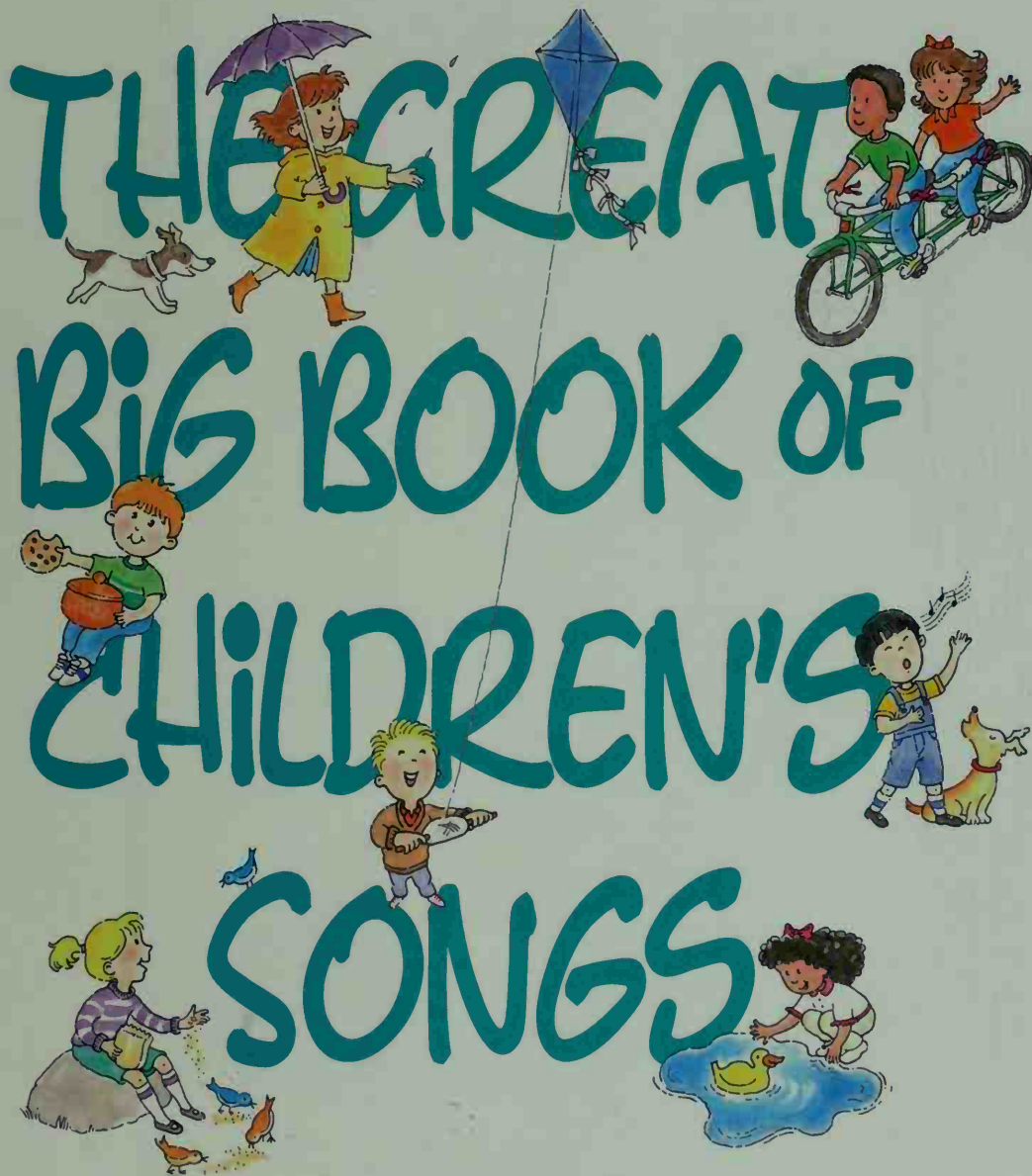



PIANO - VOCAL - GUITAR

# THE GREAT BIG BOOK OF CHILDREN'S SONGS

74 FAVORITES INCLUDING:

Be Kind To Your Parents • Beauty And The Beast • Bein' Green • The Brady Bunch • 'C' Is For Cookie  
The Candy Man • (Meet) The Flintstones • Heart And Soul • I Love Trash • The Marvelous Toy • Puff The Magic Dragon  
Rubber Duckie • Sing • Who's Afraid Of The Big Bad Wolf? • Won't You Be My Neighbor?





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# THE GREAT BIG BOOK OF CHILDREN'S SONGS

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# A-HUNTING WE WILL GO

Traditional

Moderately

F



Gm/F



F7



Bb



A - hunt - ing we will

*mf* *poco rit.* *a tempo*



go! A - hunt - ing we will go! We'll catch a fox and

Eb



Bb



F7



Bb



put him in a box! A - hunt - ing we will go!

# ARE YOU SLEEPING

Traditional

Moderately



Frè - re you Jac - ques, Frè - re you Jac - ques,  
Are you sleep - ing, are you sleep - ing,

*mf*



Dor - mez vous, dor - mez vous?  
Broth - er John, Broth - er John?

Son - nez les ma - ti - nes,  
Morn - ing bells are ring - ing,

Repeat ad lib.



son - nez les ma - ti - nes, Din ding don,  
morn - ing bells are ring - ing, ding dong, ding ding dong.

# ABC-DEF-GHI

Words by JOE RAPOSO and JON STONE  
Music by JOE RAPOSO

March

E $\flat$



Boy! Look at that beautiful, absolutely marvelous word!

AB - C - DEF - GHI -  
(pronounced: ab - kuh - def - ghea -

*f-p* *p.* *mf*

E $\flat$ 6



E $\flat$ 7



E $\flat$ 6



E $\flat$



J - KL - M - NOP - QR - STUV - WX - YZ it's the most re - mar - ka - ble  
jeh - kul - mah - nop - kwur - stoov - wix - izj

D $\flat$ maj7



Fm7



word I've ev - er seen. AB - C - DEF - GHI -

Bb9



Fm7



Bb7



Fm7



A7+5



J - KL - M - NOP - QR - STUV - WX - YZ \_\_\_\_\_ I wish I knew ex -

Bb7



Fm7



Bb7



Eb



Ebmaj7



Eb



Abmaj7



act - ly what I mean. \_\_\_\_\_ It starts out \_\_\_\_\_ like an

Ab6



Gm7



Cm7



Eb/F



"A" word, \_\_\_\_\_ as an - y - one can see, \_\_\_\_\_ but some - where there in the

F9



Fm7



A7



Bb9



Bb7



Eb



mid - dle, it gets aw - f'ly "QR" to me. \_\_\_\_\_ AB - C - DEF - GHI -

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

J - KL - M - NOP - QR - STUV - WX - YZ! \_\_\_\_\_ If I ev - er find out just

E $\flat$ maj7                      E $\flat$                       Gm7                      C7+5                      Fm7

what this word can mean, \_\_\_\_\_ I'll be the smar - test bird the

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

world has ev - er seen. \_\_\_\_\_ Fine

E $\flat$ maj7                      B $\flat$ 11                      E $\flat$                       B $\flat$ 11                      E $\flat$ maj7                      B $\flat$ 11

*mp* \_\_\_\_\_ *spoken:* It might be kind of an e - le - phant, \_\_\_\_\_ or a



E $\flat$  B $\flat$ 11 E $\flat$ maj7 B $\flat$ 11 E $\flat$  B $\flat$ 11

fun - ny kind of ka - zoo, or a strange, ex - ot - ic

E $\flat$ maj7 B $\flat$ 11 E $\flat$  B $\flat$ 11 E $\flat$ maj7 B $\flat$ 11 G D11

tur - tie \_\_\_\_\_ that you nev - er see in a zoo. Or may - be a kind of a

Gmaj7 D11 G D11 Gmaj7 G6 Fm7 Gm7

dog - gie, or a par - tic - u - lar shade of blue, or may - be a pret - ty

A $\flat$ maj7 B $\flat$ 9 *ad lib.* *a tempo* D.S. al Fine

flow - er? \_\_\_\_\_ *Naah, not with a name like that,* *uh, uh!*

# THE BALLAD OF DAVY CROCKETT

from Walt Disney's DAVY CROCKETT: KING OF THE WILD FRONTIER

Words by TOM BLACKBURN  
Music by GEORGE BRUNS

Moderately

Piano introduction in F major, 2/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand.

**VERSE**

1. Born on a moun - tain top in Ten - nes - see, Green - est state in the  
2. eigh - teen - thir - teen the Creeks up - rose, addin' redskin arrows to the  
3. Off through the woods — he's a marchin' a - long, makin' up yarns an' a -

Piano accompaniment for the first verse, corresponding to the vocal lines above.

Land of the Free, Raised in the woods so's he knew ev - 'ry tree,  
coun - try's — woes. Now, In - jun the fightin' is some - thin' he knows, so he  
sing - in' a song, itch - in' fer fightin' an' right - in' a wrong, He's

Piano accompaniment for the second verse, corresponding to the vocal lines above.

kilt him a b'ar when he was on - ly three. Da - vy,  
should - ers his rifle an' oft he — goes. Da - vy,  
ringy as a b'ar an' twict as — strong. Da - vy.

Piano accompaniment for the final line, corresponding to the vocal lines above.

Bb

F

C7

1-9  
F

F

To next strain

Da - vy Crock - ett. King of the wild Iron - tier! 2. In  
 Da - vy Crock - ett. the man who don't know fear!  
 Da - vy Crock - ett. the buck - skin - buc - ca - neer! fear!

VERSE

F

C7

F

Bb

F

C7

F

18. When he come home his pol - i - tick - in' done, The west - ern march had  
 heard of Houston an' Au - stin an' so, To the Texas plains he  
 land is biggest an' his land is best, From gras - sy plains to the

G7

C7

F

Bb

Gm

just be - gun, So he packed his gear an' his trust - y gun, An'  
 had to go, Where Free - dom was fight - in' an - oth - er foe, An'  
 moun - tain - crest, He's a - head of us all meetin' the test,

C7

F

lit out grin - nin' to fol - low the sun, Da - vy.  
 they needed him at the A - la - mo. Da - vy.  
 Follow - in' his leg - end in - to the West. Da - vy.

Da - vy Crock - ett, lead - in' the pi - o - neer! 19.He  
Da - vy Crock - ett, the man who - don't know fear! 20.His  
Da - vy Crock - ett, King of the wild fron - tier!

## VERSES

4.

Andy Jackson is our gen'ral's name,  
His reg'lar soldiers we'll put to shame,  
Them redskin varmints us Volunteers'll tame,  
'Cause we got the guns with the sure-fire aim.  
Davy - Davy Crockett,  
The champion of us all!

5.

Headed back to war from the ol' home place,  
But Red Stick was leadin' a merry chase,  
Fightin' an' burnin' at a devil's pace  
South to the swamps on the Florida Trace.  
Davy - Davy Crockett,  
Trackin' the redskins down!

6.

Fought single-handed through the Injun War  
Till the Creeks was whipped an' peace was in store,  
An' while he was handlin' this risky chore,  
Made hisself a legend for evermore.  
Davy - Davy Crockett,  
King of the wild frontier!

7.

He give his word an' he give his hand  
That his Injun friends could keep their land,  
An' the rest of his life he took the stand  
That justice was due every redskin band.  
Davy - Davy Crockett,  
Holdin' his promise dear!

8.

Home fer the winter with his family,  
Happy as squirrels in the ol' gum tree,  
Bein' the father he wanted to be,  
Close to his boys as the pod an' the pea.  
Davy - Davy Crockett,  
Holdin' his young 'uns dear!

9.

But the ice went out an' the warm winds came  
An' the meltin' snow showed tracks of game,  
An' the flowers of Spring filled the woods with flame,  
An' all of a sudden life got too tame.  
Davy - Davy Crockett,  
Headin' on West again!

10.

Off through the woods we're ridin' along,  
Makin' up yarns an' singin' a song,  
He's ringy as a b'ar an' twict as strong,  
An' knows he's right 'cause he ain't often wrong.  
Davy - Davy Crockett,  
The man who don't know fear!

11.

Lookin' fer a place where the air smells clean,  
Where the trees is tall an' the grass is green,  
Where the fish is fat in an untouched stream,  
An' the teemin' woods is a hunter's dream.  
Davy - Davy Crockett,  
Lookin' fer Paradise!

12.

Now he'd lost his love an' his grief was gall,  
In his heart he wanted to leave it all,  
An' lose himself in the forests tall,  
But he answered instead his country's call.  
Davy - Davy Crockett,  
Beginnin' his campaign!

13.

Needin' his help they didn't vote blind,  
They put in Davy 'cause he was their kind,  
Sent up to Nashville the best they could find,  
A fightin' spirit an' a thinkin' mind.  
Davy - Davy Crockett,  
Choice of the whole frontier!

14.

The votes were counted an' he won hands down,  
So they sent him off to Washin'ton town  
With his best dress suit still his buckskins brown,  
A livin' legend of growin' renown.  
Davy - Davy Crockett,  
The Canebrake Congressman!

15.

He went off to Congress an' served a spell,  
Fixin' up the Gover'ment an' laws as well,  
Took over Washin'ton so we heered tell  
An' patched up the crack in the Liberty Bell.  
Davy - Davy Crockett,  
Seein' his duty clear!

16.

Him an' his jokes travelled all through the land,  
An' his speeches made him friends to beat the band,  
His politickin' was their favorite brand  
An' everyone wanted to shake his hand.  
Davy - Davy Crockett,  
Helpin' his legend grow!

17.

He knew when he spoke he sounded the knell  
Of his hopes for White House an' fame as well,  
But he spoke out strong so hist'ry books tell  
An' patched up the crack in the Liberty Bell.  
Davy - Davy Crockett,  
Seein' his duty clear!

# BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Lyricaly  
Eb(add9)

Ebsus

Eb(add9)

*mp*

Ebsus

Eb(add9)

Bb7sus

Bb7

Tale as old as time,

Eb(add9)

Bb7sus

Bb7

Eb(add9)

Eb

true as it can be.

Bare - ly e - ven

Gm

Ab(add9)

Ab

friends,

then some - bod - y bends

un - ex - pect - ed -

B $\flat$ 7sus



E $\flat$ (add9)



E $\flat$



B $\flat$ 7sus



B $\flat$ 7



ly.

Just a lit - tle change.

E $\flat$ (add9)



E $\flat$



B $\flat$ m7



E $\flat$ 7



Small, to say the least.

Both a lit - tle

A $\flat$ maj7



Gm7



Fm7



B $\flat$ 7sus



B $\flat$ 7



scared,

nei - ther one pre - pared.

Beau - ty and the

*poco rit.*

E $\flat$ (add9)



B $\flat$ 7sus



Gm



Beast.

Ev - er just the same.

*a tempo*

*mf*

A<sup>b</sup>(add9)

A<sup>b</sup>

Gm

A<sup>b</sup>(add9)

A<sup>b</sup>

Ev - er a sur - prise. Ev - er as be -

Ev - er a sur - prise.

Ev - er as be -

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

Gm7

Cm

Cm7

D<sup>b</sup>

E<sup>b</sup>

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

fore,

ev - er just as sure

as the sun will rise.

Tale as old as time. Tune as old as

F

C7sus

C7

F(add9)

F

Tale as old as time. Tune as old as

Tale as old as time.

Tune as old as

song. Bit - ter - sweet and

C7sus

C7

F(add9)

F

song. Bit - ter - sweet and

song.

Bit - ter - sweet and

Bit - ter - sweet and

Am B $\flat$ (add9) B $\flat$  B $\flat$ /C C7

strange, find - ing you can change, learn - ing you were wrong.

F(add9) F C7sus F(add9) F

Cer - tain as the sun ris - ing in the

Cm F7 B $\flat$ maj7 Am7

East. Tale as old as time, song as old as

Gm7 C7sus C7 F(add9) F/E

rhyme. Beau - ty and the Beast.

*poco rit.* *dim.*



Dm



Am/C



B<sub>5</sub>

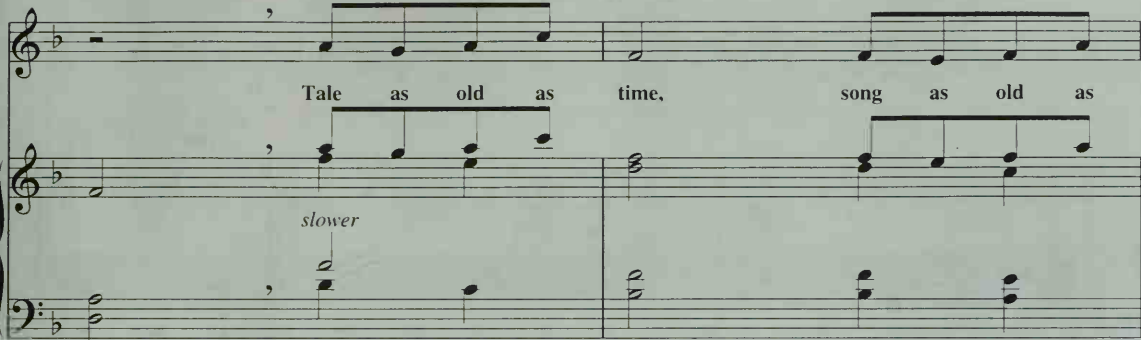


Am



Tale as old as time, song as old as

*slower*



Gm7



C7sus



C7



F(add9)



rhyme. Beau - ty and the Beast.

