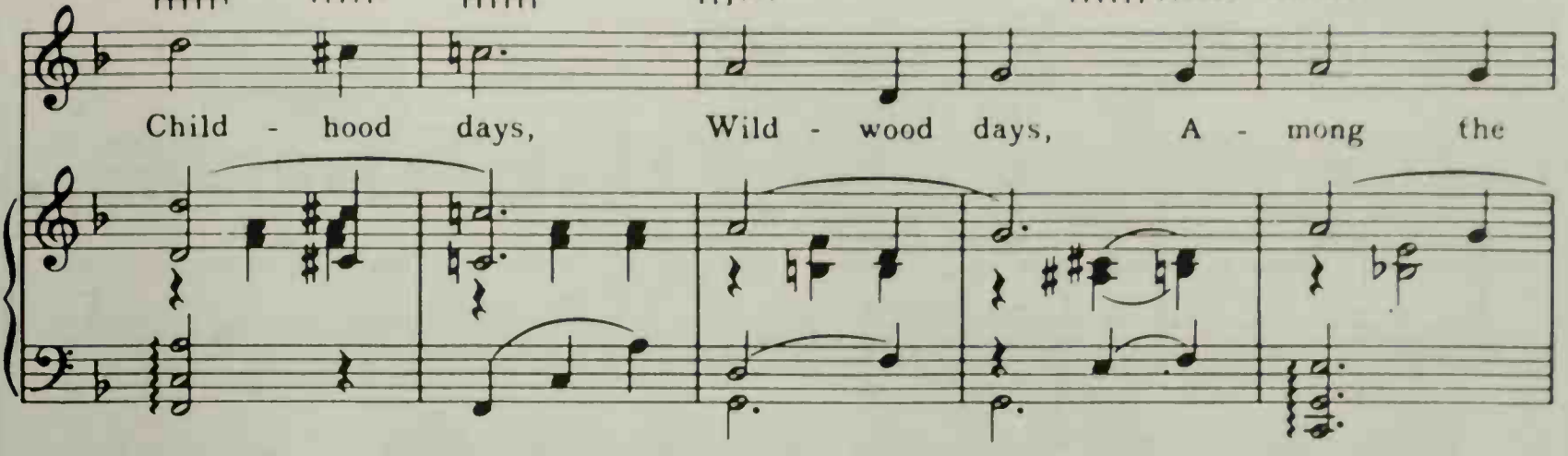
*cresc.*

mem - o - ry I'm drift - ing back to you,

F F+ F G7 G°7 G7 C7



Child - hood days, Wild - wood days, A - mong the



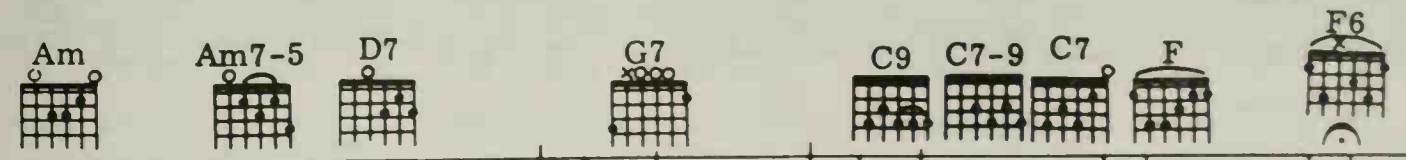
C°7 Dm D7 Gm 3fr. E7



birds and bees, You left me a - lone But



Am Am7-5 D7 G7 C9 C7-9 C7 F F6



still you're my own! In my beau-ti-ful MEM - O - RIES.



# When My Dream Boat Comes Home

Words and Music by CLIFF FRIEND  
and DAVE FRANKLIN

Moderately

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment line. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes guitar chord diagrams for the right hand, often labeled '4fr' (fourth fret). The lyrics are: 'When my dream boat comes home, then my dreams no more will roam, I will meet you and greet you, hold you close - ly, "my own," moon - lit wa - ters will sing of the ten - der love you bring, we'll be sweet - hearts - for ev - er, when my dream - boat comes home. L.H. p'.

**System 1:** Chords: Ab, Bbm7, Ab, Eb7, Ab, Db, Ab, Db. Lyrics: When my dream boat comes home, then my dreams no more will

**System 2:** Chords: Ab, Abmaj7, Ab7, Db, Ab. Lyrics: roam, I will meet you and greet you, hold you

**System 3:** Chords: Bb7, Eb7, Bbm7, Eb7, Ab, Bbm7, Ab, Eb7. Lyrics: close - ly, "my own," moon - lit wa - ters will

**System 4:** Chords: Ab, Db, Ab, Db, Ab, Abmaj7. Lyrics: sing of the ten - der love you bring, we'll be sweet - hearts -

**System 5:** Chords: Ab7, Db, Ab, Bb7, Bbm7, Eb7, Ab, Dbm, Ab. Lyrics: for ev - er, when my dream - boat comes home. L.H. p



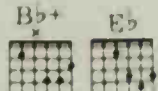




# Moonlight Bay

Words by EDWARD MADDEN  
Music by PERCY WENRICH

Moderato



We were sail-ing a - long ————— On Moon-light Bay, —————

*p* *p - mf*

3fr.



— We could hear the voic-es ring - ing, ————— They seemed to say —————



— "You have stol-en my heart, ————— Now don't go 'way!" ————— As we



sang Love's Old Sweet Song, On Moon-light Bay. ————— We were sail-ing a -

*mf*

1. 2.

# Al Di Là

Original Italian Words by MOGOL  
 English Words by ERVIN DRAKE  
 Music by C. DONIDA

**Slowly**

*f*

Bb Dm Cm7 3fr. (Ver-y far,) F9 F7 6

AL DI LA means you are far a - bove me, Ver - y far, AL DI

*mp-mf*

Bb Dm Cm7 3fr. (Ver - y far,) F9

LA, as dis-tant as the love - ly eve-ning star. Where you

Eb Cm7-5 Bb C9 Eb07

walk flow-ers bloom, When you smile all the gloom Turns to sun - shine And my heart

Bb Db07 3fr. Cm7 3fr. F7 Bb B07 Cm7 3fr. F7

o-pens wide; When you're gone it fades in-side And seems to have died; AL DI

*rit.* *a tempo*

Bb Dm Cm7 3fr. F9

LA, I won-dered as I drift - ed Where you were? (Where you were?) AL DI

Bb Dm Cm7 3fr. F9

LA, the fog a-round me lift - ed, There you were! (There you were!) In the

Eb Cm7-5 Bb Gm 3fr.

kiss that I gave Was the love I had saved For a life - time. Then I knew

C9 Cm7 3fr. F7-9 1. Bb Gm 3fr. Cm7 3fr. F7

all of you was com-plete - ly mine! AL DI

2. Bb Gm 3fr. Cm7 3fr. F7 Bb

mine! La la la la, La la la la, La la la la la la.

rall.

# The Boulevard Of Broken Dreams

Words by AL DUBIN  
 Music by HARRY WARREN

**Moderato**

*p-mf*

Dm Gm6 Dm Gm6

I walk a-long the street of sor-row — The Bou-le-vard of Brok-en Dreams —

*p-mf*

A7

— Where Gig-o-lo — and Gig-o-lette, — can take a kiss — with-out re-gret. — So they for-get their brok-en

Dm Dm6 Dm Gm6 Dm Gm6

dreams — You laugh to-night and cry to-mor-row, — When you be-hold your shat-tered schemes —

A7 Dm

— And Gig-o-lo — and Gig-o-lette — wake up to find their eyes are wet — With tears that tell of Brok-en dreams.

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat major or D minor). The score includes several systems of music. The first system shows the vocal line starting with 'I walk a-long the street of sor-row' and the piano accompaniment. Above the first system, guitar chord diagrams for Dm, Gm6, Dm, and Gm6 are provided. The second system continues the vocal line with 'Where Gig-o-lo and Gig-o-lette, can take a kiss with-out re-gret. So they for-get their brok-en'. Above this system, an A7 guitar chord diagram is shown. The third system continues with 'dreams You laugh to-night and cry to-mor-row, When you be-hold your shat-tered schemes'. Above this system, guitar chord diagrams for Dm, Dm6, Dm, Gm6, Dm, and Gm6 are provided. The fourth system concludes with 'And Gig-o-lo and Gig-o-lette wake up to find their eyes are wet With tears that tell of Brok-en dreams.'. Above this system, guitar chord diagrams for A7 and Dm are shown. The piano accompaniment features a consistent rhythmic pattern with triplets and slurs throughout.

D7

Cm6

D7

Cm6

D7

Gm

C7



Here is where you'll al-ways find me — Al-ways walk-ing up and down — But I left my soul be-

Bbm6

C7

Bbm6

C7

F

A7

Dm

Gm6



hind me — In an old Ca-the-dral town; — The joy that you find here you bor-row —

Dm

Gm6

A7

You can-not keep it long it seems. — But Gig-o-lo and Gig-o-lette still sing a song and dance a-long.

1. Dm Bb7

A7

2. Dm

A7

D



The Bou-le-vard of Brok-en Dreams. — I walk a-long the street of Dreams.

# Autumn In New York

Words and Music by VERNON DUKE

**Andantino** *p-mf* (liltingly and freely)

**Gm7** 3fr. **Am** **Gm7** 3fr. **C7** **F**

Au-tumn in New York, — Why does it seem so in - vit - ing?  
 Au-tumn in New York, — The gleaming roof-tops at sun - down.