*a tempo*



Fsus



F(add9)



Fsus



*rit.*



F



*Sva*



# THE BARE NECESSITIES

from Walt Disney's THE JUNGLE BOOK

Words and Music by  
TERRY GILKYSON

Brightly

**F** **F7** **Bb** **Bbmaj7**

Look for the bare ne - ces - si - ties, the sim - ple bare ne -

**Bb7** **F** **D7** **G7** **C7** **Caug**

ces - si - ties, — for - get a - bout your wor - ries and your strife. I mean the

**F** **F7** **Bb** **Bbmaj7** **Bb7**

bare ne - ces - si - ties — or Moth - er Na - ture's re - ci - pes — that

The musical score is presented in a standard format with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (Bb). The tempo/style marking is 'Brightly'. The score is divided into three systems. Each system includes guitar chord diagrams for the right hand. The lyrics are placed below the vocal line. The piano accompaniment includes dynamics such as 'f' (forte) and 'z' (zest). The first system covers the first two lines of the song. The second system covers the next two lines. The third system covers the final two lines. The chord diagrams are as follows: System 1: F (x33211), F7 (x33211), Bb (x21232), Bbmaj7 (x21232). System 2: Bb7 (x21232), F (x33211), D7 (xx0232), G7 (x23332), C7 (x32311), Caug (x32311). System 3: F (x33211), F7 (x33211), Bb (x21232), Bbmaj7 (x21232), Bb7 (x21232).

F

D7

G7

C7

F

C7

bring the bare ne - ces - si - ties of life \_\_\_\_\_ Wher - ev - er I wan - der,

F

C7

\_\_\_\_\_ wher - ev - er I roam \_\_\_\_\_ I could - n't be fond - er \_\_\_\_\_ of my big

F

F7

Bb

Bbm

F

home. \_\_\_\_\_ The bees are buzz - in' in the tree to make some hon - ey just for

G7

Gm7

D7

Gm7

C7

F

me, The bare ne - cess - si - ties of life will come to you. \_\_\_\_\_

# BE KIND TO YOUR PARENTS

from FANNY

Words and Music by  
HAROLD ROME

Rhythmic (like a Polka)

Piano

*mf*

The piano introduction consists of two measures. The right hand starts with a half note chord of F#m (F#2, A2, C3) followed by a half note chord of Dm (D2, F2, A2). The left hand plays a steady eighth-note accompaniment: F2, A2, C3, D3, F3, A3, C4, D4.

C

Here's a piece of good ad - vice.

*mp*

B C

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note chord of C (C4, E4, G4) and continues with a half note chord of B (B3, D4, F#4). The piano accompaniment is in a 2/4 time signature with a steady eighth-note bass line and chords in the right hand.

C7

Think it o - ver once or twice.

Cdim C7

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note chord of C7 (C4, E4, G4, Bb4) and continues with a half note chord of Cdim (C4, E4, G4). The piano accompaniment follows the same rhythmic pattern.

Refrain

F

Be kind to your par - ents, Tho' they don't de -

*mf*

C7

The refrain of the song is marked with a double bar line and repeat dots. The vocal line starts with a half note chord of F (F3, A3, C4) and continues with a half note chord of C7 (C4, E4, G4, Bb4). The piano accompaniment is in a 2/4 time signature with a steady eighth-note bass line and chords in the right hand.

serve it. Re - mem - ber they're grown - ups, A

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is 4/4. The lyrics are "serve it. Re - mem - ber they're grown - ups, A". The piano accompaniment includes chords such as Bb7, C7, and F.

dif - fi - cult stage of life. They're apt to be

The second system continues the vocal line and piano accompaniment. The lyrics are "dif - fi - cult stage of life. They're apt to be". The piano accompaniment includes chords such as Bb7, C7, and F.

ner - vous, and o - ver ex - cit - ed, Con -

The third system continues the vocal line and piano accompaniment. The lyrics are "ner - vous, and o - ver ex - cit - ed, Con -". The piano accompaniment includes chords such as C7.

fused from their dai - ly storm and strife.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "fused from their dai - ly storm and strife.". The piano accompaniment includes chords such as F6, C7, and F.

Just keep in mind, \_\_\_\_\_ tho' it sounds

F7 Bb F Fdim

*mf*

odd, I know \_\_\_\_\_ Most par - ents once were

B C F#m

chil - dren long a - go. In - cre - di - ble! So

G#m C G#m G#m

*mf*

treat them with pa - tience, and sweet un - der -

F C7

stand - ing, In spite of the fool - ish things they

B<sup>o</sup> C7

do! Some day you may

F maj.7 F7 B<sup>o</sup>

wake up and find you're a par - ent

B<sup>o</sup>m C7

1. F Cdim C7 2. F

too. Be too.

# BEIN' GREEN

Words and Music by  
JOE RAPOSO

Slowly, reflectively

B $\flat$  6fr.      A $\flat$  4fr.      G      G $\flat$       F7

It's not that

*mp*

B $\flat$  maj7 6fr.      B $\flat$  6 5fr.      B $\flat$  6fr.      A7+5 5fr.

eas - y be - in' green,      hav - ing to spend each day the

Fm6      G11      G7-9

col - or of the leaves,      when I think it could be



Cm7



nic - er

be - in' red, or yel - low, or

F9



gold, or some - thing much more col - or - ful like

Bb 6fr.

Ab 4fr.

Gb

F7

that.

It's not

Bb maj7 6fr.

Bb6 5fr.

Bb 6fr.

A7+5 5fr.

eas - y be - in' green,

it seems you blend in with so man - y oth - er

Fm6



G11



G7-9



or - di - nar - y things, and peo - ple tend to pass you

Cm7



o - ver, 'cause you're not stand - ing out like flash - y

F9



spar - kles on the wa - ter or stars in the

Bb



6fr.

sky. But green is the

*cresc.*

Ab maj7

D♭maj7



col - or of spring, — and green can be cool and

B♭

6fr.

friend - ly like, — And green can be

Gm7

Gm(maj7)

Gm7

C9

big like an o - cean or im - por - tant like a moun - tain or

cresc.

f

Cm7

F7

tall like a tree. — When green is

p

Bb maj7



Bb 6



A7+5



all there is to be,

it could make you

Fm6



G7



won - der why, but why won - der,

why won - der? I am

Cm7



F9



green and it - 'll do fine, it's beau - ti - ful and I think it's

*dim.*

Bb



what I want to be.

*pp*

# A BICYCLE BUILT FOR TWO

(a/k/a DAISY BELL)

Words and Music by  
HARRY DACRE

Flowing  
F

C7

F

The piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a melodic line with chords, while the left hand provides a steady bass accompaniment. Chord diagrams for F, C7, and F are provided above the staff.

The first vocal line begins with the lyrics "Dai - sy,". The piano accompaniment continues with chords and a bass line. A Bb chord diagram is shown above the staff.

The second vocal line continues with the lyrics "Dai - sy, Give me your". The piano accompaniment provides harmonic support.

The final vocal line concludes with the lyrics "an - swer do.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

C7



F



I'm half cra

Dm



G7



zy all for the love of

C7



you. It won't be a

F



C7



styl - ish mar - riage. I

F B $\flat$  F/A

can't af - ford a car - riage.

C7 F C7

But you'll look sweet

F C7 F

on the seat of a bi - cy - cle

C7 F

built for two.

# THE BIBLE TELLS ME SO

Words and Music by  
DALE EVANS

Moderato With Sincerity

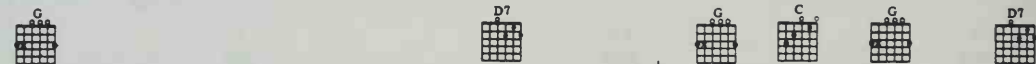
Piano introduction in G major, 4/4 time. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte). It features a melody in the right hand and a bass line in the left hand, both with a moderate tempo and sincere expression.

Voice



Have faith, hope and char - i - ty, — That's the way to live suc -

Piano accompaniment for the first line of the voice part. The music is marked *mp*. It features a melody in the right hand and a bass line in the left hand, both with a moderate tempo and sincere expression.



cess - ful - ly. — How do I know? The Bi - ble tells me so. — Do

Piano accompaniment for the second line of the voice part. The music is marked *mp*. It features a melody in the right hand and a bass line in the left hand, both with a moderate tempo and sincere expression.



good to your en - e - mies — And the Bless - ed Lord you'll sure - ly please. —

Piano accompaniment for the third line of the voice part. The music is marked *mp*. It features a melody in the right hand and a bass line in the left hand, both with a moderate tempo and sincere expression.



D7 G C G C

How do I know? The Bi - ble tells me so. Don't wor - ry 'bout to -

G C#dim G A7

mor - row, just be real good to - day. The Lord is right be -

D7 Am7 G#dim D7 G D7

side you, He'll guide you all the way. Have faith, hope and

G7 Dm7 G7 C G

char - i - ty, - That's the way to live suc - cess - ful - ly. - How do I know? The

D7 1. G C G D7 2. G C G

Bi - ble tells me so. Have so. *rall.*

# THE BRADY BUNCH

Theme from the Paramount Television Series THE BRADY BUNCH

Words and Music by SHERWOOD SCHWARTZ  
and FRANK DEVOL

Happily



no chord



Boys: Here's the sto - ry  
sto - ry

*f* *mf*

Gmaj7



G6



G



of a love - ly la - dy who was  
of a man named Bra - dy who was

Gmaj7



G6



G



F



Am/C



bring - ing up three ver - y love - ly girls.  
bus - y with three boys of his own.

D7 Am7 D7

All of them had hair men of gold  
They were four men of gold liv - ing all to -

Am7 D7

geth - er, like their moth - er, yet they were the young - est

G

one in curls. *Girls:* It's the all a -

G G7 C/G G Eb7 Ab

lone. *All:* 'Til the one day when the

Abmaj7



Ab6



Ab



la - dy met this fel - low,

and they

knew that it was much more

than a hunch

that this group

must some - how form a

fam - 'ly.

That's the way we all be -

E $\flat$ 7

A $\flat$

came the Bra - dy Bunch. The Bra - dy

D $\flat$

D $\flat$ 7

G $\flat$ /D $\flat$

D $\flat$

A $\flat$

A $\flat$ 7

D $\flat$ /A $\flat$

A $\flat$

Bunch, the Bra - dy Bunch. That's the

B $\flat$

E $\flat$

E $\flat$ 7

way we be - came the Bra - dy

A $\flat$

D $\flat$ /A $\flat$

A $\flat$

no chord

A $\flat$

A $\flat$ 7

D $\flat$ /A $\flat$

A $\flat$

Bunch.

# BUFFALO GALS

(Won't You Come Out Tonight?)

Words and Music by  
COOL WHITE (JOHN HODGES)

Lively  
no chord

G7

Piano introduction for Buffalo Gals. The music is in 4/4 time and starts with a treble clef. The bass line is marked with a forte 'f' dynamic. The melody in the treble clef consists of eighth and quarter notes. A G7 chord diagram is shown above the second measure.

C

F

C

8vb -1

First line of lyrics: "Buf - fa - lo gals, won't ya come out to - night, won't ya Yes, pret - ty boys, we'll come out to - night, we'll". The music features a vocal line with a treble clef and a piano accompaniment with a treble and bass clef. The piano part is marked with a mezzo-forte 'mf' dynamic. Chord diagrams for C, F, and C are shown above the vocal line.

G7

F

C

Second line of lyrics: "come out to - night, won't ya come out to - night? Buf - fa - lo gals, won't ya come out to - night, we'll come out to - night." The music continues with the same structure as the first line. Chord diagrams for G7, F, and C are shown above the vocal line.

F

C

G7

C

Third line of lyrics: "come out to - night and dance by the light of the moon? come out to - night and dance by the light of the moon." The music concludes with the same structure. Chord diagrams for F, C, G7, and C are shown above the vocal line.

danced with a gal with a hole in her stock - ing and her

heel kept a - rock - in' and her we kept a - knock - in. I

danced with a gal with a hole in her stock - ing, and we

danced by the light of the moon. moon.

# "C" IS FOR COOKIE

Now, what starts with the letter C?

Words and Music by  
JOE RAPOSO

Medium Slow Ragtime

E<sub>b</sub>



E<sub>b</sub>6/B<sub>b</sub> E<sub>b</sub>



E<sub>b</sub>6/B<sub>b</sub> E<sub>b</sub>



E<sub>b</sub>6/B<sub>b</sub> E<sub>b</sub>



no chord

Cookie starts with C. Let's think of other things that start with C. Ah, who cares about the other things!

*mf*

1.2.4 C is for cook - ie, that's good e - nough for me!  
3 (Spoken:) A round cookie with one bite out of it looks like a C.

C is for cook - ie, that's  
A round doughnut with one bite out

E<sub>b</sub>

B<sub>b</sub>7

good e - nough for me!  
of it looks like a C,

C is for cook - ie, that's good e - nough for me! Oh,  
but it is not as good as a cookie. Oh, and the

E<sub>b</sub>/G

A<sub>b</sub>

Fm7



E $\flat$ /B $\flat$

B $\flat$ 7

1 E $\flat$

2 E $\flat$



To Coda

no chord

no chord

cook - ie, cook - ie, cook - ie starts with C.  
moon sometimes looks like a C,

C. (Spoken:) Hey, you know what?

3 D.S. al Coda

E $\flat$  no chord

B $\flat$ 7

but you can't eat that. So

CODA



C. Yeah! Cook - ie, cook - ie, cook - ie starts with

E $\flat$

E $\flat$ /B $\flat$

B $\flat$ 7

E $\flat$



C. Oh boy! Cook - ie, cook - ie, cook - ie starts with C.

# THE CANDY MAN

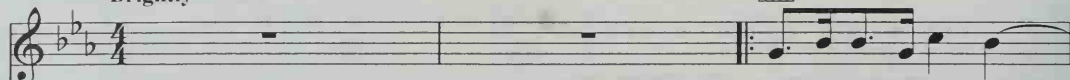
from WILLY WONKA AND THE CHOCOLATE FACTORY

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

E $\flat$



Brightly



Who can take a sun - rise —  
Who can take a rain - bow —

C7 $\flat$ 9



Fm7



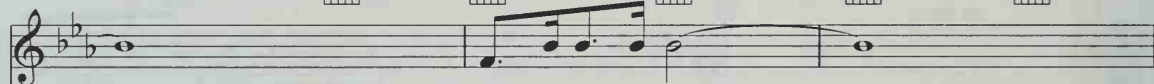
B $\flat$ 7



Bm7



E $\flat$ 9



sprin - kle it with dew, —  
wrap it in a sigh, —

A $\flat$



D $\flat$ 9



E $\flat$



Cm7



cov - er it in choc - late and a mir - a - cle or two? } The  
soak it in the sun and make a straw - b'ry lem - on pie? }

F7sus

F7

Fm7/B $\flat$

E $\flat$

Fm7/B $\flat$



can - dy man \_\_\_\_\_ The can - dy man can \_\_\_\_\_

E $\flat$

Cm7

F7sus

F7

Fm7/B $\flat$



\_\_\_\_\_ The can - dy man can 'cause he mix - es it with love and makes the

E $\flat$

Fm7/B $\flat$

1 E $\flat$

Fm7/B $\flat$

2 E $\flat$

E $\flat$ 7



world\_ taste good. \_\_\_\_\_ The

A $\flat$ maj7

A dim7

E $\flat$ /B $\flat$



can - dy man makes ev - 'ry-thing he bakes sat - is - fy - ing and de -

*mf*

E♭maj7



Am7♭5



D7♯5



Gm



Gm7



C7♭9



li - cious. Talk a - bout your child - hood wish - es!

Fm7



B♭7



E♭



You can e - ven eat the dish - es! Who can take to - mor - row,

*mp*

C7♭9



Fm7



B♭7



B♭m7



E♭9



dip it in a dream,

A♭



D♭9



E♭



Cm7



F7sus



F7



sep - a - rate the sor - row and col - lect up all the cream? The can - dy man,

Fm7/Bb



Eb



Fm7/Bb



Eb



Cm7



The can - dy man can The

F7sus



F7



Fm7/Bb



Eb



Fm7/Bb



can - dy man can 'cause he mix - es it with love and makes the world taste good.

1



2



The And the world tastes good 'cause the

Fm7/Bb



Eb



Ab



Eb



can - dy man thinks it should.

# CASPER THE FRIENDLY GHOST

from the Paramount Cartoon

Words by MACK DAVID  
Music by JERRY LIVINGSTON

Moderately

Cm



Ab7



G7



First system of piano accompaniment, featuring a treble and bass clef. The treble clef has a forte (*f*) dynamic marking. The bass clef has a piano (*p*) dynamic marking. The music is in C minor and 4/4 time.

C



Second system of music, including vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The dynamic marking is mezzo-piano (*mp*). The lyrics are: Cas - per the friend - ly ghost, the friend - li - est ghost you or Cas - per the friend - ly ghost, he could - n't be bad or

C#dim7



Dm7



G7



Cmaj7



Am7



Third system of music, including vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: know. mean. Though He'll grown - ups and romp might sing and dance look at him with all fright, the the

1



2



Fourth system of music, including vocal melody and piano accompaniment. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: chil-dren all love him so. friend-li - est ghost you've seen. He

F C G7 C

al - ways says "Hel - lo," and he's real - ly glad to meet cha. Wher -

F C D7 G7

ev - er he may go, he's kind to ev - 'ry liv - ing crea - ture.