**Gm7** 3fr. **Am** **Gm7** 3fr. **C7** **Am7-5** **D7-9** **Am7-5** **D7+5**

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,

**Gm9** 3fr. **Bbm7** **Eb7** **Ab** 4fr. **Eb6** **Dm7-5**

Glit - ter - ing crowds and shim - mer - ing clouds in can - yons of steel, — They're  
 Jad - ed rou - és and gay di - vorc - ees who lunch at the Ritz, — Will

**Cm** 3fr. **D7** **G7+5** **C** **C7+5** **Gm7** 3fr. **Am**

mak - ing me feel — I'm home. — It's Au-tumn in New York, —  
 tell you that "it's — di - vinel" — This Au-tumn in New York —

Gm7 3fr.

C7

F

Cm7 3fr.

Dm

— that brings the prom-ise of new love;  
— trans-forms the slums in - to May - fair;

Au-tumn in New York  
Au-tumn in New York,

Cm7-5

F7

Bbm

Gbmaj7

Gm7-5

Fm

C7

— is of-ten min-gled with pain.  
— you'll need no cast - les in Spain.

Dream-ers with emp - ty  
Lov - ers that bless the

Fm

Ab7+5

Db 4fr.

Ab7+5

Db 4fr.

Fm7-5

Gm7 3fr.

Am

hands may sigh for ex - o - tic lands; It's Au-tumn in New York,  
dark on bench-es in Cen-tral Park Greet Au-tumn in New York;

Gm7-5

C7

1 Fm

C7

2 Fm

— It's good to live it a - gain.  
— It's good to live it a -

gain.

*mf*

*p*

# The Blue Room

Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderato assai

The musical score is presented in three systems. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final two lines. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Dynamics include *p-mf* and *p-mf dolce*. The tempo is marked *Moderato assai*.

**System 1:**  
 Chords: F, C7, F, C7, F, F7  
 Lyrics: We'll have a blue room, A new room, For two room, Where ev-'ry day's a

**System 2:**  
 Chords: Bb, Gm<sup>3fr.</sup>, F, G7, C7sus4 C7, F, C7  
 Lyrics: hol-i-day Be-cause you're mar-ried to me. Not like a ball-room A

**System 3:**  
 Chords: F, C7, F, F7, Bb, Gm<sup>3fr.</sup>  
 Lyrics: small room, A hall room, Where {I} can smoke {my} pipe a-way, With



F Gm7 3fr. C7 F C7 F

{ your } wee head up-on { my } knee. We will thrive on, keep a-live on Just noth-ing but

*mf-f*

L.H. *mf-f*

F6 C7 Gm7 3fr. C7 Dm7 G7 x000 dim. C7sus4 C7

kiss - es, With Mis-ter and Mis - sus On lit-tle blue chairs.

*dim.*

*dim.*

F C7 F C7 F F7

{ You sew your } trous-seau, And Rob-in - son Cru-soe Is not so far from

{ I'll wear my }

*p-mf*

Bb Gm 3fr. F Gm7 3fr. C7 1. F Gm7 3fr. C7 2. F

*poco rall.*

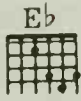
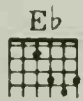
world-ly cares As our blue room far a - way up - stairs! stairs!

*poco rall.* *rit.*

# Auf Wiedersehen, My Dear

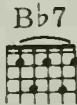
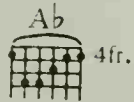
Words and Music by AL HOFFMAN, ED NELSON,  
AL GOODHART and MILTON AGER

Moderato

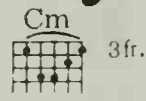


Come let us stroll down lov - er's lane, Once more to sing love's old re - frain,

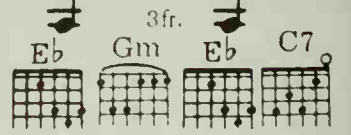
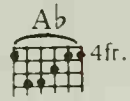
*p-f a tempo*



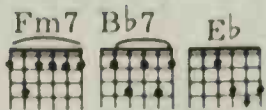
Soon we must say, auf Wie - der - seh'n, AUF WIE - DER - SEH'N, MY DEAR.



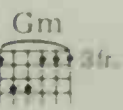
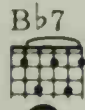
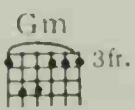
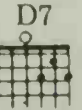
Here in your arms I can't re - main, So let me kiss you once a - gain,



Soon we must say, auf Wie - der - seh'n, AUF WIE - DER - SEH'N, MY DEAR. Your love will

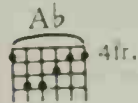


cling to me Through the lone-ly day - time. — Each night will bring to me

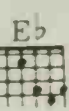
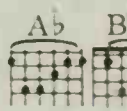
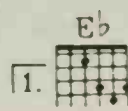


The mag-ic mem - o - ry of May - time. I know my heart won't

*f* *dolce poco ritard.* *a tempo*



beat a - gain Un-til the day we meet a - gain; Sweet-heart, good-bye, auf



Wie - der - seh'n, AUF WIE - DER - SEH'N, MY DEAR. DEAR. —

*f* *p* *f*

# Breezin' Along With The Breeze

Words and Music by HAVEN GILLESPIE,  
SEYMOUR SIMONS and RICHARD A. WHITING

Moderato

Chord diagrams: F, A7, A7-5, D7

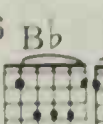
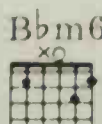
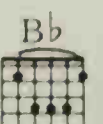
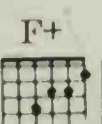
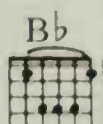
I'm just breez-in' a - long — with the breeze, — Trail-in' the

Chord diagrams: G7, G7-5, C7, Gm7, C7, F, Db7, F

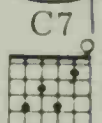
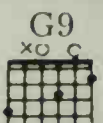
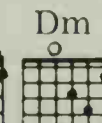
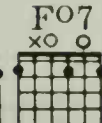
rails, — roam-in' the seas, — Like the

Chord diagrams: F, A7, A7-5, D7, G7, G7-5, C7, Gm7, C7

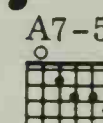
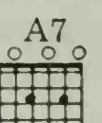
bird-ies that sing — in the trees, — Pleas-in' to live, — liv - in' to



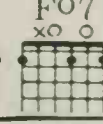
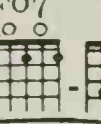
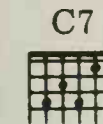
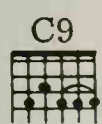
please, \_\_\_\_\_ The sky is the on - ly roof I have o - ver my



head And when I'm wea - ry Moth - er Na - ture makes me a bed,



I'm just go - in' a - long \_\_\_\_\_ as I please, \_\_\_\_\_ Breez - in' a - long \_\_\_\_\_



\_\_\_\_\_ with the breeze. \_\_\_\_\_ breeze. \_\_\_\_\_

# Am I Blue?

Words by GRANT CLARKE

Music by HARRY AKST

Moderately

F C9

Am I blue? Am I blue? Aint these tears

*p* - - - *f*

F A7-5 D7 G7 4fr. Db7 C7 F F6 F#07 C7 F

in these eyes tel - lin' you? Am I blue?

C9 F A7-5 D7 G7 4fr. Db7 C7

You'd be too If each plan with your man done fell through..

F Bb Bbm F Am E7 Dm6

Was a time I was his on-ly one,

E7 Am F#o7 Gm7 C7

But now I'm the sad and lone-ly one, "Law-dy," Was I gay?

G7 Db7 C7 F F7 Gm7 C7 F Bb Bbm F

Am I blue? Am I blue? blue?

F C9 F F#o7 D7

'til to-day, Now he's gone and we're through,

# But Not For Me

Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Rather slow (*smoothly*)

Bb7 Eb Bb7 Eb Bb7 Cm7 3fr Bb7 Eb Bb7 Eb Bb7 Eb Bb7

*p* They're writ - ing songs of love, but not for me. A luck - y  
*p-f* on a door, but not for me. He'll plan a

F7 Bb7 Eb7

star's a - bove, but not for me. With love to  
 two by four, but not for me. I know that

Eb+5 4fr Ab 4fr Fm7 F#o7 Eb Cm 3fr Bb7 Eb

lead the way game; l've found more clouds of gray same, than an - y  
 love's a game; l'm puz - zled, just the same, was I the

Eb+5 4fr Fm7 Fm6 F7-5 Bb7 Eb Bb7

Rus - sian play could guar - an - tee. was a  
 moth or flame? l'm all at sea. It all be -



**E<sub>b</sub>** **B<sub>b</sub>7** **Cm7** <sup>3fr</sup> **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **F7**

fool gan to fall and get that way; Heigh - hol A last And al -  
so well, but what an end! This is the time a fel -

**B<sub>b</sub>7** **E<sub>b</sub>7** **A<sub>b</sub>+5** **E<sub>b</sub>7** **E<sub>b</sub>+5** **A<sub>b</sub>**  
<sup>4fr</sup> <sup>4fr</sup> <sup>4fr</sup>

so, lack - a day! Al - though I can't dis - miss  
ler needs a friend, when ev - 'ry hap - py plot

**Fm7** **Cm** **Fm** **F#o7** **E<sub>b</sub>** **G7** **Cm** **C7+5** **Fm7**  
<sup>3fr</sup> <sup>3fr</sup> <sup>3fr</sup>

the mem - 'ry of his kiss, I guess he's not  
ends with the mar - riage knot, and there's no knot.  
*dim.*

**B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>m6** **Fm** **A7** **B<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **D<sup>o</sup>** **E<sub>b</sub>**  
<sup>3</sup> <sup>3</sup>

for for me. He's knock - ing me.

# Ain't She Sweet

Words by JACK YELLEN  
 Music by MILTON AGER

Moderato

Chord diagrams: Eb, A9, Bb7, Eb, A9, Bb7

Ain't she sweet? See her com-ing down the street! Now I

Chord diagrams: Eb, G7, C7, F7, Bb7, Eb, Bb7, Eb, A9

ask you ve-ry con-fi-den-tial-ly ain't she sweet? Ain't she

Chord diagrams: Bb7, Eb, A9, Bb7, Eb, G7, C7

nice? Look her o ver once or twice. Now I ask you ve-ry con-fi-den-tially

F7 Bb7 Eb7 Ab7 4fr. Eb

Ain't she nice? Just cast an eye \_\_\_\_\_ in her di - rec - tion -

Eb7 Ab7 4fr. Eb Fm7 Bb7

— Oh, me! oh, my! \_\_\_\_\_ Ain't that per-fec - tion? —

Eb A9 Bb7 Eb A9 Bb7

I re - peat, don't you think that's kind of neat? And I

Eb C7 x000 C7 F7 Bb7 1. Eb E07 Bb7 Bb+ 2. Eb Ab7 Eb

ask you ve - ry con - fi - den - tial - ly Ain't she sweet? sweet? —

# Dancing In The Dark

Words by HOWARD DIETZ  
 Music by ARTHUR SCHWARTZ

**Moderato**

*f deciso* *dim.* *prall.*

The piano introduction consists of four measures. The first measure is marked *f deciso* and features a treble clef with a key signature of two flats (B-flat and E-flat) and a bass clef with a key signature of two flats (B-flat and E-flat). The second measure is marked *dim.* and features a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The third measure is marked *prall.* and features a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat). The fourth measure is marked *prall.* and features a treble clef with a key signature of one flat (B-flat) and a bass clef with a key signature of one flat (B-flat).

*Slowly and with much expression*

**Cmaj7** **D#dim** **Dm7**

*p*

Danc-ing in the dark Till the tune ends, We're danc-ing in the

*p a tempo*  
*R.H.*

The first system of the song features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The piano accompaniment is in a grand staff with a key signature of one flat (B-flat) and a time signature of 4/4. The piano accompaniment includes a right-hand part marked *p a tempo R.H.* and a left-hand part. The first measure of the piano accompaniment is marked *p*. The first system ends with a fermata over the final note of the vocal line.

**Fm6** **G7** **C** **Cm** **Gm**

*cresc.* *f dim.*

dark And it soon ends; We're waltz-ing in the won-der of why we're here.

*cresc.* *f dim.*

The second system of the song features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The piano accompaniment is in a grand staff with a key signature of one flat (B-flat) and a time signature of 4/4. The piano accompaniment includes a right-hand part and a left-hand part. The first measure of the piano accompaniment is marked *cresc.*. The second system ends with a fermata over the final note of the vocal line.

Eb7 Fm Db7 Ab7 Fm6 G

Time hur - ries by, we're here and gone

*rit.*

Cmaj7 Ddim Dm7

*p a tempo*

Look - ing for the light Of a new love to bright - en up the

*p a tempo*

Fm6 G7 C Cm Bbm6

night, I have you, love, And we can face the mu - sic to - geth -

*cresc.*

G7-9 G7 C Fm6 C

er, Danc - ing in the dark.

*f*

*ff*

# The Gold Diggers' Song

(We're In The Money)

Words by AL DUBIN  
 Music by HARRY WARREN

*Allegro moderato*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand provides a steady bass line. Dynamics include *f cresc.* and *fz*.

Chord diagrams for the first system: C, Dm7, G7, C, Dm7, G7.

We're in the mon - ey, We're in the mon - ey;

The piano accompaniment for the second system features a more active bass line with some triplets and dynamic markings like *p-f* and *vall*.

Chord diagrams for the second system: C, C7+5, F, Ab7, C, Dm7, G7, C, G7.

We've got a lot of what it takes to get a - long!

The piano accompaniment for the third system continues with a rhythmic bass line and includes a *vall* marking.

Chord diagrams for the third system: C, Dm7, G7, C, Dm7, G7.

We're in the mon - ey, The skies are sun - ny;

The piano accompaniment for the fourth system concludes the piece with a final chord and dynamic markings like *vall*.

C C7+5 F Ab7 4fr. C Dm7 G7 C Am6

Old man de - pres-sion, you are through, you done us wrong!

Em Am6 Em Am6 B7 B7-9 Em B7+5 B7

*f-ff* We nev-er see a head-line 'bout a bread-line, to - day,

Em Am6 Em Bb7 A7 Ab7 4fr. G7

And when we see the land-lord, we can look that guy right in the eye.

C Dm7 G7 C Dm7 G7 C C7+5

*p-f* We're in the mon-ey, Come on, my hon-ey, Let's spend it,

F Ab7 4fr. C Dm7 G7 1. C G7 2. C


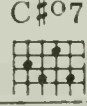

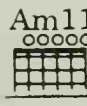
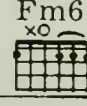

lend it, send it roll - ing a - long! long!

# Embraceable You

Words by IRA GERSHWIN

Music by GEORGE GERSHWIN


Moderately

G  C#°7  3fr. D7  Am11  Fm6  D7 

Em-brace me, My sweet em - brace - a - ble you! —


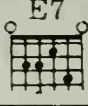


*p-mf*

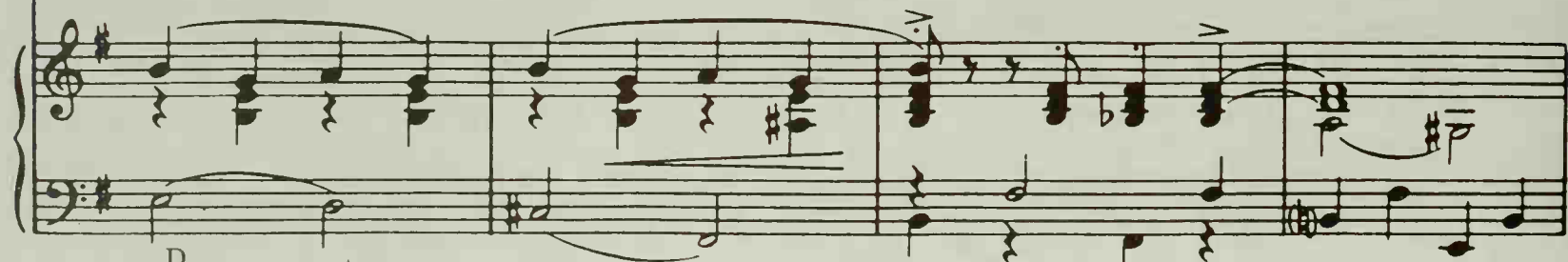
Am  F7  D7  G  D7sus4  G 


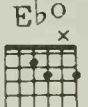


Em-brace me, You ir - re - place - a - ble you! —



Em  Em7  Em6  F#7  Bm  Bm(maj7)  Bm7  E7 

Just one look at you, my heart grew tip - sy in me; —



D  Eb°  A7  D7 

You and you a - lone bring out the gyp - sy in me! —





G C#07 3fr. D7 C Fm6 D7

I love all the man-y charms a-bout you;

Am F7 D7 G7 D7sus4 Bbm6 G7 C

A-bove all I want my arms a-bout you. Don't be a

F#m7-5 B7 Em Em(maj7) Em7 Em6 G

naugh-ty ba-by, Come to pa-pa, Come to pa-pa, do! My sweet em-

Am7-5 D7 G Eb A D7 G

brace-a-ble you! you!

# Chinatown, My Chinatown

Words by WILLIAM JEROME

Music by JEAN SCHWARTZ

*Allegro Moderato*

Chi - na - town, my Chi - na - town, Where the lights are low,  
 Hearts that know no oth - er land, Drift - ing to and  
 fro, Dream - y, dream - y Chi - na - town,  
 Al - mond eyes of brown, Hearts seem light and life seems bright -  
 In dream - y Chi - na - town. town.

*p ff*

Guitar Chord Diagrams: C, G7, Am, E7, D7, C, G7, C7, C+, F, Fm6, C, Gm6, A7, D7, Dm7, G7, C, C#07, Dm, Gm6, G7, C.

# The Desert Song

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

Moderato

Chord diagrams for guitar are provided above the vocal line for each measure. The key signature is one flat (B-flat major / D minor).

**Lyrics:**  
 Blue heav - en and you and I, And sand kiss - ing a moon - lit  
 sky. A des - ert breeze whisp - ring a lull - a - by, On - ly stars a -  
 bove you To see I love you. Oh, give me that night di - vine And  
 let my arms in yours en - twine. The Des - ert Song, call - ing, Its voice en -  
 thrall - ing Will make you mine. mine.