C C#dim7

Grown - ups don't un - der - stand why chil - dren love him the most, but

Dm7 G7 C Am Dm7 G7 Cm G7 C

kids all know that he loves them so, Cas - per the friend - ly ghost.

# CIRCLE OF LIFE

from Walt Disney Pictures' THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with an African beat

**Bb5** **Eb** **F**

*African chant*

*mf*

**Bb** **Bb5** **Bb**

**Eb** **F** **Gm** **Cm/Eb** **Gm** **F** **Bb**

*dim.*



Same tempo, gently rhythmic

Musical staff 1 (Melody): Treble clef, key signature of two flats (Bb, Eb). The melody consists of eighth notes and quarter notes with a steady, rhythmic pattern.

(African chant continues)

Musical staff 2 (Piano accompaniment): Grand staff (treble and bass clefs). The right hand features a melodic line with a *mp* (mezzo-piano) dynamic marking. The left hand provides a simple harmonic accompaniment with quarter notes.

Gm



Cm7/G



Musical staff 3 (Melody): Treble clef, key signature of two flats. Continuation of the rhythmic melody.

Musical staff 4 (Piano accompaniment): Grand staff. Continuation of the piano accompaniment.

F7sus



F



Bb



Musical staff 5 (Melody): Treble clef, key signature of two flats. Continuation of the rhythmic melody.

Musical staff 6 (Piano accompaniment): Grand staff. Continuation of the piano accompaniment, featuring some chordal textures in the right hand.

Gm



Cm7/G



Musical staff 7 (Melody): Treble clef, key signature of two flats. Continuation of the rhythmic melody.

Musical staff 8 (Piano accompaniment): Grand staff. Continuation of the piano accompaniment.

F7sus F7 Bb Cm7/Bb

From the day we ar - rive — on the plan - et and

F/A Bb Gm

blink - ing, step in - to — the sun, — there's more to see — than can

Cm Ab

ev - er be seen, — more to do than can ev - er — be

*cresc.*



Fsus F Bb Cm7/Bb

done. There's far too much — to take in — here, more to

F/A  Bb 

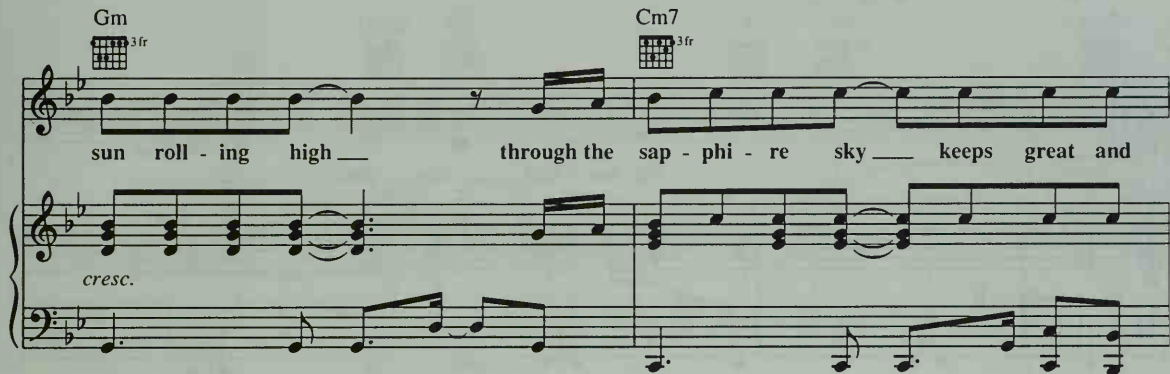
find than can ev - er be found. But the




Gm  Cm7 


sun roll - ing high — through the sap - phi - re sky — keeps great and





*cresc.*



Ab  Fsus  F 

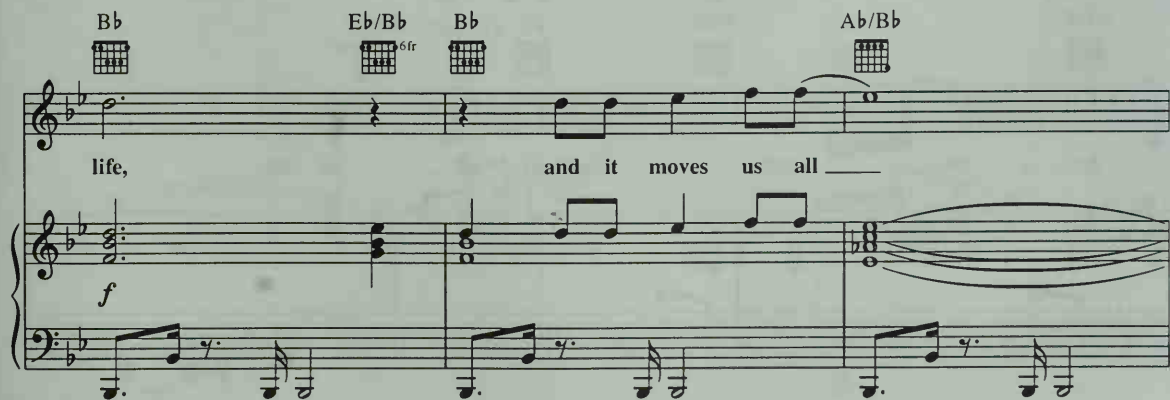
small on the end - less round. — It's the cir - cle — of






Bb  Eb/Bb  Bb  Ab/Bb 

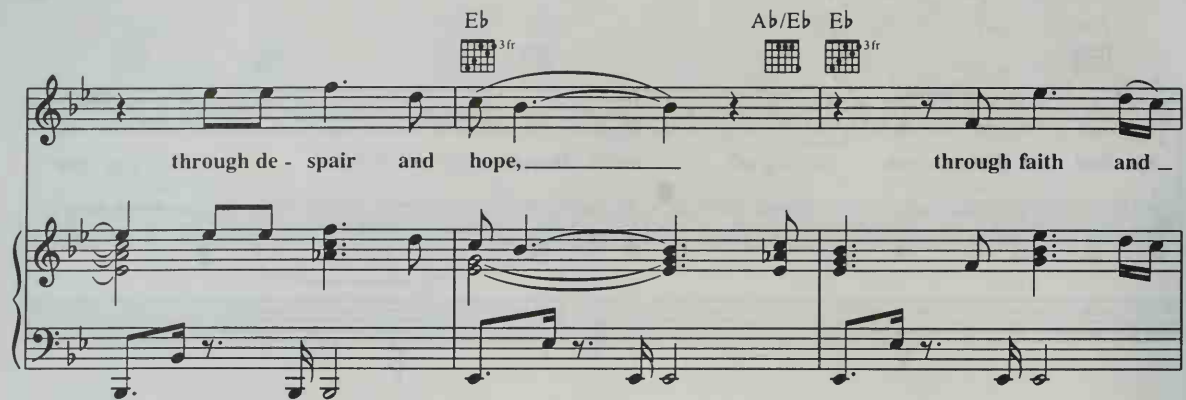
life, and it moves us all —

*f*



through de - spair and hope, \_\_\_\_\_ through faith and -

**E<sub>b</sub>**  3fr **A<sub>b</sub>/E<sub>b</sub>**  **E<sub>b</sub>**  3fr



love, 'til we find our place \_\_\_\_\_

**Fsus**  **F**  **B<sub>b</sub>/D** 





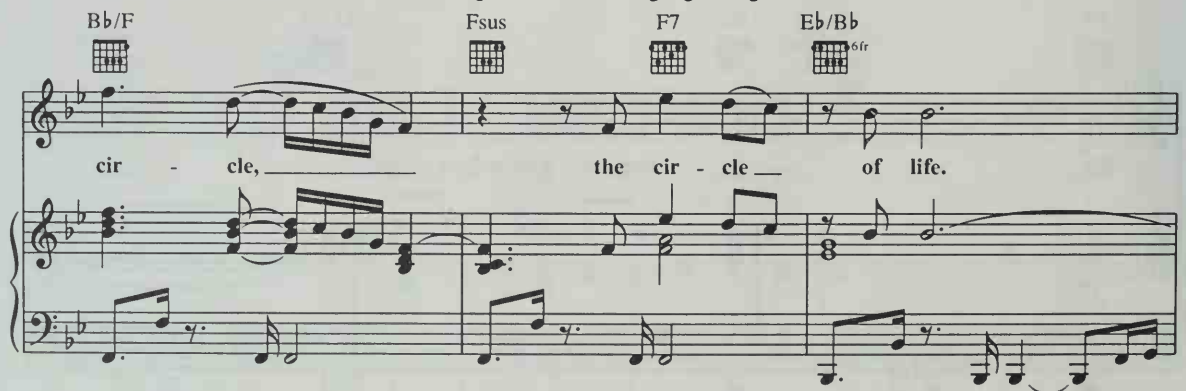
on the path un - wind - ing \_\_\_\_\_ in the

**G7**  **Cm**  3fr **E<sub>b</sub>m6/G<sub>b</sub>**  4fr



cir - cle, \_\_\_\_\_ the cir - cle \_\_\_\_\_ of life.

**B<sub>b</sub>/F**  **Fsus**  **F7**  **E<sub>b</sub>/B<sub>b</sub>**  6fr



Bb



Cm7/Bb



Musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings like *dim.* and *p sweetly*. A triplet of eighth notes is marked with a '3' above it.

F/A



Bb



Gm



3fr

Musical notation for the second system, including treble and bass clefs, notes, rests, and a triplet of eighth notes marked with a '3' above it.

Cm7



3fr

Ab



4fr

Fsus



F



Musical notation for the third system, including treble and bass clefs, notes, rests, and a triplet of eighth notes marked with a '3' above it.

Bb



Cm7/Bb



F/A



Musical notation for the fourth system, including treble and bass clefs, notes, rests, and a triplet of eighth notes marked with a '3' above it.

B $\flat$  Gm Cm7

increasing

A $\flat$  Cm/G Fsus F B $\flat$  E $\flat$ /B $\flat$

It's the cir - cle \_ of life,

*f*

B $\flat$  A $\flat$ /B $\flat$

and it moves us all \_

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

through de - spair and \_ hope,

Eb

Fsus

F

Ab/Eb

through \_ faith and love, 'til we find our

Db

Bb7

place on the path un-

*ff*

Ebm7

Gbm6/A

Db/Ab

wind - ing in the cir - cle.

Ab sus

Ab7

Gb/Db

Db

the cir - cle of life.

# THE CRAWDAD SONG

Traditional

With a lively beat, in 2

Eb



Ab



Bb7



Eb



Ab



Bb7



Eb



1. You get a line and I'll get a pole, my  
2.-5. See additional lyrics

hon - ey. \_\_\_\_\_

You get a line and

I'll get a pole, oh, babe. \_\_\_\_\_



You get a line and I'll get a pole, we'll go down to the craw-dad hole,

hon - ey, sug - ar ba - by mine!

mine!

*Additional Lyrics*

- |                                                                                                                                                                                                                  |                                                                                                                                                                                                               |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>2. Get up old man, you slept too late, honey, (twice)<br/>         Get up old man, you slept too late,<br/>         Last piece of crawdad's on your plate,<br/>         Honey, sugar baby mine.</p>           | <p>3. Get up old woman, you slept too late, honey, (twice)<br/>         Get up old woman, you slept too late, honey,<br/>         Crawdad man done passed your gate,<br/>         Honey, sugar baby mine.</p> |
| <p>4. What you gonna do when the lake goes dry, (twice)<br/>         What you gonna do when the lake goes dry,<br/>         Sit on the bank and watch the crawdads die,<br/>         Honey, sugar baby mine.</p> | <p>5. What you gonna do when the crawdads die, honey? (twice)<br/>         What you gonna do when the crawdads die,<br/>         Sit on the bank until I cry,<br/>         Honey, sugar baby mine.</p>        |

# CRUELLA de VIL

from Walt Disney's 101 DALMATIANS

Words and Music by  
MEL LEVEN

Slow Blues

G $\flat$ 9

F9

B $\flat$ 6

D $\flat$ dim7 Cm7

F7

Piano introduction in 4/4 time, key of B $\flat$ . The music features a slow blues feel with a steady bass line and a melodic line in the right hand. Chord diagrams for G $\flat$ 9, F9, B $\flat$ 6, D $\flat$ dim7 Cm7, and F7 are provided above the staff.

B $\flat$  D $\flat$ dim7 F9

B $\flat$

B $\flat$ 9

E $\flat$

E $\flat$ 9

Vocal line and piano accompaniment for the first line of lyrics. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment provides harmonic support. Chord diagrams for B $\flat$ , D $\flat$ dim7 F9, B $\flat$ , B $\flat$ 9, E $\flat$ , and E $\flat$ 9 are shown above the staff. Dynamics include *mf* and *f*.

Cru - el - la De Ville, — Cru - el - la De Ville, — If

B $\flat$

B $\flat$ 9

E $\flat$

E $\flat$ 9

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Chord diagrams for B $\flat$ , B $\flat$ 9, E $\flat$ , and E $\flat$ 9 are shown above the staff. Dynamics include *mf* and *f*.

she does-n't scare — you no ev - il thing will. — To

B $\flat$

G $\flat$ 9

A $\flat$ 9 $\flat$ 5

G9

Vocal line and piano accompaniment for the third line of lyrics. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Chord diagrams for B $\flat$ , G $\flat$ 9, A $\flat$ 9 $\flat$ 5, and G9 are shown above the staff. Dynamics include *f*.

see her is to take a sud - den chill. — Cur -

C7



F9



Bb



Bb9



el - la, Cru - el - la De Ville. The curl of her lips, — the

Eb



Eb9



Bb



Bb9



ice in her stare; — All in - no - cent chil - dren had

Eb



Eb9



Bb



Gb9



bet - ter be - ware. — She's like a spi - der wait - ing for the

Ab9b5



G9



C7



F7





Bb

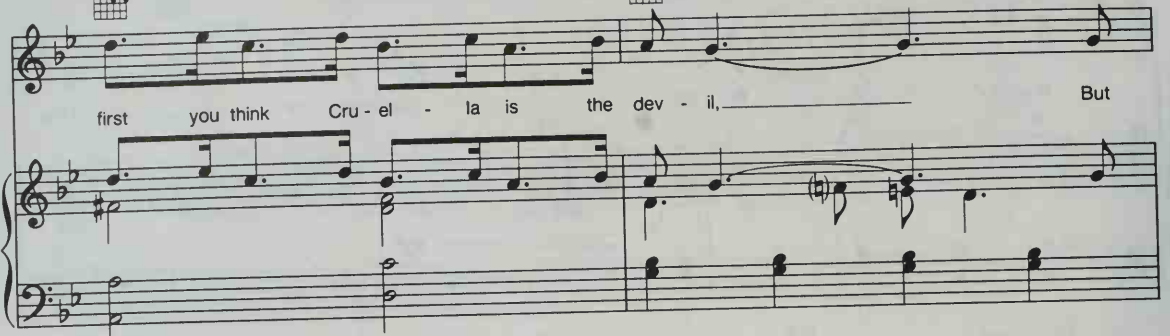




kill. — Look out for Cru - el - la De Ville. At

*f* *mp*

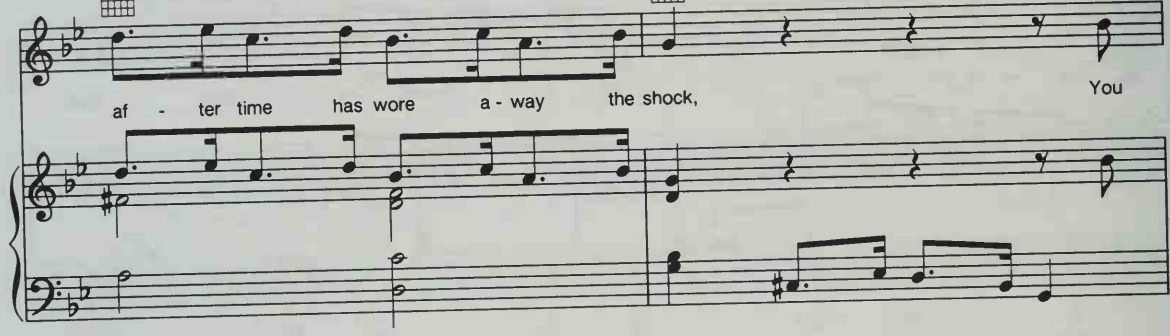
**D7**  **Gm** 


first you think Cru - el - la is the dev - il, \_\_\_\_\_ But



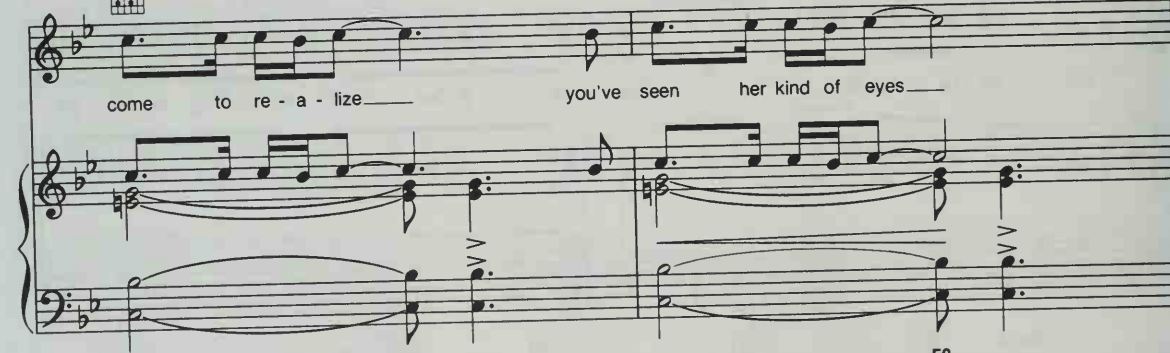
**D7**  **Gm** 




af - ter time has wore a - way the shock, \_\_\_\_\_ You



**C7** 

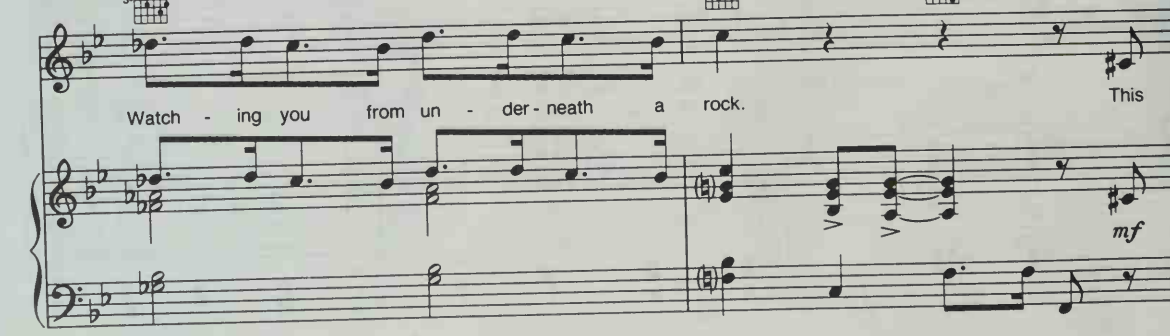
come to re - a - lize \_\_\_\_\_ you've seen her kind of eyes \_\_\_\_\_