**Performance markings:**  
 - *p-mf a tempo* (first system)  
 - *mf* (second system)  
 - *un poco rall.* (third system)  
 - *p a tempo* (third system)  
 - *mf* (fourth system)  
 - *mf* (fifth system)  
 - *mf* (sixth system)  
 - *mf* (seventh system)  
 - *mf* (eighth system)  
 - *mf* (ninth system)  
 - *mf* (tenth system)  
 - *mf* (eleventh system)  
 - *mf* (twelfth system)  
 - *mf* (thirteenth system)  
 - *mf* (fourteenth system)  
 - *mf* (fifteenth system)  
 - *mf* (sixteenth system)  
 - *mf* (seventeenth system)  
 - *mf* (eighteenth system)  
 - *mf* (nineteenth system)  
 - *mf* (twentieth system)  
 - *mf* (twenty-first system)  
 - *mf* (twenty-second system)  
 - *mf* (twenty-third system)  
 - *mf* (twenty-fourth system)  
 - *mf* (twenty-fifth system)  
 - *mf* (twenty-sixth system)  
 - *mf* (twenty-seventh system)  
 - *mf* (twenty-eighth system)  
 - *mf* (twenty-ninth system)  
 - *mf* (thirtieth system)

# I Want To Be Happy

Words by IRVING CAESAR  
Music by VINCENT YOUMANS

Medium  
bright

C Dm7 G7 Dm7 G7 Dm7 G7

I want to be hap - py, but I won't be hap - py

Dm7 G7 Dm7 G7 Dm7 G7 C G7 C

till I make you hap - py, too; Life's real - ly

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

worth liv - ing, when we are mirth - giv - ing, Why can't I

G7 Dm7 G7 C G7 C C<sup>0</sup>7 Gm7 C Gm7 3fr.

give some to you? When skies are

The musical score is presented in three systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The guitar part provides harmonic support with specific chord voicings. The tempo and mood are indicated as 'Medium bright'. The score concludes with a key signature change to B-flat major for the final phrase.

C7 F Fm6 C

gray and you say you are blue, I'll send the

C6 Dm7 G7 Dm7 G7 C

sun smil-ing through, I want to be hap-py,

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

but I won't be hap-py Till I make you hap-py,

1. C G7 2. C

too. too.

# Limehouse Blues

Words by DOUGLAS FURBER

Music by PHILIP BRAHAM

Medium bright 

*p-f*

Oh! Lime-house kid — Oh! Oh! Oh! Lime-house kid —

*p-f*

Go - ing the way — that the rest of them did —

Poor brok - en blos - som and no - bod - y's child —

Haunt - ing and taunt - ing you're just kind o' wild — Oh! Oh!

© 1922 ASCHERBERG, HOPWOOD & CREW, LTD.

Copyright renewed

All Rights for the United States & Canada controlled by WARNER BROS. INC.

All Rights Reserved

Db9



Oh! Lime-house blues — I've the real Lime-house blues —



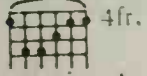
Bb7



Can't seem to shake — off those sad Chin - a blues —



Ab



F7



Bbm



Bbm7-5



Rings on your fin - gers and tears for your crown — that is the sto -



Eb7



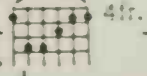
Ab



Ab



Ab



- ry of old Chin - a - town.



# I Only Have Eyes For You

Words by AL DUBIN

Music by HARRY WARREN

Moderately

The score is arranged in four systems, each with a vocal line and a piano accompaniment.
   
**System 1:**

- Chords: Dm, G7, Dm7-5, Dm7, Gm, G7 (3fr.), Dm7, G7 (3fr.).
- Vocal: Are the Stars out to - night? I don't know if it's cloud-y or bright 'Cause I
- Piano: *p-mf con espress.*

**System 2:**

- Chords: C, Cmaj7, C, Cmaj7, Ab7 (4fr.), G7, Dm7-5.
- Vocal: on - ly have eyes for you, dear. The moon may be

**System 3:**

- Chords: Dm7, Gm (3fr.), G7, Dm7, G7, C, Cmaj7, C.
- Vocal: high, but I can't see a thing in the sky, 'Cause I on - ly have eyes for

**System 4:**

- Chords: A7, Dm7, G7, C.
- Vocal: you I don't know if we're in a gar - den,



Cmaj7

C7

F

Fm6

G7

C

Ab7

4fr.

Or on a crowd-ed av - e - nue. You are

G7

Dm7-5

Dm7

Gm 3fr.

G7

Dm7

G7

here, so am I, May-be mil-lions of peo-ple go by, But they

C

Cmaj7

C

E7

E7-5

A7

A7-9

Dm7

all dis - ap - pear from view, And I on - ly have eyes

Dm7-5

G7

1. C6

Dm

2. C6

for you. Are the you.

*poco rit.*

# Lucky Day

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

Moderately *p-f liltingly*

Oh, Boy! I'm luck-y! I'll say, I'm luck-y! This is my

luck - y day! Now I'm in clo - ver,

I'm glad all o - ver: I want to shout "Hoo - ray!"

F6 F+ F7 Bb Bb7 F

I found a horse-shoe, Could-n't go wrong! -

Dm Dm(maj7) Dm7 G7 3fr. Gm7 C7 3fr. Gm7 C7 F Fmaj7

And then of course you Happened a - long! Oh,

F7 Bbmaj7 Bbm(maj7) Bbm6 F G7 C7

Boy! I'm luck-y! I'll say, I'm luck-y! This is my luck - y

1. F Bb7 Gm7 C7 2. F Bb7 C7 F

day! day!

# Dancing On The Ceiling

Words by LORENZ HART  
 Music by RICHARD RODGERS

*Moderato*  
*p-mf*

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!

*p-mf*

**F** **F+** **Gm** 3fr. **G7** **C** **Cmaj7**

**C7** **F** **Gm** 3fr. **C7** **F6**

**F** **F+** **Gm** 3fr. **G7** **C** **Cmaj7**

**C7** **F** **Gm** 3fr. **C7** **F6**

The musical score is arranged in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo is marked 'Moderato' and the dynamic is 'p-mf'. The lyrics are: '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!'. Above the vocal line, guitar chord diagrams are provided for each measure. The chords are: F, F+, Gm (3fr.), G7, C, Cmaj7 in the first system; C7, F, Gm (3fr.), C7, F6 in the second system; F, F+, Gm (3fr.), G7, C, Cmaj7 in the third system; and C7, F, Gm (3fr.), C7, F6 in the fourth system. The piano accompaniment features a steady bass line and chords in the right hand.

C7 *mp* F

I whis-per, "Go a-way, my lov-er, It's not fair,"

C7 F C7 C7

But I'm so grate-ful to dis-cov-er He's still there.

F *p* F+ Gm 3fr. G7 C Cmaj7 Gm7 3fr.

I love my ceil-ing more Since it is a danc-ing floor Just for

C7 F Gm7 3fr. C7 C6x F

my love. love.

*mf*

*ad* \*

# Cuddle Up A Little Closer, Lovey Mine

Words by OTTO HARBACH  
Music by KARL HOSCHNA

Moderately

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderately'. The key signature has one flat (B-flat major). The score includes various guitar chords and piano dynamics.

**System 1:** Chords: C, Eb07, G7. Lyrics: Cud - dle up a lit - tle clos - er, Lov - ey mine, *grazioso*. Dynamics: *p-f*.

**System 2:** Chords: G7, G7, C. Lyrics: Cud - dle up and be my lit - tle cling - ing vine. *grazioso*.

**System 3:** Chords: A7, D7, D7-9, G7, G#07, Am. Lyrics: Like to feel your cheek so ro - sy, Like to make you com - fy, co - zy. Dynamics: *mf*.

**System 4:** Chords: D7, Eb07, C, G7, 1. C, G7+5, 2. C. Lyrics: 'Cause I love from head to toe - sy Lov - ey mine. mine. Dynamics: *f*, *sfz*.

# I'm Looking Over A Four Leaf Clover

Moderato

Words by MORT DIXON  
Music by HARRY WOODS

B $\flat$  B $\flat$ m6 C7

I'M LOOK-ING O-VER A FOUR LEAF CLO - VER that I o - ver - looked be -

fore; \_\_\_\_\_ One leaf is sun - shine, the sec - ond is rain, - Third is the

ros - es that grow in the lane, - No need ex - plain - ing, the one re - main - ing is

some - bo - dy I a - dore. \_\_\_\_\_ I'M LOOK-ING O-VER A FOUR LEAF CLO-

- - VER that I o - ver - looked be - fore. \_\_\_\_\_ fore. \_\_\_\_\_

F B $\flat$ m6 F $\flat$ 7 F7 B $\flat$  B $\flat$ m6 Fm6 G7 C7

C7 E $\flat$  E $\flat$ m6 B $\flat$  Cm6 G7

C7 F7 B $\flat$  F $\sharp$ 7<sup>3fr</sup> Cm7 F $\flat$ 7 F7 B $\flat$  F $\sharp$ 7<sup>3fr</sup> Cm7 F7 B $\flat$

# In A Shanty In Old Shanty Town

Words by JOE YOUNG

Music by LITTLE JACK LITTLE and JOHN SIRAS

**Moderato**

*p-mf*

F A7 D7

It's on - ly a shan - ty in old Shan - ty Town, ——— The

*p-mf*

G7 F#7 G7

roof is so slan - ty it touch - es the ground; But my

C7 G7 C7 F Bb Db7<sup>4fr.</sup> F D7

tum - bled down shack, By an old rail - road track, Like a

G7 F Bbm G7 C7

mil - lion - aire's man - sion, is call - ing me back. ——— I'd

Detailed description: The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'Moderato' and the dynamic is 'p-mf'. The key signature has one flat (B-flat major). The time signature is 2/4. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are: 'It's on - ly a shan - ty in old Shan - ty Town, ——— The roof is so slan - ty it touch - es the ground; But my tum - bled down shack, By an old rail - road track, Like a mil - lion - aire's man - sion, is call - ing me back. ——— I'd'.