**Gb9**  **Cm7**  **F9** 

Watch - ing you from un - der - neath a rock. \_\_\_\_\_ This

*mf*



B $\flat$



B $\flat$ 9



E $\flat$



E $\flat$ 9



vam - pire — bat, — this in - hu - man beast, — She

B $\flat$



B $\flat$ 9



E $\flat$



E $\flat$ 9



ought to be locked — up and nev - er re - leased. — The

B $\flat$



G $\flat$ 9



A $\flat$ 9 $\flat$ 5



G9



world was such a whole - some place un - til — Cru -

C7



F7



1

B $\flat$



D $\flat$ dim7



F9



2

B $\flat$



el - la, Cru - el - la De Ville. Cru - Ville.

# DID YOU EVER SEE A LASSIE?

Anonymous

Moderately

F C7 G7/D C7 F

Did you ev - er see a  
 las - sie, a las - sie, a las - sie, did you ev - er see a las - sie go  
 this way and that? Go this way and that way and this way and  
 that way, did you ev - er see a las - sie go this way and that?

C7 F C7 F C7

F C Dm Dm7 Gm/Bb C7 F

# FEED THE BIRDS

from Walt Disney's MARY POPPINS

Words and Music by RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

Slowly, with feeling

Em Am Em B

*p*

The first system of musical notation for the piano accompaniment. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef provides a harmonic accompaniment with chords and single notes. Chord diagrams for Em, Am, Em, and B are shown above the staff.

Em Am Edim7 Am Em

*mp*

Ear - ly each day to the steps of Saint Paul's the lit - tle old

The second system of musical notation, including the vocal line. The vocal melody is on a treble clef staff with lyrics: "Ear - ly each day to the steps of Saint Paul's the lit - tle old". The piano accompaniment continues on a grand staff. Chord diagrams for Em, Am, Edim7, Am, and Em are shown above the staff. The dynamic marking *mp* is present.

Am Em

bird wo - man comes. In her own spe - cial

The third system of musical notation. The vocal melody continues with lyrics: "bird wo - man comes. In her own spe - cial". The piano accompaniment features a long melisma over the word "comes". Chord diagrams for Am and Em are shown above the staff.

Am Edim7 Am Em

way to the peo - ple she calls, "Come, buy my

The fourth system of musical notation. The vocal melody concludes with lyrics: "way to the peo - ple she calls, 'Come, buy my". The piano accompaniment ends with a double bar line. Chord diagrams for Am, Edim7, Am, and Em are shown above the staff.

B7 Em D7

bags full of crumbs. Come feed the

*mf*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line with lyrics 'bags full of crumbs. Come feed the'. The bottom staff is the piano accompaniment. Chord diagrams for B7, Em, and D7 are shown above the vocal staff. A dynamic marking of *mf* is present in the piano part.

G D7

lit - tle birds, show them you care and you'll be

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics 'lit - tle birds, show them you care and you'll be'. The bottom staff continues the piano accompaniment. Chord diagrams for G and D7 are shown above the vocal staff.

G B7 Em

glad if you do. Their young ones are

*mp*


Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with lyrics 'glad if you do. Their young ones are'. The bottom staff continues the piano accompaniment. Chord diagrams for G, B7, and Em are shown above the vocal staff. A dynamic marking of *mp* is present in the piano part.

Am Edim7 Am Em B7

hun - gry, their nests are so bare; all it takes is tup-pence from


Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with lyrics 'hun - gry, their nests are so bare; all it takes is tup-pence from'. The bottom staff continues the piano accompaniment. Chord diagrams for Am, Edim7, Am, Em, and B7 are shown above the vocal staff.







Em  D7  G 

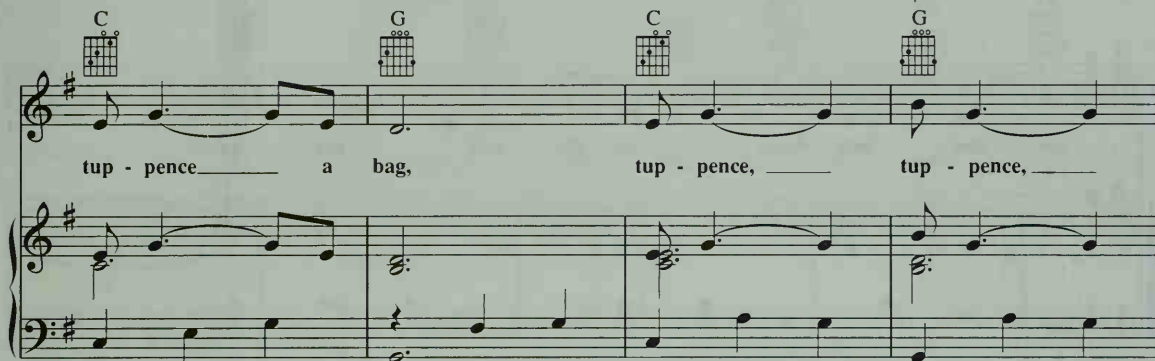
you. \_\_\_\_\_ Feed \_\_\_\_\_ the birds,


*rall.* *mf a tempo*




C  G  C  G 

tup - pence \_\_\_\_\_ a bag, tup - pence, \_\_\_\_\_ tup - pence, \_\_\_\_\_



A7  D7  G 

tup - pence \_\_\_\_\_ a bag. Feed \_\_\_\_\_ the birds,"  
(If only chorus is sung) the



C  G  C  G  D7 

that's what she } cries, while o - ver - head, her birds fill the  
bird wom - an }



## Slightly faster


  
 G B7#5 Em B7 Em

skies. All a - round the ca - the - dral the saints and a -

pos - tles look down as she sells her wares.


  
 B7 Em B7 Em

Al - though you can't see it, you know they are smil - ing each


  
 G D+ G D7 G D7

time some - one shows that he cares.


  
 G B7 Em D7

*rit.*

Tempo I

G



C



G



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Though her words are simple and few,

Piano accompaniment for the first system, featuring a treble and bass clef. The bass line is marked *mf* and consists of quarter notes.

C



G



A7



D7



Musical staff with treble clef and key signature of one sharp (F#). The melody continues with quarter notes.

lis - ten, lis - ten, she's call - ing to you:

Piano accompaniment for the second system, featuring a treble and bass clef. The bass line continues with quarter notes.

G



C



B7



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter notes.

"Feed the birds, tup - pence a bag,

Piano accompaniment for the third system, featuring a treble and bass clef. The bass line continues with quarter notes.

C



A9



Am7



D7



G



Musical staff with treble clef and key signature of one sharp (F#). The melody consists of quarter notes.

tup - pence, tup - pence, tup - pence a bag."

Piano accompaniment for the fourth system, featuring a treble and bass clef. The bass line is marked *f* and *rall.* The system ends with a double bar line and repeat signs.

# DITES-MOI

(TELL ME WHY)

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato e semplice

Piano

*mp*

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderato e semplice' and the dynamics are 'mp'.

C

Di - tes - moi \_\_\_\_\_ Pour - quoi \_\_\_\_\_  
Tell me why \_\_\_\_\_ The sky \_\_\_\_\_

*mf* *p*

The second system features a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign. The piano accompaniment includes a key signature change to one flat (B-flat) and a dynamic change to 'p'.

G7

— La vie est bel - le, Di - tes - moi \_\_\_\_\_ Pour - quoi \_\_\_\_\_  
— is filled with mu - sic, Tell me why \_\_\_\_\_ We fly \_\_\_\_\_

The third system continues the vocal and piano accompaniment. The vocal line has two lines of lyrics. The piano accompaniment features a key signature change to two flats (B-flat and E-flat) and a dynamic change to 'p'.

C

La vie est gai? Di - tes - moi  
on clouds a - bove Can it be

C7 F Cdim

Pour - quoi, Chère ma - d'moi - sel - le, Est - ce - que  
that we Can fly to mu - sic Just be - cause,

*poco rit*

*delicat mp*

C F6 G7 1. C 2. C

Par - ce - que vous m'ai - mez? mez?  
Just be - cause we're in love? love?

*p*

# DOWN BY THE STATION

Traditional

Moderately



*mf*



Down by the sta - tion



ear - ly in the morn - ing, see the lit - tle



puf - fer - bil - lies all in a

F



row. See the en - gine driv - er

Gm7



C7



F



pull the lit - tle han - dle.

Choo!

Choo!

Toot!

Toot!

Gm7



C



F



Off they go.

# EDELWEISS

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Slowly

Piano introduction in 3/4 time, starting with a piano (*p*) dynamic. The music features a simple melody in the right hand and a bass line in the left hand, ending with a *rit.* (ritardando) marking.

**B $\flat$**  **F7** **B $\flat$**  **E $\flat$**  **B $\flat$**

E - del - weiss, E - del - weiss, Ev - 'ry

Vocal line with lyrics: "E - del - weiss, E - del - weiss, Ev - 'ry". Piano accompaniment in 3/4 time, starting with a piano (*p*) dynamic. The piano part features a simple melody in the right hand and a bass line in the left hand.

**Gm7** **Cm7** **F7** **B $\flat$**  **F7**

morn - ing you greet me. Small and white,

Vocal line with lyrics: "morn - ing you greet me. Small and white,". Piano accompaniment in 3/4 time, continuing the melody from the previous section.

**B $\flat$**  **E $\flat$**  **B $\flat$**  **F7** **B $\flat$**

Clean and bright, You look hap - py to meet

Vocal line with lyrics: "Clean and bright, You look hap - py to meet". Piano accompaniment in 3/4 time, concluding the piece.



me. Blossom of snow, may you bloom and grow,

*mp*

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

Bloom and grow forever. Edel-

*p*

Fm6 E<sub>b</sub> E<sub>b</sub>m B<sub>b</sub> F7

weiss, Edel-weiss, Bless my homeland for-

1 B<sub>b</sub> 2 B<sub>b</sub> B<sub>b</sub> Final Optional Ending

*mf*

Ped.

Gm7 Cm7 F9 B<sub>b</sub>

er.

*P rall.*

*pp*

Ped.

# EVERYTHING IS BEAUTIFUL

Words and Music by  
RAY STEVENS

Moderately Fast

*f*

*mf*

*cresc.*

Je - sus loves the lit - tle chil - dren, all the lit - tle chil - dren of the

world, Red and yel - low, black, and white, they are pre - cious in His sight. Je - sus

loves the lit - tle chil - dren of the world. Ev - 'ry - thing is

*f* *Bb* *F* *C* *F*

*Bb* *C7* *F* *Bb* *F* *C7*

F



Dm7



G7sus



beau - ti - ful \_\_\_\_\_ in its own way. \_\_\_\_\_

G7



C9



C7



Gm7



C9



Like a star - ry sum - mer night, or a snow cov - ered win - ter's

F



Bb



F



C7



F



Dm7



day. Ev - 'ry - bod - y's beau - ti - ful \_\_\_\_\_ in their own

G7sus



G7



C9



C7



Gm7



C9



way, \_\_\_\_\_ un - der God's heav - en the world's gon - na find \_\_\_\_\_ a

F B $\flat$  F C7 F

way. \_\_\_\_\_

1. There is none so  
2. (see additional lyrics)

C B $\flat$  F

blind \_\_\_\_\_ as he who will not see, \_\_\_\_\_

C B $\flat$

We must not close our minds, \_\_\_\_\_ we must let our thoughts be

F C

free. \_\_\_\_\_ For ev - 'ry hour that pass - es by \_\_\_\_\_

**Bb** **F**

you know the world gets a lit - tle bit old - er. It's time to re - al - ize

**Bb** **F** **Bb**

that beau - ty lies in the eyes — of the be - hold - er.

**F** **C7** **2 F** **Bb** **F** **D.S. and Fade**  
**Guitar Tacet**

And ev - 'ry - thing is mind. — Ev - 'ry - thing is

2. We shouldn't care about the length of his hair or the color of his skin,  
 Don't worry about what shows from without but the love that lives within,  
 We gonna get it all together now and everything gonna work out fine,  
 Just take a little time to look on the good side my friend and straighten it out in your mind.

(MEET)

# THE FLINTSTONES

from THE FLINTSTONES

Words and Music by W. HANNA,  
J. BARBERA and H. CURTIN

Rather quick

E7#9



G7#9



E7#9



G7#9



E7#9



G7#9



E7#9



G7#9



B7b5



*mf*

C7



Fmaj7



Flint - stones,  
From the

Gm7



Am7



Bbmaj7



meet town the of Flint Bed - stones, rock, they're the they're a

Fmaj7



Gm7



C7



Fmaj7



mod - ern stone age fam - i - ly.  
place right out of his - to -

Gm7



C7



Fmaj7



Bb7



A7



ry.

Let's ride

Eb7b9



D7



Ab13b5



with the fam - 'ly down the street,

G7



D7b9



C7



through the cour - te - sy of Fred's two

Gb13b5



Fmaj7



Gm7



Am7



feet. When you're with the Flint - stones,

B♭maj7 Fmaj7 Gm7 C7

Have a ya ba da ba gay old

This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by notes for 'Have a ya ba da ba gay old'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F Fmaj7 Gm7

time. When you're with the

This system contains measures 5-8. Measure 5 has a quarter rest for the vocal line. Measures 6-8 contain the lyrics 'When you're with the'. The piano accompaniment continues with eighth-note patterns and chords.

Am7 B♭maj7 E♭maj7 Fmaj7 A♭13

Flint - stones, have a ya ba da ba

This system contains measures 9-13. The vocal line has a quarter rest in measure 9, followed by notes for 'Flint - stones, have a ya ba da ba'. The piano accompaniment features a more complex chordal texture.

Gm7 G♭13♭9 Fmaj7 A♭13 Gm7 G♭13♭9

doo time, a ya ba doo time,

This system contains measures 14-18. The vocal line has a quarter rest in measure 14, followed by notes for 'doo time, a ya ba doo time,'. The piano accompaniment concludes with a final chord in measure 18.



Fmaj7

Ab13

Gm7

C7b9

Half time

Fmaj7



you'll have a gay old time.

Gm7

Am7

Swing

We'll see Barn - ey, we'll see Bet - ty, Bam - bam, Peb - bles,

Bbmaj7

Fmaj7

Ab13

Gm7

C7b9

Di - no, too. You'll have a gay old

F6/9

E7#9

F6/9

E7#9

Fmaj7

time.

# FROG WENT A-COURTIN'

Anonymous

Happily

F



Dm



Gm7



C7



F



Dm



*f*

Gm(add9)



C7



F



Dm



1. Oh, frog went a - court - in' and  
2.-15. See additional lyrics

*mf*

Gm



C7



F



he did ride, uh - huh, uh - huh.

C7



F



Am



Frog went a - court - in' and he did ride,

Dm7 F/C Bb C

sword and pis - tol by his side, uh -

F

1 - 14 15

huh, uh - huh. (2. - 15.) huh.