F A7 D7

give up a pal - ace, if I were a king; It's

G7 F#7 G7 Bb E0 Bb

more than a pal - ace, it's my ev - 'ry - thing. There's a queen wait - ing

*ad lib.*

*colla voce*

Bbm (optional) F A7 D7 Gm 3fr. C7

there with a sil - ver - y crown, In a shan - ty in old Shan - ty

1. F Bb F Bbm Am C7 mf 2. F

Town. It's Town.

*a tempo mf* *rit.*

# I Wonder What's Become Of Sally?

Words by JACK YELLEN

Music by MILTON AGER

**Moderato**

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, dynamics (p-f), and articulation marks. Chord diagrams are provided above the vocal line for each system. The lyrics are: 'I WON-DER WHAT'S BE-COME OF SAL - LY, That old gal of mine? The sun - shine's miss-ing from our al - ley Ev - er since the day Sal - ly went a - way. No mat - ter what she is; Where - ev - er she may be, If no one wants her now Please send her home to me; I'll al - ways wel - come back my Sal - ly, That old gal of mine! I mine!'.

Chord diagrams shown above the score:

- System 1: D7, G, A7, D7, G
- System 2: Gm, D, B7, Em, A7
- System 3: D7, G7, C
- System 4: E7, A7, D7, G
- System 5: E7, A7, D7, 1. G, 2. G

Lyrics:

I WON-DER WHAT'S BE-COME OF SAL - LY, That old gal of mine?  
 The sun - shine's miss-ing from our al - ley Ev - er since the day  
 Sal - ly went a - way. No mat - ter what she is; Where - ev - er she may be, If  
 no one wants her now Please send her home to me; I'll al - ways wel - come back my  
 Sal - ly, That old gal of mine! I mine!

# If I Could Be With You (One Hour Tonight)

Words and Music by HENRY CREAMER and JIMMY JOHNSON

Slowly  
(with a steady beat)

G7 Dm7 G7 G9 C E7 A7 A7+5 A9

IF I COULD BE WITH YOU I'd love you strong, - IF I COULD BE WITH YOU I'd love you long; - I

*mp-mf*

D9 4fr. D7-5 G7 G9 C 3fr. Gm A9 D7 G7

want you to know - I would-nt go - Un - til I told you hon-ey why I love you so. - IF I COULD

G7 Dm7 G7 G9 C E7 A7 A7+5 A9 F B7

BE WITH YOU one hour to - night, - If I was free to do the things I might - I'm tell - ing you true - I'd be

C E7 A7 D9 4fr. G7 C 1. Eb07 G7 2. C Fm6 C

an - y - thing but blue IF I COULD BE WITH YOU. IF I COULD YOU.

*rit.*

# The Summer Knows

(Theme from "Summer of '42")

Words by MARILYN and ALAN BERGMAN

Music by MICHEL LEGRAND

**Slowly**

*p* *sempre legato* *p*

*poco cresc.* *m.f.* *mp*

Fm Fm/E


Fm/Eb 5 2 1 3 2 3 1 2 Dm7-5 Bbm

Bbm/A Bbm/Ab Gm7-5 C11-9 C7-9

F Bbm6/F F Cm7/F

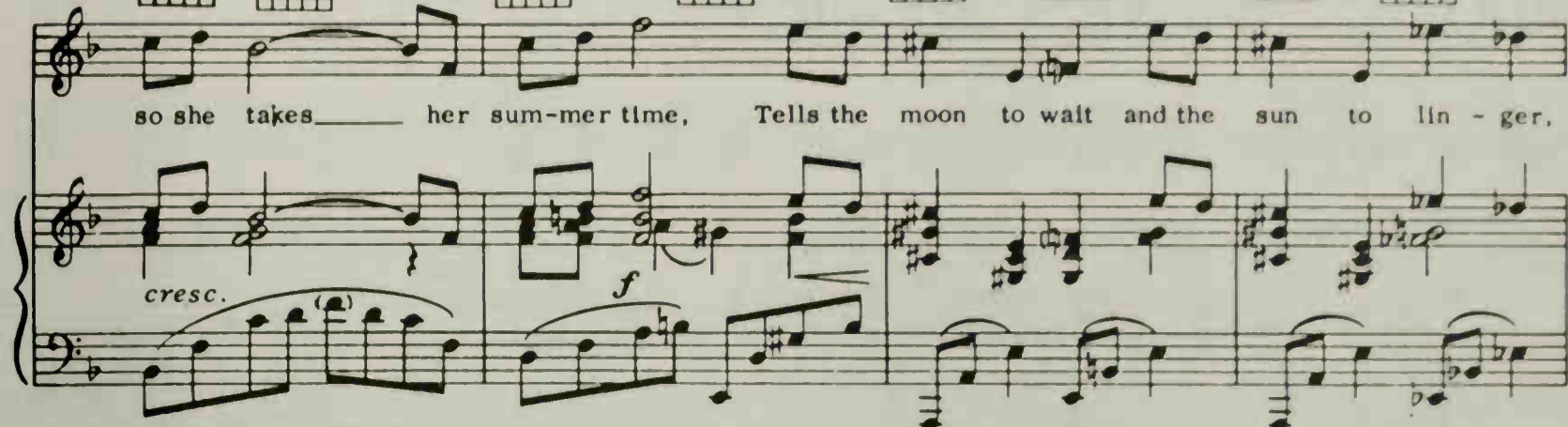
The sum-mer smiles, — the sum-mer knows, And  
 un - a - shamed, — she sheds her clothes. The sum-mer smoothes — the  
 rest-less sky, And lov-ing-ly\_ she warms the sand on which you lie... The  
 sum-mer knows, — the sum-mer's wise, She sees the doubts — with - in your eyes, And

Detailed description: This is a musical score for the song 'The Summer Knows'. It consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Slowly'. The piano part is marked 'p' (piano) and 'sempre legato'. The vocal line includes lyrics such as 'The summer smiles, the summer knows, And un-a-shamed, she sheds her clothes. The summer smoothes the rest-less sky, And lov-ing-ly\_ she warms the sand on which you lie... The sum-mer knows, the sum-mer's wise, She sees the doubts with-in your eyes, And'. The score includes various guitar chord diagrams for Fm, Fm/E, Fm/Eb, Dm7-5, Bbm, Bbm/A, Bbm/Ab, Gm7-5, C11-9, C7-9, F, Bbm6/F, and Cm7/F. There are also fingerings like '5 2 1 3 2 3 1 2' and '3' indicated. Dynamics include 'p', 'poco cresc.', 'm.f.', and 'mp'.

Bbmaj7    Bb6    Bm7-5    E7-9    Amaj7    E7-9    Amaj7    Eb7-9  


so she takes \_\_\_\_\_ her sum-mer time,    Tells the moon to wait and the sun to lin - ger.

*cresc.* *f*




Abmaj7    Eb7-9    Abmaj7    D7-9    G    Gm7-5  


Twists the world 'round her sum - mer fin - ger,    Lets you see the wonder of it all.    And

*mf* *dim.* *p*



F/C    Gm7-5/C    F/C    Bbm6/C  


if you've learned \_\_\_\_\_ your les-son well,    There's lit-tle more \_\_\_\_\_ for her to tell,    One

*mp* *p*



Fm/C    Gm7-5/C    1. Fm    2. Fm  


last ca-ress, \_\_\_\_\_ it's time to dress for fall. \_\_\_\_\_ The fall. \_\_\_\_\_



# (Put Another Nickel In) Music! Music! Music!

Words and Music by STEPHAN WEISS and BERNIE BAUM

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The tempo is marked 'Moderately' and the dynamic is 'mf'.

F

Put an - oth - er nick - el in, \_ in the nick - el - o - de - on \_

*p - mf*

The first vocal line is accompanied by piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords. The dynamic is 'p - mf'.

G7 G7-5 C7 F C7+5

All I want is hav - ing you \_ and MU - SIC! MU - SIC! MU - SIC!

The second vocal line includes the lyrics 'MU - SIC! MU - SIC! MU - SIC!' in all caps. The piano accompaniment continues with the same rhythmic pattern.

F

I'd do an - y - thing for you \_ An - y - thing you'd want me to \_

The final vocal line concludes the piece. The piano accompaniment provides a harmonic foundation for the lyrics.

G7 G7-5 C7 F

All I want is kiss-ing you\_ and MU-SIC! MU-SIC! MU-SIC!

C7 F

Clos - er, my dear, come clos - er The ni - cest

C7 E F Cdim Gm7 C7

part of an - y mel-o - dy\_ is when you're danc - ing close to me, - So,

F

put an - oth - er nick-el in, in the nick - el - o - de - on

G7 G7-5 C7 F C7-5

All I want is lov-ing you and MU-SIC! MU-SIC! MU-SIC! MU-SIC!

# I'll See You Again

Words and Music by NOEL COWARD

Moderato

**System 1:** Chords: C, A7, Dm, Dm7, G7, C. Lyrics: I'll see you a - gain when ev - er spring breaks through a -

**System 2:** Chords: D#07, G7, Dm. Lyrics: gain. Time may lie heav - y be - tween, but what has been

**System 3:** Chords: D7, G7, C, A7, Dm. Lyrics: is past for - get - ting. This sweet mem - o - ry a - cross the

**System 4:** Chords: Dm7, G7, C, C7, F, Dm6, E7. Lyrics: years will come to me; tho' my world may go a - wry,

**System 5:** Chords: Am, D#0, Am7, A7, Dm7, G7, C. Lyrics: in my heart will ev - er lie just the ech - o of a sigh, good - bye!

*morendo* *p*



# It's Magic

Words by SAMMY CAHN

Music by JULE STYNE

Slowly

*mf* You sigh, the song be-gins, you speak and I hear vi-o-lins, it's mag-ic. The stars de-sert the skies and  
 rush to nes-tle in your eyes, it's mag-ic. With-out a gold-en wand or mys-tic  
 charms fan-tas-tic things be-gin when I am in your arms.  
 When we walk hand in hand the world be-comes a won-der-land, it's mag-ic. How else can I ex-plain those  
 rain-bows when there is no rain, it's mag-ic. Why do I tell my-self these things that hap-pen are all real-ly  
 true when in my heart I know the mag-ic is my love for you. *rall.* *pp*

# I Don't Know Why (I Just Do)

Words by ROY TURK

Music by FRED E. AHLERT

Moderately

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'rit.'. Above the vocal line, guitar chord diagrams are provided for each measure, with some chords including fingerings (e.g., 0, 1, 2, 3, 4, 5).

**System 1:** Chords: Bb, Bb6, Dm7, Dbdim. Lyrics: I DON'T KNOW WHY\_ I love you like I do,\_ I DON'T KNOW WHY,\_ I just

**System 2:** Chords: Cm, F7, Cm7. Lyrics: do. I DON'T KNOW WHY\_ you thrill me like you do,\_

**System 3:** Chords: F7, F7-9, Bb6, Bb, Bb7, G7. Lyrics: I DON'T KNOW WHY,\_ you just do. You nev - er seem to want my ro -

**System 4:** Chords: C9, F9, Bb, C7, Cm7, F7, Cm7, F7-9, Bb. Lyrics: manc - ing, The on - ly time you hold me is when we're danc - ing, I DON'T KNOW WHY\_ I

**System 5:** Chords: G7, G7+5, G7, Cm7, F7-9, Bb, G7+5, Ebm6, F9, Bb, Ab7, Bb. Lyrics: love you like I do,\_ I DON'T KNOW WHY, I just do. do.

# You Do Something To Me

Slowly, with expression

Words and Music by COLE PORTER

The musical score is arranged in six systems, each with a piano accompaniment and a vocal line. The piano part includes guitar chord diagrams above the treble clef. The lyrics are written below the vocal line.

**System 1:** Piano accompaniment starts with Eb and D chords. The vocal line begins with "You do some-thing to me. Some-thing that".

**System 2:** Piano accompaniment features Eb, Eo, and Bb7 chords. The vocal line continues with "sim-ply mys-ti-fies me, tell me,".

**System 3:** Piano accompaniment uses Fm, Abm6, C7, and F7 chords. The vocal line says "why should it be you have the pow'r to hyp-no-tize".

**System 4:** Piano accompaniment includes Bb7, Bb0, Bb7, F#o, and Eb chords. The vocal line asks "me? Let me live 'neath your spell,".

**System 5:** Piano accompaniment features B, Bb, Bb0, Ab, Abm6, Gm, Bb7, and Eb chords. The vocal line sings "do do - that voo-doo - that you do - so well, for you do".

**System 6:** Piano accompaniment uses Eb, Ebmaj7, D0, C7, F7-5, F7, Fm7, Bb7, Eb, Db7, and Eb chords. The vocal line concludes with "some-thing to me that no-bod-y else could do."

# When Irish Eyes Are Smiling

Words by CHAUNCEY OLCOTT and GEORGE GRAFF JR.

Music by ERNEST R. BALL

Valse moderato

The musical score is written for piano in 3/4 time, key of D major. It consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the piano part for various chords: D, G, D, B7, E7, A7, D, D7, G, D, G, G#07, D, B7, E7, A7, D, G, and D. The score includes dynamic markings such as *f*, *mf*, and *p*, and a *rit.* (ritardando) marking at the end. The lyrics are: "When Irish eyes are smiling, sure it's like a morn in Spring. In the light of Irish laugh-ter, you can hear the an-gels sing. When Irish hearts are hap-py, all the world seems bright and gay, and when Irish eyes are smi-ling, sure they steal your heart a way." The piece concludes with a fermata over the final note.

When Irish eyes are smiling, sure it's like a morn in  
Spring. In the light of Irish laugh-ter, you can  
hear the an-gels sing. When Irish hearts are  
hap-py, all the world seems bright and gay, and when Irish  
eyes are smi-ling, sure they steal your heart a way.

# Who Cares? (So Long As You Care For Me)

Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

**Brightly**

*mf* Who cares if the sky cares to fall in the sea? Who cares how his to-ry rates me? Long as your kiss in-tox-i-cates me! Why should I care? Life is one long ju-bi-lee, so long as I care for you and you care for me.

**Chord Diagrams:**

- G7, Cmaj7, B7+5, E7+5, E7, A7+5
- Fm, C, Dm, C, Eb°7, Dm7, Em, G7
- C, G7, Am7, Ab9, D7<sup>+5</sup><sub>9</sub>, G7, Cmaj7, B7+5
- E7+5, E7, Am, Am6, Am(maj7), Am, D9, D7-5, Ab7, C
- Eb°7, Dm7, G6, G7, A7+5, Dm7, G7, C, Ab9, G9, C

# When Your Lover Has Gone

Words and Music by E.A. SWAN

**Moderato**

G Gmaj7 G7 G6 Gm Gm(maj7) Gm7 C7 C A9 A7-9

*legato*

When you're a - lone      Who cares for      star-lit skies      When you're a -

A7 Cm Cm(maj7) Cm7 Cm6 G B7 Em C7

- lone      The ma - gic      moon-light dies      At break of      dawn

A7 A6 A7 G A9 D7+5 G Abm6 D7 D7+5

There is no sun - rise      WHEN YOUR LOV - ER HAS      GONE

*led \**

G Gmaj7 G7 G6 Gm Gm(maj7) Gm7 C7 C A9 A7-9 A7

What lone-ly hours The eve-ning shad-ows bring What lone-ly hours

Detailed description: This system contains the first two lines of the song. The top line shows guitar chords: G, Gmaj7, G7, G6, Gm, Gm(maj7), Gm7, C7, C, A9, A7-9, and A7. The vocal line has lyrics: "What lone-ly hours The eve-ning shad-ows bring What lone-ly hours". The piano accompaniment is in G major, with a key signature of one sharp (F#). It features a steady bass line and chords that support the melody.

Cm Cm(maj7) Cm7 Cm6 G B7 Em Cm6 G D7 C#7 Emaj7 E7

With mem'-ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing

Detailed description: This system contains the second two lines of the song. The top line shows guitar chords: Cm, Cm(maj7), Cm7, Cm6, G, B7, Em, Cm6, G, D7, C#7, Emaj7, and E7. The vocal line has lyrics: "With mem'-ries lin-ger-ing Like fad-ed flow'rs Life can't mean an-y-thing". The piano accompaniment continues in G major, with dynamics including *cresc.*, *rit.*, and *ff*.

Am Eb7 D7+5 1. G Eb7 D9 D+ 2. G G7 A7 Eb7 G

WHEN YOUR LOV-ER HAS GONE. GONE.

Detailed description: This system contains the final line of the song. The top line shows guitar chords: Am, Eb7, D7+5, and two first endings: 1. G, Eb7, D9, D+ and 2. G, G7, A7, Eb7, G. The vocal line has lyrics: "WHEN YOUR LOV-ER HAS GONE. GONE.". The piano accompaniment includes dynamics *mp*, *r.h.*, *rall.*, *molto rit.*, and *pp*.

# Yours Is My Heart Alone

Original German Text by LUDWIG HERZER and FRITZ LOHNER

English Version by HARRY B. SMITH

Music by FRANZ LEHAR

Allegretto moderato

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a vocal line and a piano accompaniment line. Chord diagrams are provided above the vocal line for each system. The lyrics are written below the vocal line.

**System 1:** Chords: C, G7, C. Lyrics: Yours is my heart a - lone, and with - out you life holds no charm, *p*

**System 2:** Chords: Am7, Em, D7, G, C#°7 3fr. Lyrics: yours ev - 'ry thought I own, our love the theme of ev - 'ry dream. All that makes *mf*, *cresc.*, *f*

**System 3:** Chords: Dm7, D°7, C, 3. Lyrics: life seem worth - while dwells in your eyes, and the spell of your smile. There is no *p*, *f*

**System 4:** Chords: F#°7, Am7, Dm7, G7, C. Lyrics: song half so sweet to me as your voice whis - per - ing "I love you dear!" *p*, *ff*



# My Own True Love

Words by MACK DAVID

Music by MAX STEINER

Slowly

*mf* My own true love, my own true love, at last I've found you,  
 my own true love. No lips but yours, no arms but yours  
 will ev - er lead me through heav - en's doors; *mp* I roamed the earth  
 in search of this, I knew I'd know you, know you by your kiss. And by your  
 kiss, you've shown true love, I'm yours for - ev - er, my own true love.