*Additional Lyrics*

2. Well, he rode down to Miss Mouses's door, uh-huh, uh-huh.  
Well, he rode down to Miss Mouses's door,  
Where he had often been before, uh-huh, uh-huh.
3. He took Miss Mousie on his knee, uh-huh, uh-huh.  
He took Miss Mousie on his knee,  
Said, "Miss Mousie will you marry me?" Uh-huh, uh-huh.
4. "I'll have to ask my Uncle Rat, etc.  
See what he will say to that." etc.
5. "Without my Uncle Rat's consent,  
I would not marry the President."
6. Well, Uncle Rat laughed and shook his fat sides,  
To think his niece would be a bride.
7. Well, Uncle Rat rode off to town  
To buy his niece a wedding gown.
8. "Where will the wedding supper be?"  
"Way down yonder in a hollow tree."
9. "What will wedding supper be?"  
"A fried mosquito and a roasted flea."
10. First to come in were two little ants,  
Fixing around to have a dance.
11. Next to come in was a bumble bee,  
Bouncing a fiddle on his knee.
12. Next to come in was a fat sassy lad,  
Thinks himself as big as his dad.
13. Thinks himself a man indeed,  
Because he chews the tobacco weed.
14. And next to come in was a big tomcat,  
He swallowed the frog and the mouse and the rat.
15. Next to come in was a big old snake,  
He chased the party into the lake.

# GETTING TO KNOW YOU

from THE KING AND I

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

E $\flat$ dim7

C/G

D $\sharp$ dim7/G

Am7/G

E $\flat$ dim7

Moderately

Gracefully and not too fast

G7sus

G7

C

Get-ting to know you, get-ting to know all a-

Dm7

G7

Dm7

G7

Dm7

G7

bout you. Get-ting to like you,

Dm7

G7

C

get-ting to hope you like me. Get-ting to know you,

Fmaj7

F6

F+

F

Am7



put-ting it my way, but nice - ly. You are pre - cise - ly

D7

Dm7

G7



my cup of tea! Get - ting to



know you, get - ting to feel free and eas - y.



When I am with you, get-ting to know what to say.

Fmaj7 F6 Dm7 G7

Have-n't you not - iced? Sud - den - ly I'm bright and

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for Fmaj7, F6, Dm7, and G7 are shown above the vocal line. The lyrics are: "Have-n't you not - iced? Sud - den - ly I'm bright and".

Cmaj7 C7 F C Dm7 G7

breez - y be - cause of all the beau-ti - ful and new

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for Cmaj7, C7, F, C, Dm7, and G7 are shown above the vocal line. The lyrics are: "breez - y be - cause of all the beau-ti - ful and new".

C Am7 D7 Am7 D7 Dm7 G7

things I'm learn-ing a - bout you day by

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for C, Am7, D7, Am7, D7, Dm7, and G7 are shown above the vocal line. The lyrics are: "things I'm learn-ing a - bout you day by".

1 C Dm7 G7 2 C F C

day. Get-ting to day.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for C, Dm7, G7, C, F, and C are shown above the vocal line. The lyrics are: "day. Get-ting to day.". The system includes first and second endings.

# GO IN AND OUT THE WINDOW

Traditional

Brightly

F



Bb



C7



*mf*

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (Bb).

F



F



C7



Go in and out the win - dow, go  
forth and choose your part - ner, go

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

F



in and out the win - dow. Go in and out the  
forth and choose your part - ner. Go forth and choose your

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

C7



1 F



2 F



win - dow, as we have done be - fore. Go  
part - ner, as we have done be - fore.

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

# GO TELL AUNT RHODY

Traditional

Slowly



Cm6/Eb



G/D



*mp*

A7sus



A7



D7sus



D7





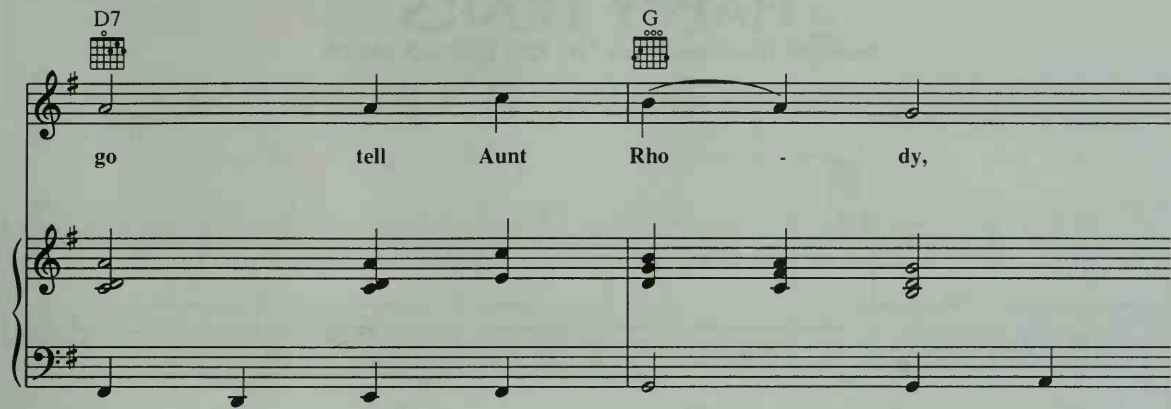
G



1. Go tell Aunt Rhody,  
2.-5. (See additional lyrics)



D7  G 



go tell Aunt Rho - dy,

Em7 



go tell Aunt Rho - dy the

Am/C  D7  1-4 G  5 G 



old grey goose is dead. head.

*rit.* *p*

8vb

*Additional Lyrics*

- |                                                                                |                                                                                  |
|--------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| 2. The one she was saving, <i>(three times)</i><br>To make a feather bed.      | 3. The gander is weeping, <i>(three times)</i><br>Because his wife is dead.      |
| 4. The goslings are crying, <i>(three times)</i><br>Because their mama's dead. | 5. She died in the water, <i>(three times)</i><br>With her heels above her head. |

# HAPPY TRAILS

from the Television Series THE ROY ROGERS SHOW

Slow and Tenderly

Words and Music by  
DALE EVANS

E $\flat$ 6



*mp*

Fm7



B $\flat$ 7



E $\flat$ 6



Some trails are

C7



Fm





hap - py ones, — oth - ers are blue. It's the

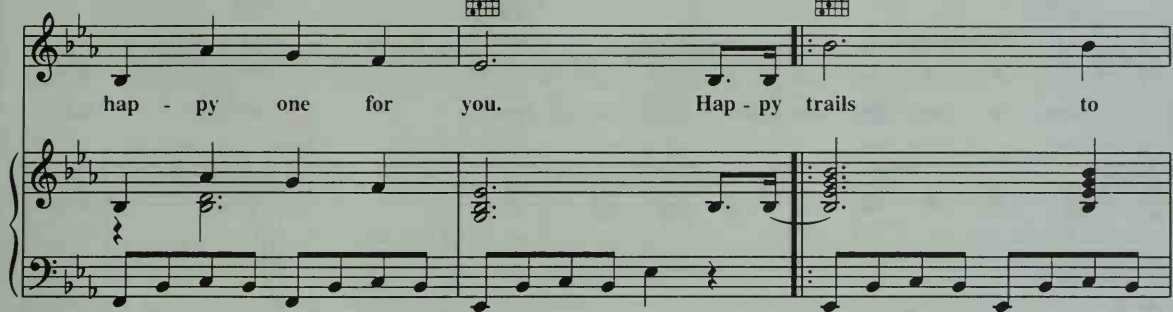
B $\flat$ 7



way you ride the trail that counts; — here's a

hap - py one for you. Hap - py trails to





you \_\_\_\_\_ un - til we meet a -







gain. Hap - py trails to you, keep







smil - in' un - til then. \_\_\_\_\_ Who



Eb7



Abmaj7



Ab6



cares a - bout the clouds when we're to - geth - er? Just

C7



F9



Bb7



sing a song and bring the sun - ny weath - er. Hap - py

Eb



Bbm6



C7



Fm



Bb7



trails to you till we meet a

gain.

Hap - py gain.

1

Eb



Bb7



2

Eb



Ab



Eb6



# HOME ON THE RANGE

Traditional

Moderately

F/C



Gm7/C



F/C



C7



F



*mf*

C7



F



1. Oh, give me a home where the  
2. of - ten at night when the  
3.,4. See additional lyrics

Bb



F



buf - fa - lo roam, where the deer and the  
heav - ens are bright, from the light of the

G7



Gm7



3fr

C7



an - te - lope play, where  
glit - ter - ing stars, have I





F F7 Bb





sel - dom is a heard a dis - cour asked - ag - ing  
stood there a - mazed and asked as I

Bbm F/C C7 F





word, and the skies are not cloud - y all day.  
gazed, if their glo - ry ex - ceeds that of ours.

C7 F




Home, home on the range, where the

F/A G7 Gm7 C7

deer and the an - te - lope play; where

F F7 Bb

sel - dom is heard a dis - cour - ag - ing

Bbm F/C C7

word, and the skies are not cloud - y all

1-3 F 4 F

day. \_\_\_\_\_

2. How  
3. Where the day. \_\_\_\_\_  
4. Oh, \_\_\_\_\_

*rit. e dim.* *p*

8va \_\_\_\_\_  
8vb \_\_\_\_\_

*Additional Lyrics*

3. Where the air is so pure and the zephyrs so free,  
And the breezes so balmy and light;  
Oh, I would not exchange my home on the range  
For the glittering cities so bright.  
*To Chorus*

4. Oh, give me a land where the bright diamond sand  
Flows leisurely down with the stream,  
Where the graceful white swan glides slowly along,  
Like a maid in a heavenly dream.  
*To Chorus*

# HEART AND SOUL

from the Paramount Short Subject A SONG IS BORN

Words by FRANK LOESSER  
Music by HOAGY CARMICHAEL

Moderately, not too fast

F



Dm7



Gm7



C7



Dm7



G9



*mf*

C9sus



Gm7/C



F



F#dim7



*ad lib.*

I've let a pair of arms en - slave me oft

*mp*

Gm



C7



F6



Gm7/C



times be - fore, but more than just a thrill you

F



G7



Gm7/C



C7



gave me, yes more, much more.



Moderately, lightly rhythmical

F



Dm7



Gm7



C7



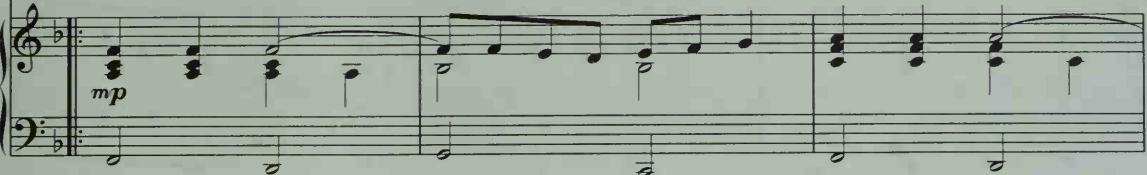
F



Dm7




Heart and soul \_\_\_\_\_ I fell in love with you. Heart and soul \_\_\_\_\_



*mp*

Gm7



C7



F



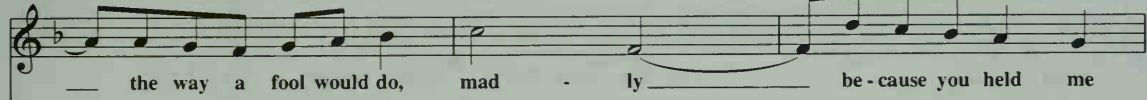
Dm



Gm



C7

\_\_\_\_\_ the way a fool would do, mad - ly \_\_\_\_\_ be - cause you held me



*mf*

F



Dm7



Gm7



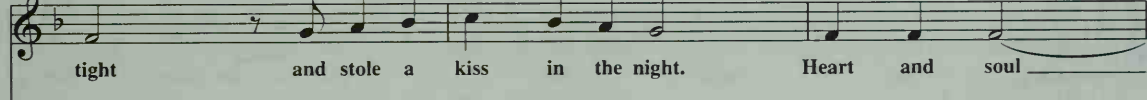
C7



F



Dm7

tight and stole a kiss in the night. Heart and soul \_\_\_\_\_



Gm7



C7



F



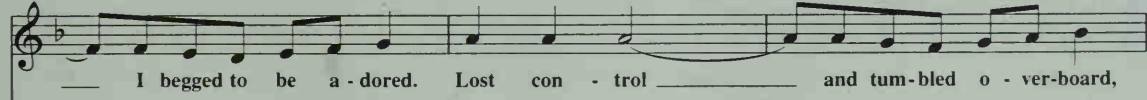
Dm7



Gm7



C7

\_\_\_\_\_ I begged to be a - dored. Lost con - trol \_\_\_\_\_ and tum - bled o - ver - board,



F



Dm



Gm



C7



F



glad - ly that mag - ic night we kissed there in the

F7

B $\flat$ 

A7



D7



G7



moon - mist. Oh! but your lips were thrill - ing,

*mf*

C7



F7



E7



A7

B $\flat$ 

A7



much too thrill - ing. Nev - er be - fore were

D7



G7



C7



F7



E7



C7



mine so strange - ly will - ing. But



now I see \_\_\_\_\_ what one em-brace can do. Look at me, \_\_\_\_\_



\_\_\_\_\_ it's got me lov - ing you mad - ly, \_\_\_\_\_ that lit - tle kiss you



stole held all my heart and soul. \_\_\_\_\_



\_\_\_\_\_ soul. \_\_\_\_\_

# HEIGH-HO

the Dwarfs' Marching Song from SNOW WHITE AND THE SEVEN DWARFS

Words by LARRY MOREY  
Music by FRANK CHURCHILL

Bright and Cheerful

*mf*

F A Bb . / A

"Heigh - ho, heigh - Ho" To  
ho, heigh - Ho" It's

G7 C7 Bb F/A

make your trou - bles go, Just keep on sing - ing  
home from work we go, (Whistle)

Bb



Bbm



F/C



C7



all day long "Heigh - ho, heigh - ho, heigh - ho, Heigh -  
"Heigh - ho, heigh - ho, heigh - ho, Heigh -

F



A



Bb



F/A



G7



ho, ho, heigh - ho", for all if sev - you're feel - ing  
heigh - ho", heigh - ho", a

C7



Bb



F/A



Bb



Bbm



low, row, (Whistle) You pos - i - tive - ly can't go wrong with a  
with a

Am/C



C7



1 F



2 F



"Heigh, heigh - ho." "Heigh - ho."  
"Heigh, heigh - heigh - ho."

# HI-DIDDLE-DEE-DEE

(AN ACTOR'S LIFE FOR ME)

from Walt Disney's PINOCCHIO

Words by NED WASHINGTON  
Music by LEIGH HARLINE

Brightly

**Bb**

**F dim**

**F7**

The grass is al - ways green - er in the oth - er fel - low's

*mf*

**D**

**Cdim**

**A7**

yard. No mat - ter what your life may be you think your life is

**Ebm7**

**Gm7**

hard If we could pick and choose and na - ture was - n't a

Abm

Fm7

Bb7

fac - tor, There's a bit of news — I'd pick the life of an act - or.

Eb

Bb7

Eb

Bb7

Hi - did - dle - dee - dee — An act - or's life for me — A high silk hat and a  
 Hi - did - dle - dee - dee — You sleep till af - ter two, — You prom - e - nade with a

Eb

Bb7

1 Eb

2 Eb

sil - ver cane, A watch of gold with a dia - mond chain. pri - vate car, You  
 big cig - ar, You tour the world in a

Bb7

Eb

Bb7

Eb

dine on chick - en and cav - i - ar, An act - or's life for me. —

*cresc* *ff*

# HOUSE AT POOH CORNER

Words and Music by  
KENNY LOGGINS

Moderately



*p*



Chris - to - pher - Rob - in and I \_\_\_\_\_ walked a - long \_\_\_\_\_ un - der branch -  
Win - nie the Pooh - does - n't know \_\_\_\_\_ what to do, \_\_\_\_\_ got a hon -

*mp*



A                      B                      E                      B/E    A/B                      E                      F#m

- es lit up by the moon, -                      pos - ing our ques - tions to Owl.  
 - ey jar stuck on his nose. -                      He came to me - ask - ing help.

G#m                      C#m                      A                      B                      E

— and Ee - yore — as our days — dis - ap - peared — all too soon. —                      But I've wan -  
 — and ad - vice — and from here — no one knows — where he goes. —                      So I sent —

C#m                      G#m

- dered much fur - ther to - day — than I — should — and I  
 — him to ask — of the Owl — if he's — there, — how to

A                      F#                      B

can't seem to find — my way back — to the wood. — } So  
 loos - en a jar — from the nose — of a bear. — }

E G#m F#m B B/A E G#m

help me if you can, I've got to get back to the house at Pooh Cor -

*mf*

F#m B B/A E G#m F#m B B/A

- ner by one. You'd be surprised, there's so much to be done;

G#m E G#m

count all the bees in the hive, chase all the clouds from the sky,

*cresc. poco a poco*

C#m To Coda A G#m C#m

back to the days of Chris-to-pher Rob - in and Pooh..

1 Dmaj7

2 Dmaj7

The first system of the score consists of three staves. The top staff is a guitar line with two measures, each containing a Dmaj7 chord diagram. The middle staff is a vocal line with a melodic line and lyrics. The bottom staff is a piano accompaniment with treble and bass clefs.