Chord diagrams shown: Eb, Fm7, Bb7, Ebsus4 Eb, Ab, Ab+, Ab6, Eb, Bb7, Fm7, Bb7, Ebsus4 Eb, Eb, Bb7, Fm7, Bb7, Eb, Ab, Ab6, Eb, Bb7, Eb, Fm7, Eb, Ab, Gm, Fm, Fm7, Gm, Fm7, Bb7, Eb, Fm7, Bb7, Ebsus4 Eb, Ab, Ab6, Eb, Bb7, Eb, Fm7, Eb.

# Who Can I Turn To

(When Nobody Needs Me)

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slowly with expression

The musical score is presented in four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano accompaniment features various chords and melodic lines, with dynamics such as *mf* and *mp - mf*. The vocal line includes lyrics and guitar chord diagrams.

**System 1:** Piano accompaniment starts with *mf*. Chords: Cmaj7, C6, Dm7, G7, Dm7, G7. Lyrics: "Who can I turn to — when no - bod - y needs me? — My

**System 2:** Piano accompaniment starts with *mp - mf*. Chords: C, C6, Cmaj7, C, Gm, Gm7, C9. Lyrics: "heart wants to know and so I must go where des - ti - ny leads me. — With

**System 3:** Chords: F, F6, Fmaj7, F, Em7, Cmaj7, Am, Am7, Fmaj7, Dm6. Lyrics: "no star to guide me, — and no - one be - side me, — I'll go on my way, and

© Copyright 1964 CONCORD MUSIC LTD., London, England  
TRO MUSICAL COMEDY PRODUCTIONS, INC., New York,  
controls all publication rights for the U.S.A. & Canada  
International Copyright Secured Made in U.S.A. All Rights Reserved

Used by permission

Em7 A7 Dm Dm7 G7 Cmaj7 C6

af - ter the day, The dark - ness will hide me; — And may - be to - mor - row —

Dm7 G7 Dm7 G7 C C6

I'll find what I'm af - ter — I'll throw off my sor - row,

Cmaj7 C Gm Gm7 C9 F F+

beg steal or bor - row my share of laugh - ter. — With you I could learn to, —

Dm6 E7 Am Am#7 Am7 F C6 Dm7 Db7

— with you on a new day, — But who can I turn to if you turn a -

*cresc.*

1. C6 Dm7 G13 2. C6 Dm7 G13 Cmaj7 C6

way? — way? —

*rit. e dim.*

242 Secret Love

Words by PAUL FRANCIS WEBSTER  
 Music by SAMMY FAIN

Moderately, with much tenderness

Once I had a se - cret love star, that lived with in the heart of  
 So I told a friend - ly love star, that the lived way with in the heart of  
 me, do, all just too soon my se - cret love be - came im -  
 do, just how won - der - ful you are and why I'm  
 pa - tient to be free, you. (with fervor) Now I shout it from the  
 so in love with hills, e - ven told the gold - en daf - fo dils; at last my  
 high est hills, e - ven told the gold - en daf - fo dils; at last my  
 heart's an o - pen door, and my se - cret love's no se - cret an - y more.  
 rall.

Chord diagrams: Eb, Fm7 Bb7, Eb, Bb9, Fm7 Bb7, Fm7 Bb7, Eb, Cm 3fr, F7, Bb, Dm, Eb7sus4, Eb7, Ab 4fr, Abm 4fr, Eb, Bbm6, C7, Fm7, Bbsus4 Bb9, Bb7-9, Eb6, Ab 4fr, Fm7, Eb6

# A Gal In Calico

Words by LEO ROBIN  
Music by ARTHUR SCHWARTZ

Lightly with a lift

*mp-mf*

Met a gal in cal-i-co down in San-ta Fé; used to be her Sun-day beau-  
Take my gal in cal-i-co down in San-ta Fé; guess I bet-ter let her know.

'til I rode a way. Do I want her, do I want her love? Yes, sir-eel  
that I feel this way. Is she wait-in', is she wait-in'? She bet-ter be.

Will I win her, will I win her love? Wait 'n see! Work-in' with a ro-de-o,  
Am I hop-in' to be rop-in' her? Yes, sir-eel *fz* Gon-na quit the ro-de-o,

go from town to town. See most ev-'ry kind-a gal, ev-'ry kind-a gown. But who made my heart  
gon-na set-tle down, buy a bolt of cal-i-co for a wed-din' gown. Then will I fence her

sing in } Yip-pee yi! Yip-pee yo! My lit-tle gal in cal i co. *pp*

Chord diagrams for guitar are provided above the staff lines.

# Deep Night

Words by RUDY VALLEE  
 Music by CHARLES HENDERSON

Moderato

The score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato'. The piano part features a melody with triplets and a bass line with chords. The vocal melody enters in the second system with the lyrics 'Deep night stars in the sky a - bove, Moon - light'. The piano accompaniment continues with chords and a steady rhythm. The lyrics continue: 'light-ning our place of love. Night - winds seem to have gone to rest, Two'. The score includes various musical notations such as dynamics (mf, fz, mp, p-f), articulation (accents), and performance directions (Vamp, R.H.).

mf

fz

Vamp

mp

Em

E

Dm

E

F

Fm

Deep night stars in the sky a - bove, Moon - light

p-f

R.H.

C

G7

C

Em

E

Dm

E

F

light-ning our place of love. Night - winds seem to have gone to rest, Two



# Avalon

Words by AL JOLSON and B.G. DeSYLVA  
 Music by VINCENT ROSE

Moderately

*mf*

I found my love in A - va - lon be - side the bay. I

left my love in A - va - lon and sail'd a - way. I

dream of her and A - va - lon from dusk 'til dawn. And

*p* so I think I'll *f* trav - el on to A - va - lon.

Chord diagrams shown above the staff include: C7, F, C7, F, C<sup>o</sup>7, C7, Gm7, C7, Gm7, C7, C+, F, C+, F, D7, Gm, D7, Gm, Gm, Cm6, D7, Gm, C7, F, B<sup>b</sup>m6, F+, B<sup>b</sup>m6, F.



# By The Light Of The Silvery Moon

Allegretto

Words by ED MADDEN  
Music by GUS EDWARDS

C D7

By the light of the sil - ver - y moon, I want to

G7 C C#07 G7 C

spoon; to my hon - ey I'll croon love's tune. Hon - ey moon

F A7 Dm A Dm C C7 D7 Fm

keep a shin - ing in June. Your sil - v'ry beams wili bring love

Am E7 A A7 D7 C G7 C F C

dreams. We'll be cud - dling soon, by the sil - ver - y moon.

# Alabama Jubilee

Words by JACK YELLEN

Music by GEORGE L. COBB

**Brightly**  
Guitar tacet

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

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

(Spoken) — o' pep! Watch your step, watch— your step!" (Sung) One leg - ged Joe — danced a - roun' on his toe,—

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

here for an AL - A - BA - MA JUB - I - LEE.— You ought to LEE.—

Guitar tacet

# The Band Played On

Words by JOHN F. PALMER  
Music by CHARLES B. WARD  
Revised by ALBERT SIRMAY

Moderate Waltz tempo

A E7

Ca-sey would waltz with a straw-ber-ry blond, And the Band played on, \_\_\_\_\_ He'd

*p*

E7 A

glide cross the floor with the girl he a - dor'd, and the Band played on, \_\_\_\_\_ But his

*tr*

A E7 A7 D F#7 Bm

brain was so load-ed it near-ly ex-plod-ed, The poor girl would shake with a - larm. \_\_\_\_\_ He'd ne'er leave the

A07 A B7 E7 A A0 Bm7 E7 A

girl with the straw-ber-ry curls, And the Band played on. \_\_\_\_\_ on. \_\_\_\_\_

*mf*

# Baby Face

Words and Music by BENNY DAVIS and HARRY AKST

Moderato

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams above the staff. The tempo is marked 'Moderato'. The key signature has one sharp (F#), and the time signature is 4/4.

**System 1:** Vocal: BA - BY FACE, — You've got the cut - est lit - tle BA - BY FACE, —. Piano: *p-f*. Chords: C, G<sup>0</sup>7, G7.

**System 2:** Vocal: There's not an - oth - er one could take your place. — BA - BY FACE, —. Chords: C<sup>0</sup>, G7, C, Gm6, A7.

**System 3:** Vocal: My poor heart — is jump - in'; You sure have start - ed some - thin'; BA - BY FACE; — I'm up in. Chords: D7, G7, C.

**System 4:** Vocal: heav - en when I'm in your fond em - brace, — I did - n't need a shove 'Cause I just. Chords: E7, Bm7, E7, Am, C7, F, C<sup>0</sup>.

**System 5:** Vocal: fell in love — With your pret - ty BA - BY FACE. — FACE. —. Chords: C, A7, G#7, D7, D7+5, G7, C, C<sup>0</sup>7, Dm7, G7, C, Ab7, C.