E F#m G#m C#m

La la la la — la la — la la la —

The second system continues the musical score. The guitar part has four measures with chords E, F#m, G#m (4fr), and C#m (4fr). The vocal line has lyrics "La la la la — la la — la la la —". The piano accompaniment continues with a consistent rhythmic pattern.

A B E B A/B E F#m

la la la la — la la. —

The third system features guitar chords A, B, E, B, A/B, E, and F#m across seven measures. The vocal line has lyrics "la la la la — la la. —". The piano accompaniment continues.

G#m C#m A B E B A

D.S. al Coda

So,

The fourth system features guitar chords G#m (4fr), C#m (4fr), A, B, E, B, and A across seven measures. The instruction "D.S. al Coda" is placed above the final measure. The vocal line has the word "So,". The piano accompaniment concludes the piece.

## CODA



back to the days — of Chris - to - pher - Rob - in,



back to the ways — of Chris - to - pher - Rob - in,



back to the ways — of Pooh. —

Repeat and Fade

# I LOVE TRASH

from the Television Series SESAME STREET

Words and Music by  
JEFF MOSS

Brightly

Cm7



F7



Bb



mf

Dm



Gb/Db



Cm7



F7



Bb maj7



Oh, \_\_\_\_\_ I love trash,

Bb6



Cm7



F7



Bb maj7



an - y - thing dir - ty or din - gy or dus - ty,

Bb6



Cm7



F7



Bb maj7



an - y - thing rag - ged or rot - ten or rus - ty, \_\_\_\_\_

Bdim7



Cm7



F7



Bb



To Coda

oh, I love trash.

Cm7



F7



Bb



I have here a sneak-er that's tat-tered and  
 I have here some news-pap-er, thir-teen months  
 I've a clock that won't work and an old tel-e-

Cm7



F7



Bb



Bbdim7



worn. It's all full of holes, and the la-ces are  
 old, I've wrapped fish in-side it, it's smel-ly and  
 phone, a brok-en um-brel-la, a rust-y trom-

Bb



Cm7



F7



Bb



corn, a gift from my moth-er the day I was  
 cold. But I would-n't trade it for a big pot of  
 bone. And I am de-light-ed to call them my

Bdim7



Cm7



F7



Bb



born. I love it be - cause it's trash.  
 gold. I love it be - cause it's trash.  
 own. I love them be - cause they're trash.

1,2

3

D.S. al Coda

Oh, } Oh,  
 Oh, }

CODA

Dm



G7



I love,

Cm7



F7



I \_\_\_\_\_ love

Bb



trash.

# I DON'T WANT TO LIVE ON THE MOON

from the Television Series SESAME STREET

Words and Music by  
JEFF MOSS

Moderately



Well I'd like to vis - it the moon -  
tra - vel un - der the sea —

*mf*



on a rock - et ship high — in the air — yes I'd  
I could meet all the fish — ev - 'ry - where — yes I'd



like to vis - it the moon — but I don't think I'd like — to live  
tra - vel un - der the sea — but I don't think I'd like — to live



C F C/E Dm7 G7 C

there.                    Though I'd like to look down \_ at the earth \_ from a - bove \_                    soon I'd  
there.                    I might stay for a day \_ there if I \_ had my wish. \_                    But there's

F C/E Dm7 G7 C F C/E

miss all the pla - ces and peo - ple I love \_                    so al - though I might like \_ it for  
not much to do \_ when your friends \_ are all fish \_                    and an oy - ster and clam \_ are - n't

E7 Am F G7 C

one af - ter - noon \_ I don't want to live \_ on the moon.                    I'd like to  
real fam - i - ly \_ so I don't want to live \_ in the

2 C F C/E Dm7 G7 C

sea.                    I'd like to vis - it the jun - gle hear the li - on roar \_

F C/E Dm7 G7 C F C/E

go back in time — and meet a din - o - saur. — There's so man - y strange pla - ces

E7 Am F G7 C

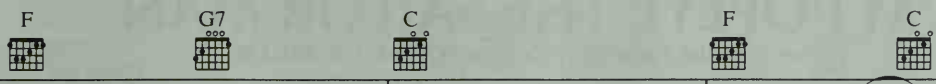
I'd like to be — but none of them per - ma - nent - ly. So if

G/B Am F G7

I should vis - it the moon — well I'll dance on a moon - beam and then —

C G/B Am

— I will make a wish — on a star — and I'll



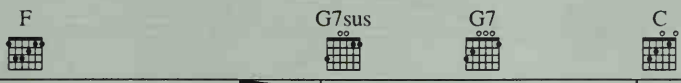
wish I was home\_ once a - gain. Though I'd like to look down\_ at the earth\_



\_ from a - bove\_ soon I'd miss all the pla - ces and peo - ple I love\_ so al -



though I may go\_ I'll be com - ing home soon 'cause I don't want to live\_ on the moon. No I



don't want to live on the moon.

# I'M POPEYE THE SAILOR MAN

Theme from the Paramount Cartoon POPEYE THE SAILOR

Words and Music by  
SAMMY LERNER

Moderately

C7

Fm

Fm7

Bb

Eb

Cm

Introduction for piano. The piece is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately'. The first staff shows the right hand with a melody starting on a G4, moving to F4, E4, D4, and then a series of chords. The left hand provides a simple accompaniment. The dynamic marking is *mf*. Chord diagrams are provided above the staff for C7, Fm, Fm7, Bb, Eb (3fr), and Cm (3fr).

Fm

Fm7

Bb7

Eb

First vocal line. The melody begins with a whole rest, followed by a half note G4, and then a half note F4. The lyrics 'I'm He's' are written below the staff. The piano accompaniment continues with chords. Chord diagrams for Fm, Fm7, Bb7, and Eb (3fr) are shown above the staff.

Second vocal line. The melody continues with a half note E4, a half note D4, and then a half note C4. The lyrics 'Pop - eye the Sail - or Man,' are written below the staff. The piano accompaniment continues with chords. Chord diagrams for Bb7, Eb (3fr), and Eb7 are shown above the staff.

Third vocal line. The melody continues with a half note B3, a half note A3, and then a half note G3. The lyrics 'Pop - eye the Sail - or Man.' are written below the staff. The piano accompaniment continues with chords. Chord diagrams for Ab (4fr) and Eb (3fr) are shown above the staff.

Ab



F#dim7



Eb/G



Cm



Adim7



strong to the "fin-ich" 'cause { I he eats eats me his } spin - ach; { I'm he's }

Bb7



Eb



Pop - eye the Sail - or Man. \_\_\_\_\_ { I'm He's }

Ab6



Bb7



Eb



Cm



one tough Ga - zoo - kus which hates all Pa - loo - kas wot

Fm7



Bb7



Eb



ain't on the up and square. \_\_\_\_\_ { I He }

Ab6



Bb7



Eb



biffs 'em and buffs 'em an' al - ways out -

Cm



Fm7



Bb7



roughs 'em an' none of 'em gits no -

Eb



Ab



where. If an - y one

Fm7



F#dim7



Eb/G



Eb



dass - es to risk { my his } "fisk" it's

Eb7



Ab



4fr

“Boff” an’ it’s “Wham,” un - ’er - stan’?

C7



Fm



Fm7



Bb7



So, keep “Good Be - hav - or,” that’s

Eb



3fr

Cm



3fr

Fm



Fm7



your one life - sav - er with Pop - eye the

Bb7



Eb



3fr

Sail - or Man. { I’m }  
He’s



Pop - eye the Sail - or Man.



{ I'm he's } Pop - eye the Sail - or Man.



{ I'm He's } strong to the "fin - ich" 'cause { I eats me he eats his }



spin-ach; { I'm he's } Pop - eye the Sail - or Man.



# KUM BA YAH

Traditional

Chord progression: C, F, C, F

Lyrics: Kum ba yah, my Lord, cry - in', Lord. Kum ba yah! Kum ba yah, my Lord, cry - in', Lord. Kum ba yah! Some - one's cry - in', Lord. Kum ba yah!

Chord progression: G7, C, F, C, F, C, G7

Lyrics: yah! yah! Kum ba yah, my Lord, cry - in', Lord. Kum ba yah! O Lord, Kum ba yah! Some - one's cry - in', Lord. Kum ba yah! O Lord, Kum ba yah!

Chord progression: C, C, F, C, G7, C, F, C

Lyrics: yah! Some - one's yah! Hmm

# I'VE GOT NO STRINGS

from Walt Disney's PINOCCHIO

Words by NED WASHINGTON  
Music by LEIGH HARLINE

Joyfully

G Am7 D7 Am7 D7

I've got no strings to hold me down, To make me fret, or

*mf*

G D7 G Am7 D7

make me frown, I had strings But now I'm free, There

Am7 D7 G B7

are no strings on me. Hi o the

*f*

Em B7 Em B7 Em

me - ri - o, I'm as hap - py as can be.

A7 D7 A7 D A7 D7

I want the world to know Noth - ing ev - er wor - ries me. I've

G Am7 D7 Am7 D7 G D7 G

got no strings so I have fun, I'm not tied up to an - y - one,

Am7 D7 Am7 D7 G

How I love my li - ber - ty, There are no strings on me.

# IT'S RAINING, IT'S POURING

Traditional

Moderate waltz tempo

G7sus/D

G7

Introduction for piano. The music is in 3/4 time, marked 'Moderate waltz tempo' and 'mf'. The first system shows a G7sus/D chord in the right hand and a bass line in the left hand. The second system shows a G7 chord in the right hand and a bass line in the left hand.

It's rain

Am/G

C

Am/G

ing, it's pour ing, the

old man is snor

Am/G



Dm7



ing.

He

went

to

G7



Dm7



bed

and

he

bumped

his

G7



head

and

he

could

not

get

up

in

the

morn

ing.



# JESUS LOVES ME

Words by ANNA WARNER  
Music by WILLIAM BRADBURY

With Expression

**E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

Je - sus loves me! This I know, For the Bi - ble tells me so;  
Je - sus loves me! He who died, Heav - en's gate to o - pen wide;

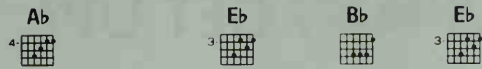
*mp*

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

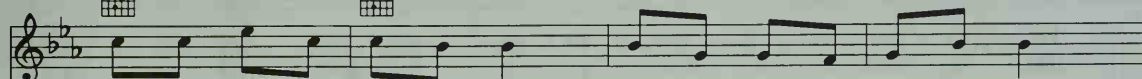
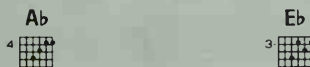
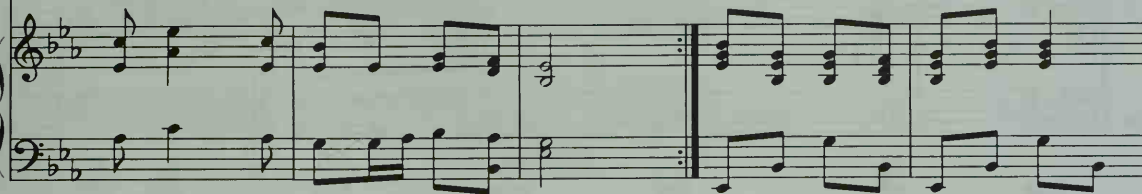
Lit - tle ones to Him be - long; They are weak, but He is strong.  
He will wash a - way my sin, Let his lit - tle child come in. }

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

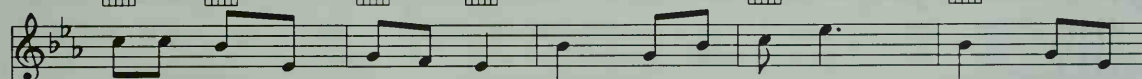
Yes, Je - sus Loves Me! Yes, Je - sus Loves Me! Yes, Je - sus



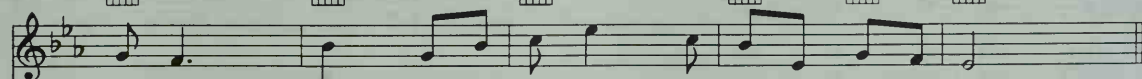
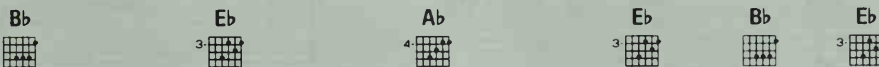
Loves Me! The Bi - ble tells me so. Je - sus, take this heart of mine,



Make it pure and whol - ly Thine, Thou hast bled and died for me;



I will hence - forth live for Thee. Yes, Je - sus Loves Me! Yes, Je - sus



Loves Me! Yes, Je - sus Loves Me! The Bi - ble tells me so.



# LAZY MARY, WILL YOU GET UP?

Traditional

Moderately



*mf*



La - zy Ma - ry, will you get up, will you get up, will  
Oh, no, Moth - er, I won't get up, I won't get up, I



you get up? Will  
won't get up. Oh, no, Moth - er, I won't get up, I



1



2



you get up to - day? \_\_\_\_\_ day. \_\_\_\_\_  
won't get up to - \_\_\_\_\_

*sfz*



# MAGIC PENNY

Words and Music by  
MALVINA REYNOLDS

Moderately

G D A7

*mf*

Love is some - thing if you give it a - way, -

give it a - way, - give it a - way, - love is some - thing if you

give it a - way, - you end up hav - ing more.

G  D  A7 




It's just like a mag - ic pen - ny, hold it tight and you



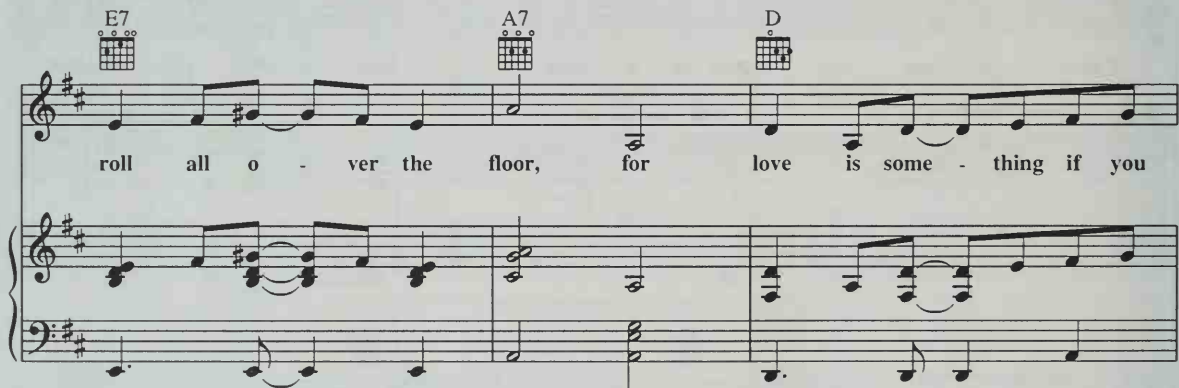
D  G  D 

won't have an - y. Lend it, spend - it, and you'll have so man - y, they'll



E7  A7  D 

roll all o - ver the floor, for love is some - thing if you



A7  D 

give it a - way, - give it a - way, - give it a - way, -





love is some - thing if you give it a - way, — you end up hav - ing



more. So let's go danc - ing till the break of day, and



if there's a pi - per, we can pay. For love is some - thing if you



give it a - way, — you end up hav - ing more.

# LET'S GO FLY A KITE

from Walt Disney's MARY POPPINS

Words and Music by RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

With gusto



Mr. Banks

With \_\_\_\_\_

*f* *mp*

B $\flat$



B $\flat$ maj7



B $\flat$ 6



B $\flat$ +



tup - pence  
send

for  
it

pa - per  
fly - ing

and  
up

strings  
there,

you can  
all at

B $\flat$



B $\flat$ 6



B $\flat$ m6



B $\flat$ 6



Cm7



F7



have  
once

your  
you're

own  
light

set  
- er

of  
than

wings;  
air;

with your  
you can

B $\flat$     B $\flat$ dim    B $\flat$     D7    Dm7 $\flat$ 5    D7    E $\flat$     Edim7

feet on the ground, you're a bird in flight with your  
 dance on the breeze o - ver hous - es and trees with your

*mf*

Cm7/F    F7

fist hold - ing tight to the string of your  
 fist hold - ing tight to the string of your

B $\flat$     B $\flat$ 7

kite. | Oh!  
 kite. |

*cresc.*

E $\flat$

Let's go fly a kite

*f*

**B $\flat$**   **D $\flat$ dim7** 





up to the high - est height!




**F7**  **Cm7**  **F7** 

Let's go fly a kite and



**B $\flat$**   **Cm7**  **C $\sharp$ dim7**  **B $\flat$**  

send it soar - ing



**E $\flat$**  

up through the at - mos - phere,



B $\flat$

D $\flat$ dim7

up where the air is clear.

F7

Cm7/F

F7

Oh, let's go fly a

1 B $\flat$

E $\flat$

B $\flat$

F7

kite! When you

*mp*

2 B $\flat$

E $\flat$ 6

B $\flat$

kite!

*ff*

# LI'L LIZA JANE

Words and Music by  
COUNTESS ADA de LACHAU

Brightly



*mf*



1. I know a gal lives that I adore,  
2. Down where she lives the posies grow,  
3. See additional lyrics



Li'l Li - za Jane. 'Way down south in  
Li'l Li - za Jane. Chick - ens 'round the



Bal - ti - more, Li'l Li - za Jane.  
kitch - en door, Li'l Li - za Jane.



Oh, E - li - za, Li'l Li - za

Jane! Oh, E - li - za,

Li'l Li - za Jane. Jane.

*Additional Lyrics*

3. I wouldn't care how far we roam, Li'l Liza Jane,  
 Where she's at is home sweet home, Li'l Liza Jane.  
 Oh, Eliza, Li'l Liza Jane!  
 Oh, Eliza, Li'l Liza Jane

# THE MARVELOUS TOY

Words and Music by  
TOM PAXTON

Moderate tempo

The piano introduction consists of two staves. The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand provides a simple bass line with quarter and eighth notes.



The vocal melody line begins with a double bar line and a repeat sign. It consists of a series of quarter and eighth notes, ending with a quarter rest.

When I was just a wee lit - tle lad full of health and  
 (The) first time that I picked it up I had a big sur -  
 (It) first marched left and then marched right and then marched un - der a  
 (Well the) years have gone by too quick - ly it seems and I have my own lit - tle

The piano accompaniment for the first phrase features a steady bass line with chords in the right hand. The chords correspond to the guitar diagrams shown above.



The vocal melody line continues with a series of quarter and eighth notes, ending with a quarter rest.

joy, My fa - ther home - ward came one night, and  
 prise, For right on its bot - tom were two big but - tons that  
 chair, And when I looked where it had gone, it  
 boy, And yes - ter - day I gave to him my

The piano accompaniment for the second phrase continues with a steady bass line and chords in the right hand, matching the guitar diagrams.

D7 G7 C

gave to me a toy. A won - der to be -  
 looked like big green eyes. I first pushed one and  
 was - n't e - ven there! I start - ed to sob and my  
 mar - v'lous lit - tle toy. His eyes near - ly popped right

G7 C F

hold it was, with man - y col - ors bright, And the  
 then the oth - er, and then I twist - ed its lid, And  
 dad - dy laughed, For he knew that I would find, When I  
 out of his head, And he gave a squeal of glee, Nei - ther

C Am D7 G7

mo - ment I laid eyes on it, it be - came my heart's de - light.  
 when I set it down a - gain here is what it did:  
 turned a - round, my mar - vel - ous toy chug - gin' from be - hind.  
 one of us knows just what it is but he loves it just like me.

G7 C G7

It went "Zip" when it moved, And "Bop" when it stopped, And  
 It still goes "Zip" when it moves, And "Bop" when it stops, And

C F

"Whirr" when it stood still, I never knew just  
 "Whirr" when it stands still, I never knew just

C G7 1.2.3.4. G7

what it was and I guess I never will. The  
 what it was and I guess I never will. It  
 Well the

5. C G7 C

will.

# MY BONNIE LIES OVER THE OCEAN

Traditional

Moderate waltz tempo

Chord diagrams: C, D7, Gsus4

*mf*

Chord diagrams: G, C

My Bon - nie lies o - ver the

Chord diagram: G

o - cean, my Bon - nie lies

Chord diagrams: A7, Am7, D7

o - ver the sea. My

G C G

Bon - nie lies o - ver the o - cean,

Detailed description: This system contains the first three measures of the piece. The guitar part features chords G, C, and G. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and finally a half note E5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

A7 D7

oh, bring back my Bon - nie to

Detailed description: This system contains the next three measures. The guitar part features chords A7 and D7. The vocal line has a quarter rest, followed by eighth notes G4, A4, and B4, then a quarter note C5, and finally a half note D5. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

G D7 G

me. Bring

Detailed description: This system contains the next three measures. The guitar part features chords G, D7, and G. The vocal line has a quarter rest, followed by a quarter note G4, then a quarter rest, and finally a quarter note G4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

G/B C A7/C#

back, bring back, oh,

Detailed description: This system contains the final three measures. The guitar part features chords G/B, C, and A7/C#. The vocal line has a quarter note G4, a quarter rest, a quarter note G4, a quarter rest, a quarter note G4, and finally a half note G4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

D7



G



D7



bring back my Bon - nie to me, to

G



G/B



me. Bring back,

C



A7/C#



D7



bring back, oh, bring back my

G



Bon - nie to me. \_\_\_\_\_

*p*

# MARY HAD A LITTLE LAMB

Words by SARAH JOSEPHA HALE

Music is Traditional

Moderately lively

C

Dm

*mf*

C/E

G7

C

Mar - y had a  
fol - lowed her to

G7

C

lit - tle lamb,  
school one day,  
lit - tle lamb,  
school one day,  
lit - tle lamb,  
school one day. He

Mar - y had a  
fol - lowed her to  
lit - tle lamb  
school one day,  
its  
which



G7



C



fleece was white as the snow. And ev - 'ry - where that  
was a - gainst the rule. It made the chil - dren

G7



C



Mar - y went, Mar - y went, Mar - y went.  
laugh and play, laugh and play, laugh and play. It

Ev - 'ry - where that Mar - y went the  
made the chil - dren laugh and play to

G7



1



2



lamb was sure to go. He  
see a lamb at school.

# MICHAEL

(ROW THE BOAT ASHORE)

Traditional Folksong

Slowly

C



Mi - chael, row \_\_\_\_\_ the boat a - shore, hal - le -

*mf*

F



C



Em



Em7



lu - jah. Mi - chael, row the boat a -

F



Em/G



G7





C








shore, hal - le - lu jah.

1. Sis - ter,
2. Jor - dan
3. Jor - dan

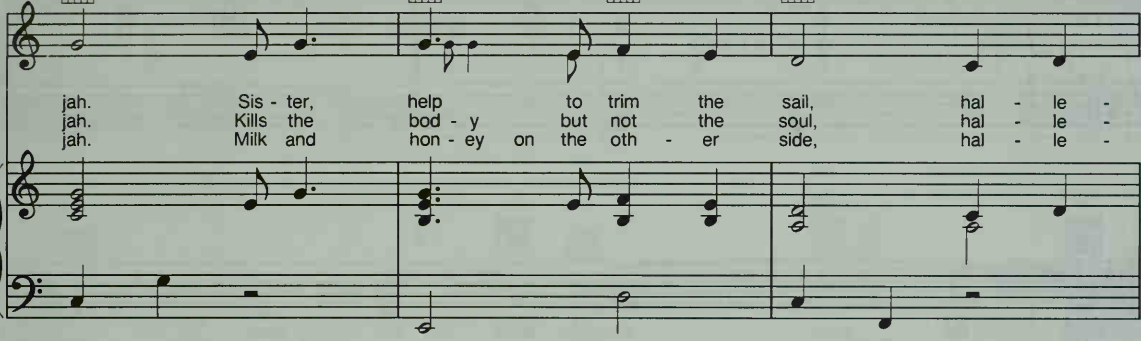
**C**  **F** 



help to trim the sail, hal - le - lu -  
 Riv - er is chil - ly and cold, hal - le - lu -  
 Riv - er is deep and wide, hal - le - lu -



**C**  **Em**  **Em7**  **F** 

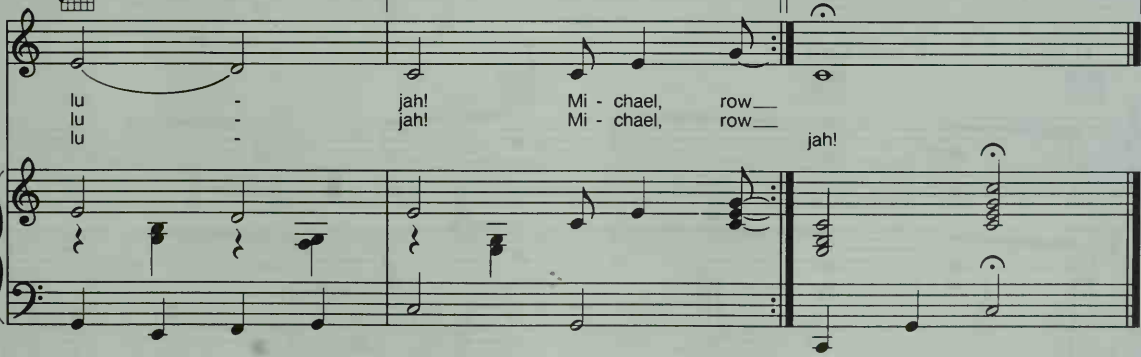
jah. Sis - ter, help to trim the sail, hal - le -  
 jah. Kills the bod - y but not the soul, hal - le -  
 jah. Milk and hon - ey on the oth - er side, hal - le -



**Em/G**  **G7**  **C**  **C** 

lu - - - jah! Mi - chael, row -  
 lu - - - jah! Mi - chael, row -  
 lu - - - jah!

1,2 3



# THE MUFFIN MAN

Traditional

Gently  
F

Gm7



F/A



Dm7



G7



*mp*

With gusto

C7sus



C7



F



Gm7



F/A



*poco rit.* *mf a tempo*

Do you know the muf - fin man, the

Bb



G7/B



C7



muf - fin man, the muf - fin man?

F



Gm7



F/A



Do you know the muf - fin man who

Bb6 C7 F Gm7<sup>3fr</sup>

lives in Dru - ry Lane? Yes, we know the

F/A Bb G7/B<sup>000</sup>

muf - fin man, the muf - fin man, the

C7 F Gm7<sup>3fr</sup>

muf - fin man. Yes, we know the

F/A Bb6 C7 F

muf - fin man who lives in Dru - ry Lane.

*sfz*

# ON THE GOOD SHIP LOLLIPOP

from BRIGHT EYES

Words and Music by SIDNEY CLARE  
and RICHARD A. WHITING

Lightly

Piano introduction in C major, 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a simple bass line. The tempo is marked 'Lightly'.



On the good ship — lol - li - pop, — It's a sweet trip — to a

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part includes a *p-mf* dynamic marking.

can - dy shop, — Where bon - bons play — on the sun - ny beach of

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



pep - per - mint bay. — Lem - on - ade stands —

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

G7



ev - 'ry - where, - crack - er - jack bands - fill the air, - And

C



there you are - hap - py land - ing on a choc - o - late bar, -

B $\flat$ /C

C7



F



A dim



C7



C7+5



See the sug - ar bowl - do a toot - sie roll - with the

F



C+



F



Fmaj7



Am7



D7



big bad dev - il's food cake. - If you eat too much -

Am9



D7



G



Adim



G7-9



G7



ooh! ooh! — You'll a - wake with a "tum - my" ache, — On the

Good Ship — Lol - li - pop, — it's a night trip — in - to

bed you hop — { with and this dream com - mand: — "All a - board for On the Good Ship

can - dy land." On the Lol - li - pop! —

*mf*



# OVER THE RIVER AND THROUGH THE WOODS

Traditional

Jolly, (♩. = 1 beat)

C F C

O - ver the riv - er and through the woods, To grand - fa - ther's house we go: \_\_\_\_\_ The  
O - ver the riv - er and through the woods, Oh, how\_ the wind does blow! \_\_\_\_\_ It

*f*

1 Dm7 G7 C D7 D7-5 G7sus G7/4

horse knows the way to car - ry the sleigh thro' the white and drift - ed snow. \_\_\_\_\_

2 F F#dim C/G F Fm C F G7 C

stings the toes and bites the nose As o - ver the ground we go. \_\_\_\_\_

# THE PAW PAW PATCH

Traditional

Lively, in 2

C7



*mf*

F



C



Where, oh, where is dear lit - tle Su - zy? Where, oh, where is

F



dear lit - tle Su - zy? Where, oh, where is dear lit - tle Su - zy?

C7



F



'Way down yon - der in the paw paw patch.

# RUBBER DUCKIE

from the Television Series SESAME STREET

Words and Music by  
JEFF MOSS

Moderately Bright

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern, while the left hand plays a simple bass line of quarter notes.

B $\flat$       Bdim      Cm7      F7      B $\flat$       B $\flat$ 7+5

Rub - ber Duck - ie, you're the one, you make bath - time

The piano accompaniment for the first vocal line features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords in the right hand.

E $\flat$       E $\flat$ m6      B $\flat$ /D      Gm7      Cm7      F7      B $\flat$       Gm7

lots of fun. Rub - ber Duck - ie, I'm aw - ful - ly fond of you,

The piano accompaniment for the second vocal line continues with the same rhythmic pattern, featuring chords in the right hand and quarter notes in the left hand.

Cm7      F7      B $\flat$       Bdim      Cm7      F7

Vo, vo, — dee - oh. Rub - ber Duck - ie, joy of joys,

The piano accompaniment for the final vocal line concludes with the same rhythmic pattern, ending with a final chord in the right hand and a quarter note in the left hand.

B $\flat$ B $\flat$ 7+5E $\flat$ E $\flat$ m6B $\flat$ /D

Gm7



When I squeeze you, you make noise.

Rub - ber Duck - ie, you're my

Cm7



F7

B $\flat$ 

Em7-5



A7



Dm



ver - y best friend it's true.

Oh, ev - 'ry day when I

A7



Dm

B $\flat$ m

F/C



make my way to the tub - by I find a lit - tle fel - low who's

Gm7/C



Cm7



F7

B $\flat$ 

Bdim



cute and yel - low and chub - by, rub - a - dub - dub - by, Rub - ber Duck - ie,

Cm7



F7



Bb



Bb7+5



Eb



Eb6



you're so fine,

and I'm luck - y that you're mine.

1 Bb/D



Gm7



Cm7



F7



Bb



Bdim



Cm7



F7



Rub - ber Duck - ie, I'm aw - ful - ly fond of you.

2 Bb/D



Gm7



Cm7



F7



Bb/D



Gm7



Rub - ber Duck - ie, I'd like a whole pond of Rub - ber Duck - ie, I'm

Cm7



F7



Bb



Gm7



C7-9



F7-9



Bb



aw - ful - ly fond of you.

# PEOPLE IN YOUR NEIGHBORHOOD

from the Television Series SESAME STREET

Words and Music by  
JEFF MOSS

## Soft Shoe



Oh, —

*mf*



who — are the peo - ple in your neigh - bor - hood, in your  
post - man is a per - son in your neigh - bor - hood, in your



neigh - bor - hood, in your neigh - bor - hood? Oh,  
neigh - bor - hood, in your neigh - bor - hood. The

Dm7



G9



C



Am7



who — are the peo - ple in your neigh - bor-hood, the  
 post - man is a per - son in your neigh - bor-hood, a

Dm7



G7



C



G7



peo - ple that you meet each day?  
 per - son that you meet each day.

C



G7



C



G7



C



Oh, the  
 Oh, a

Dm7



G7



Cdim



C



post - man al - ways brings the mail, — through  
 fi - re - man is brave it's said. — His

Dm7

G7

Cdim

C

rain or snow or sleet or hail. He'll  
en - gine is a shi - ny red. If

F

E7

Am

work and work the whole day through to  
there's a fi - re any - where a - bout, well,

Dm

Dm7

G7

1 C

2 C

get your let - ters safe to you. Oh, the  
he'll be sure to put it out. Oh, a

Dm7

G7

C

Am7

fire - man is a per - son in your neigh - bor - hood, in your



Dm7



G7



C



Dm7



Eb7



Em7



Dm7



G7



neigh - bor - hood, in your neigh - bor - hood, and a post - man is a per - son in your

neigh - bor - hood, they're the peo - ple that you meet when you're

walk - ing down the street; they're the peo - ple that you

meet each day.

# PUFF THE MAGIC DRAGON

Words by LEONARD LIPTON  
Music by PETER YARROW

Moderately, in 2

Chord diagrams: A, C#m<sup>4fr</sup>, D, A

*mp*

Chord diagrams: D, A, F#m, B7, E, A, E

Chord diagrams: A, C#m<sup>4fr</sup>, D

1. Puff the Mag - ic Drag - on lived by \_\_\_ the  
2.-5. See additional lyrics

\* 3rd time, play verse twice  
before proceeding to Chorus.


Chord diagrams: A, D, A, F#m

sea and frolicked in \_\_\_ the au - tumn mist \_\_\_ in a

B7  E  A 

land called Hon - a - lee. — Lit - tle Jack - ie



C#m  4fr D  A 

Pa - per loved that ras - cal Puff and



D  A  F#m  B7  E 

brought him strings and seal - ing wax — and oth - er fan - cy



A  E  Chorus A  C#m  4fr

stuff. Oh! Puff the Mag - ic Drag - on





lived by the sea and frolicked in the



autumn mist in a land called Honalee.



Puff the Magic Dragon lived by the



sea and frolicked in the autumn mist in a

1-3

B7 E A E

4

B7

land called Hon - a - lee. 2. To - land called

Hon - a - lee.

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The first system shows the vocal line with lyrics 'land called Hon - a - lee.' and '2. To - land called'. The guitar accompaniment includes chord diagrams for B7, E, A, and E. The second system continues the vocal line with 'Hon - a - lee.' and the guitar accompaniment. The score concludes with a double bar line.