# Carolina Moon

Words and Music by BENNY DAVIS and JOE BURKE

*Moderately slow*

G C Cm6 G D7 G

CAR - O - LIN - A MOON keep shin - ing, shin - ing on the one who waits for me.

mp

Am7 D7 G C Cm6 G D7

CAR - O - LIN - A MOON I'm pin - ing, pin - ing for the place I long to

be. — How I'm hop - ing to - night you'll go, go to the right win - dow, scat - ter your light,

G C G A7

say I'm all right, please do. — Tell her that I'm blue and lone - ly,

G A7 D7 G Am7 D7 G C Eb7 G

1. dream - y CAR - O - LIN - A MOON. 2. MOON.

rall mf p

# Bei Mir Bist Du Schön (Means That You're Grand)

Original Lyrics by JACOB JACOBS

English Version by SAMMY CAHN and SAUL CHAPLIN

Music by SHOLOM SECUNDA

**Moderato**  
(with a swing)

Am

"BEI MIR BIST DU SCHÖN," — Please let me ex - plain, —

F7 E7 F7 E7 Am

— "BEI MIR BIST DU SCHÖN" means that you're grand, —

F7 E7 Am

"BEI MIR BIST DU SCHÖN," — A - gain I'll ex - plain, —

F7 E7 F7 E7 Am B7-5 E7

Boy: It means you're the fair - est in - the land, —  
Girl: It means that my heart's at your com - mand, —

Am Dm Am

I could say "Bel - la, Bel - la," ev - en say "Voon-der - bar," Each lan-guage

Dm F7 E E dim. E7 Am

on - ly helps - me - tell you how grand you are, - I've tried to ex - plain,

F7 E7

"BEI MIR BIST DU SCHÖN," So, kiss me and say -

F7 E7 1. Am Dm E7 2. Am Dm E7 Am

- you un - der - stand. - "BEI

# Ain't We Got Fun

Words by GUS KAHN and RAYMOND B. EGAN  
 Music by RICHARD A. WHITING

**E<sub>b</sub>** *Moderato* **B<sub>b</sub>7**

Ev-'ry morn-ing, Ev-'ry eve-ning, Ain't we got fun,

**E<sub>b</sub>** **A<sub>b</sub>** 4fr.

Not much mon-ey, Oh! but hon-ey, Ain't we got fun. The rents un-

**B7** **E<sub>b</sub>** **Cm7** 3fr. **Gm** 3fr. **D7** **G#<sup>o</sup>7**

paid, dear,— We have - nt a car; But an - y - way, dear,—



D7 3fr. Gm E07 Fm Bb+ Eb Bb7

— We'll stay as we are. E-ven if we owe the gro-cer, Don't we have

Eb7

fun, Tax col- lec-tor's get-ting clos-er, Still we have fun.

Ab 4fr. G x000 Cm 3fr. C7 Fm D7 Eb Cm 3fr. Abm6

There's noth-ing sur - er, The rich get rich and the poor get poor - er;

Eb F9 Bb7 1. Eb E07 Fm Bb+ Eb 2.

In the mean-time, In be-tween time, Ain't we got fun. fun. —

# April Showers

Words by B.G. DeSYLVA  
 Music by LOUIS SILVERS

Slowly, with expression

*p* Though A - pril show - ers may come your way, they bring the flow - ers

that bloom in May. So if it's rain - ing, have no re - grets be - cause it

is - n't rain - ing rain you know, (It's rain - ing vi - ol - ets). And where you see clouds up - on the

hills, you soon will see crowds of daf - fo - dils. *p* So keep on

look - ing for a blue - bird and list' - ning for his song, when ev - er A - pril show - ers come a - long.

Chord diagrams: D7, G, D7, G, E7, Am, Em6, D7, C# 4fr., Am, D°, D7, G, E7, Am, Cm6, G, Em, A7, Am, Am7, D7, G.

# Barney Google

Words and Music by BILLY ROSE  
and CON CONRAD

Moderato

Chord diagrams: C, C#07 3fr., G7, C, Eb07, G7, C, D7, G, G6, G7, C7, F, Cm6, D7, G, G7, C, Eb07, D7, G7, 1. C, G7, 2. C.

*p-f* Bar Bar ney ney Goo - gle with his goo goo goo - gly eyes.  
Goo - gle with his goo goo goo - gly eyes.

Bar Bar ney ney Goo - gle had a wife three times his size.  
Goo - gle bet his horse would win the prize.

*fz* She sued the Bar - ney for di - vorce, now he's liv - ing with his horse.  
When the hors - es ran that day, Spark Plug ran the oth - er way.

Bar Bar ney ney Goo - gle with his goo goo goo - gly eyes.  
Goo - gle with his goo goo goo - gly eyes.

1. eyes. 2. eyes.

# THE GREAT AMERICAN SONGBOOK 125 SONGS

BAD, BAD LEROY BROWN/EVERGREEN (Love Theme from "A Star Is Born")  
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE/CAN'T SMILE WITHOUT YOU  
TIME IN A BOTTLE/COULD IT BE MAGIC/DAYS OF WINE AND ROSES/I BELIEVE  
FLY ME TO THE MOON (In Other Words)/I'LL HAVE TO SAY I LOVE YOU IN A SONG  
SEPTEMBER SONG/Theme from A SUMMER PLACE/SWEET GEORGIA BROWN  
FEELINGS (¿Dime?)/ON THE SUNNY SIDE OF THE STREET/BYE BYE BLACKBIRD  
FOR YOU/BEER BARREL POLKA (Roll Out The Barrel)/CALIFORNIA Here I Come  
FORTY-SECOND STREET/DON'T FENCE ME IN/CRAZY RHYTHM/FINE AND DANDY  
GET HAPPY/DANCING WITH TEARS IN MY EYES/CHARLESTON/GOODNIGHT IRENE  
I FOUND A MILLION DOLLAR BABY/JEEPERS CREEPERS/SEPTEMBER IN THE RAIN  
I'M JUST WILD ABOUT HARRY/JUST ONE OF THOSE THINGS/A TIME FOR LOVE  
I GET A KICK OUT OF YOU/YOU TOOK ADVANTAGE OF ME/THE MAN I LOVE  
HOW LONG HAS THIS BEEN GOING ON?/CLAP YO' HANDS/BODY AND SOUL  
ALL THIS AND HEAVEN TOO/BE MY LITTLE BABY BUMBLE BEE/APRIL IN PARIS  
AH! SWEET MYSTERY OF LIFE/ABOUT A QUARTER TO NINE/ANYTHING GOES  
ALONG THE SANTA FE TRAIL/THE BIRTH OF THE BLUES/LA VIE EN ROSE  
BROTHER, CAN YOU SPARE A DIME?/I'VE GOT A CRUSH ON YOU/KISS ME AGAIN  
HELLO! MA BABY/HAPPY DAYS ARE HERE AGAIN/LET ME CALL YOU SWEETHEART  
IT'S ALL IN THE GAME/I COVER THE WATERFRONT/RED SAILS IN THE SUNSET  
HEAVEN CAN WAIT/L'AMOUR-TOUJOURS-L'AMOUR/POOR BUTTERFLY  
TEA FOR TWO/'WAY DOWN YONDER IN NEW ORLEANS/SIDE BY SIDE  
TOM DOOLEY/PLEASE DON'T TALK ABOUT ME WHEN I'M GONE  
MOCKIN' BIRD HILL/PAPER ROSES/NON DIMENTICAR/MOUNTAIN GREENERY  
WRAP YOUR TROUBLES IN DREAMS/WHEN MY DREAM BOAT COMES HOME  
MEMORIES/THINKING OF YOU/SOMETIMES I'M HAPPY/MOONLIGHT BAY/AL DI LA  
THE BOULEVARD OF BROKEN DREAMS/AUTUMN IN NEW YORK/THE BLUE ROOM  
AUF WEIDERSEHEN, MY DEAR/BREEZIN' ALONG WITH THE BREEZE/AM I BLUE?  
BUT NOT FOR ME/AIN'T SHE SWEET/DANCING IN THE DARK/EMBRACEABLE YOU  
THE GOLD DIGGERS' SONG/CHINATOWN, MY CHINATOWN/THE DESERT SONG  
I WANT TO BE HAPPY/LIMEHOUSE BLUES/LUCKY DAY/DANCING ON THE CEILING  
I ONLY HAVE EYES FOR YOU/CUDDLE UP A LITTLE CLOSER, LOVEY MINE  
I'M LOOKING OVER A FOUR LEAF CLOVER/IN A SHANTY IN OLD SHANTY TOWN  
I WONDER WHAT'S BECOME OF SALLY?/THE SUMMER KNOWS/IT'S MAGIC  
IF I COULD BE WITH YOU ONE HOUR TONIGHT/I DON'T KNOW WHY (I Just Do)  
MUSIC, MUSIC, MUSIC (Put Another Nickel In)/WHEN IRISH EYES ARE SMILING  
I'LL SEE YOU AGAIN/YOU DO SOMETHING TO ME/WHEN YOUR LOVER HAS GONE  
WHO CARES? (As Long As You Care For Me)/THIS LAND IS YOUR LAND  
YOURS IS MY HEART ALONE/WHO CAN I TURN TO/SECRET LOVE  
A GAL IN CALICO/DEEP NIGHT/AVALON/BY THE LIGHT OF THE SILVERY MOON  
ALABAMA JUBILEE/THE BAND PLAYED ON/BABY FACE/CAROLINA MOON  
BEI MIR BIST DU SCHÖN/AIN'T WE GOT FUN/MY OWN TRUE LOVE  
APRIL SHOWERS/BARNEY GOOGLE

Printed in U.S.A.