*Additional Lyrics*

2. Together they would travel on a boat with billowed sail.  
Jackie kept a lookout perched on Puff's gigantic tail.  
Noble kings and princes would bow whene'er they came.  
Pirate ships would low'r their flag when Puff roared out his name. Oh! *(To Chorus)*
3. A dragon lives forever, but not so little boys.  
Painted wings and giant rings make way for other toys.  
One gray night it happened, Jackie Paper came no more,  
And Puff that mighty dragon, he ceased his fearless roar.
4. His head was bent in sorrow, green tears fell like rain.  
Puff no longer went to play along the Cherry Lane.  
Without his lifelong friend, Puff could not be brave,  
So Puff that mighty dragon sadly slipped into his cave. Oh! *(To Chorus)*

**\* THE RETURN OF PUFF**

5. Puff the Magic Dragon danced down the Cherry Lane.  
He came upon a little girl, Julie Maple was her name.  
She'd heard that Puff had gone away, but that can never be,  
So together they went sailing to the land called Honalee. *(To Chorus)*

# SAILING, SAILING

Words and Music by  
GODFREY MARKS

With gusto



*mf*

G7

*cresc.*



F

Sail - ing, sail - ing o - ver the bound - ing

*f*



G7



Am

main. For man - y a storm - y wind shall blow, ere

D7 G7 C

Jack — comes home a - gain. Sail - ing,

This system contains the first three measures of the piece. The guitar part features chords D7, G7, and C. The vocal line begins with the lyrics 'Jack — comes home a - gain. Sail - ing,'. The piano accompaniment consists of a bass line and a treble line with chords.

F

sail - ing, o - ver the bound - ing

This system contains measures 4 and 5. The guitar part features a chord F. The vocal line continues with 'sail - ing, o - ver the bound - ing'. The piano accompaniment continues with a bass line and a treble line with chords.

C F E

main. ————— For man - y a storm - y

*mf cresc.*

This system contains measures 6 and 7. The guitar part features chords C, F, and E. The vocal line has a long note for 'main.' followed by 'For man - y a storm - y'. The piano accompaniment includes a dynamic marking of *mf* and a *cresc.* instruction.

Am Fm6/Ab C/G G7 C

wind shall blow, ere Jack comes home a - gain. —————

This system contains the final three measures of the piece. The guitar part features chords Am, Fm6/Ab, C/G, G7, and C. The vocal line concludes with 'wind shall blow, ere Jack comes home a - gain. —————'. The piano accompaniment includes a dynamic marking of *f*.

# SING

from SESAME STREET

Words and Music by  
JOE RAPOSO

Moderately

B $\flat$  Ebmaj7

*mp con pedale*

The piano introduction consists of two staves. The right hand plays a melody starting with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then eighth notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a half note G $\flat$ . The left hand plays a bass line with quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , followed by eighth notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a half note G $\flat$ . Chord diagrams for B $\flat$  and Ebmaj7 are shown above the staff.

B $\flat$  Cm7

Sing! Sing a song. Sing out

*mf*

The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . The piano accompaniment starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . Chord diagrams for B $\flat$  and Cm7 are shown above the staff.

B $\flat$  Fm7 B $\flat$ 7

loud, sing out strong.

The second line of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . The piano accompaniment starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . Chord diagrams for B $\flat$ , Fm7, and B $\flat$ 7 are shown above the staff.

Eb maj7 B $\flat$

Sing of good things, not bad;

The third line of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . The piano accompaniment starts with a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , then a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ , and finally a quarter rest, followed by quarter notes G $\flat$ , A $\flat$ , B $\flat$ , and C $\flat$ . Chord diagrams for Eb maj7 and B $\flat$  are shown above the staff.



Gm7 C9 Cm7 F7

Sing of hap - py, not sad.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'Sing', a quarter note 'of', a half note 'hap - py,', a quarter note 'not', and a half note 'sad.'. The piano accompaniment features a bass line with a quarter rest, a half note, and a quarter note, and a treble line with chords and moving lines.

Bb Cm7

Sing! Sing a song. Make it

Detailed description: This system contains measures 5-8. The vocal line has a quarter rest, a quarter note 'Sing!', a quarter rest, a quarter note 'Sing', a quarter note 'a', a quarter note 'song.', a quarter rest, a quarter note 'Make', and a quarter note 'it'. The piano accompaniment continues with a bass line and a treble line with chords and moving lines.

Bb Bb maj7 3fr Bb 6 Fm7/Bb Bb 7 Fm7/Bb Bb 7

sim - ple to last your whole life long. Don't

Detailed description: This system contains measures 9-12. The vocal line has a quarter note 'sim - ple', a quarter note 'to', a quarter note 'last', a quarter note 'your', a quarter note 'whole', a quarter note 'life', a quarter note 'long.', a quarter rest, and a quarter note 'Don't'. The piano accompaniment continues with a bass line and a treble line with chords and moving lines.

Eb maj7 D7 Gm7 C9

wor - ry that it's not good e - nough for an - y - one else to hear.

Detailed description: This system contains measures 13-16. The vocal line has a quarter note 'wor - ry', a quarter note 'that', a quarter note 'it's', a quarter note 'not', a quarter note 'good', a quarter note 'e - nough', a quarter note 'for', a quarter note 'an - y - one', a quarter note 'else', a quarter note 'to', and a quarter note 'hear.'. The piano accompaniment continues with a bass line and a treble line with chords and moving lines.

Cm7 F7 Bb F7

Sing! Sing a song! ———

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the instruction 'Sing!' and the lyrics 'Sing a song!' followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass clef with chords and moving lines. Chord diagrams for Cm7, F7, Bb, and F7 are shown above the staff.

Bb Bb maj7 Eb maj7

La la do la da, La da la do la da, La da da la do la da. ———

The second system continues the vocal and piano parts. The vocal line has the lyrics 'La la do la da, La da la do la da, La da da la do la da.' followed by a horizontal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb, Bb maj7 (3fr), and Eb maj7 are shown above the staff.

Bb Bb maj7 Eb maj7

La do la da, La da la la da, Lo da da la do lo da. ———

The third system continues the vocal and piano parts. The vocal line has the lyrics 'La do la da, La da la la da, Lo da da la do lo da.' followed by a horizontal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb, Bb maj7 (3fr), and Eb maj7 are shown above the staff. A first ending bracket is present at the end of the system.

Repeat and fade

2. Bb Bb maj7 Eb maj7

La la do la da, La da la do la da, La da da la do la da. ———

Repeat and fade

The fourth system is a second ending, marked '2.' and 'Repeat and fade'. It continues the vocal and piano parts. The vocal line has the lyrics 'La la do la da, La da la do la da, La da da la do la da.' followed by a horizontal line. The piano accompaniment continues with chords and moving lines. Chord diagrams for Bb, Bb maj7 (3fr), and Eb maj7 are shown above the staff.

# SING A SONG OF SIXPENCE

Traditional

Moderately

no chord

Dm



*mf*

G7



C



Sing a song of six - pence, a

G7



Dm7



G7



Dm



pock - et full of rye; four and twen - ty

G7



C



black - birds baked in a pie.



When the pie was o - pened, the birds be - gan to

Dm7



G7



F



Dm



sing. Was - n't that a dain - ty thing to

G7



C



set be - fore a king? \_\_\_\_\_ The king was in his

G7



count - ing house, count - ing out his mon - ey. \_\_\_\_\_ The

Dm



G7



C



queen was in the par - lor, eat - ing bread and

hon - ey. The maid was in the gar - den,

hang - ing out the clothes. A - long came a

black - bird and pecked off her nose.

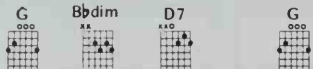
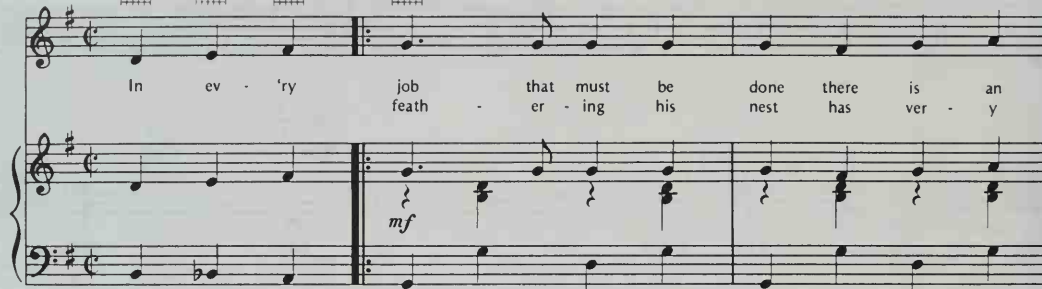
*cresc.**f**8va**sfz*

# A SPOONFUL OF SUGAR

from Walt Disney's MARY POPPINS

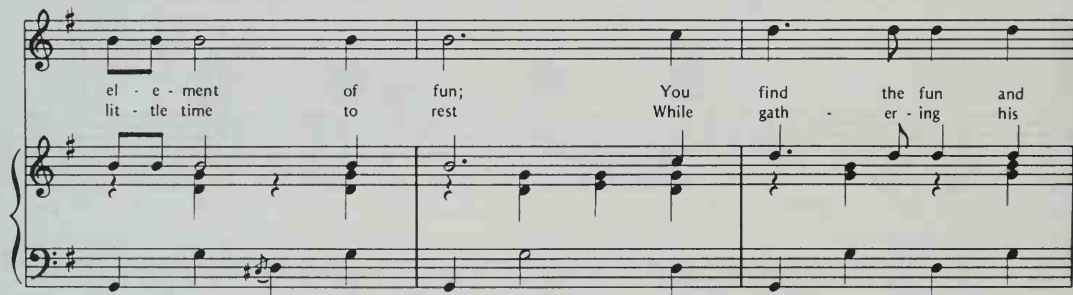
Words and Music by RICHARD M. SHERMAN  
and ROBERT B. SHERMAN

Moderato

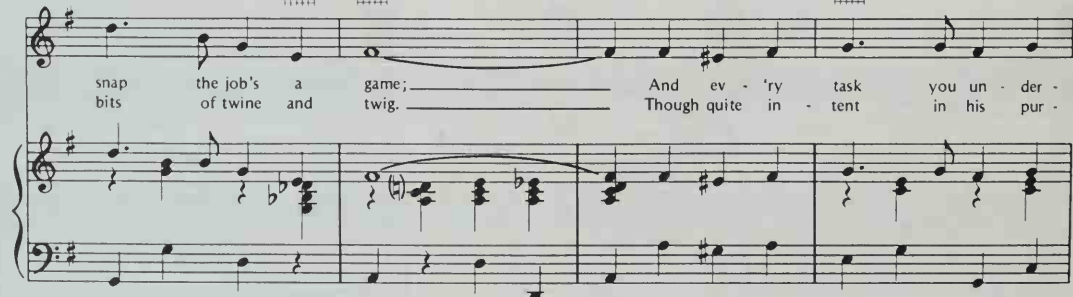



In ev - 'ry job that must be done there is an  
feath - er - ing his nest has ver - y






*mf*



el - e - ment of fun; You find the fun and  
lit - tle time to rest While gath - er - ing his









snap the job's a game; And ev - 'ry task you un - der -  
bits of twine and twig. Though quite in - tent in his pur -

take he has be - comes a piece of cake, A lark! A  
 suit he has a mer - ry tune to toot; He knows a



spree! It's ver - y clear to see That a  
 song will move the job a - long For a






spoon - ful of su - gar helps the med - i - cine go




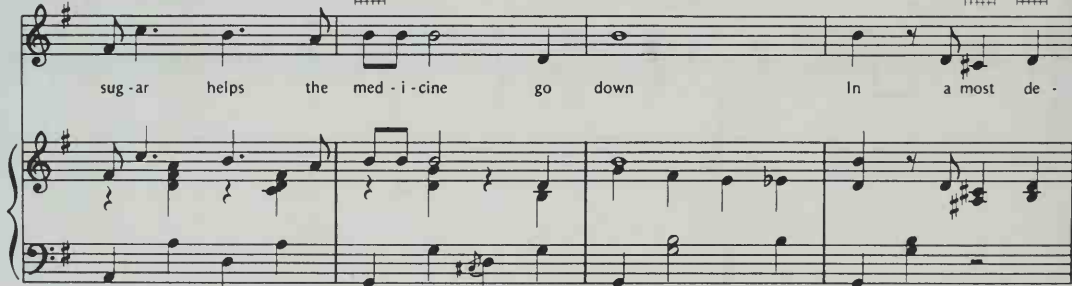

  
 down, The med - i - cine go dow - wown,




  
 med - i - cine go down. Just a spoon - ful of




  
 sug - ar helps the med - i - cine go down In a most de -




  
 light - ful way. A rob - in way.





# TAKE ME OUT TO THE BALL GAME

Words by JACK NORWORTH  
Music by ALBERT von TILZER

## Spirited Waltz

Cm7/G

Gb7

Bb/F

Bb/D

C#dim

Bb/D

First system of piano accompaniment. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of a half note G2, followed by quarter notes A2, Bb2, and C3. The dynamic marking is *mf*. Chord diagrams are provided above the staff for Cm7/G, Gb7, Bb/F, Bb/D, C#dim, and Bb/D.

C7

F7

Bb

F7

Second system of piano accompaniment. The melody continues with quarter notes D5, Eb5, and F5. The bass line continues with quarter notes G2, Ab2, and Bb2. Chord diagrams are provided above the staff for C7, F7, Bb, and F7.

Bb

F7

Third system of music, featuring the vocal line and piano accompaniment. The vocal line begins with the lyrics "Take me out to the ball game". The melody consists of quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with quarter notes D5, Eb5, and F5 in the right hand, and quarter notes G2, Ab2, and Bb2 in the left hand. Chord diagrams for Bb and F7 are shown above the staff.

Bb

F7

Ab7

Fourth system of music, featuring the vocal line and piano accompaniment. The vocal line continues with the lyrics "Take me out to the crowd." and ends with a long note. The melody consists of quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with quarter notes D5, Eb5, and F5 in the right hand, and quarter notes G2, Ab2, and Bb2 in the left hand. Chord diagrams for Bb, F7, and Ab7 are shown above the staff.

G7



Cm



Buy me some pe - nuts and crack - er -

C7



jack. I don't care if I

F7

B $\flat$ 

nev - er get back. Let me root, root,

F7



root for the home team. If

B $\flat$ 7

F7/C

B $\flat$ 7/DE $\flat$ 

G/D



they

don't

win

it's

a

shame.

Cm

E $\flat$ /B $\flat$ 

A dim

E $\flat$ /GG $\flat$ 7

For

it's

one,

two,

B $\flat$ /FB $\flat$ /DC $\sharp$  dimB $\flat$ /D

C7



F7



three strikes, you're

out

at

the old

ball

game.

game.

# SWEET BETSY FROM PIKE

Traditional

Moderately



1. Oh, don't you re-mem-ber sweet  
2.-8. See additional lyrics

*mf*



Bet - sy from Pike, who crossed the big moun-tains with her lov - er Ike; with



two yoke of cat - tle, a large yel - low dog, a tall Shang - hai roos - ter, and

D A7 D

Chorus

one spot - ted hog, say - ing good - bye, Pike Coun - ty, fare - well for a - while. We'll \_

A7 1-7 D 8 D

come back a - gain when we've panned out our pile. (2.-8.) panned out our pile.

*Additional Lyrics*

2. One evening quite early they camped on the Platte,  
'Twas near by the road on a green shady flat,  
Where Betsy, sore-footed, lay down to repose —  
With wonder Ike gazed on that Pike County rose.  
*To Chorus*
3. Their wagon broke down with a terrible crash,  
And out on the prairie rolled all kinds of trash,  
A few little baby clothes done up with care,  
'Twas rather suspicious, but all on the square.  
*To Chorus*
4. The Shanghai ran off, and their cattle all died;  
That morning the last piece of bacon was fried;  
Poor Ike was discouraged and Betsy got mad,  
The dog drooped his tail and looked wondrously sad.  
*To Chorus*
5. They soon reached the desert where Betsy gave out,  
And down in the sand she lay rolling about;  
While Ike, half distracted, looked on with surprise,  
Saying, "Betsy, get up, you'll get sand in your eyes."  
*To Chorus*
6. Sweet Betsy got up in a great deal of pain,  
Declared she'd go back to Pike County again;  
But Ike gave a sigh, and they fondly embraced,  
And they travelled along with his arm 'round her waist.  
*To Chorus*
7. They suddenly stopped on a very high hill,  
With wonder looked down upon old Placerville;  
Ike sighed when he said, and he cast his eyes down,  
"Sweet Betsy, my darling, we've got to Hangtown."  
*To Chorus*
8. Long Ike and sweet Betsy attended a dance;  
Ike wore a pair of his Pike County pants;  
Sweet Betsy was dressed up in ribbons and rings;  
Says Ike, "You're an angel, but where are your wings?"  
*To Chorus*

# THERE'S A HOLE IN THE BUCKET

Traditional

Moderately



1. There's a



hole in the buck - et, dear Li - za, dear Li - za. There's a  
 2. fix it, dear Hen - ry, dear Hen - ry, dear Hen - ry. Well, \_  
 3.-18. (See additional lyrics)



hole in the buck - et, dear Li - za, a hole! 2. Well, \_ hole!  
 fix it, dear Hen - ry, dear Hen - ry, fix it! 3. With \_

## Additional Lyrics

- |                                                   |                                                   |
|---------------------------------------------------|---------------------------------------------------|
| 3. With what shall I fix it, dear Liza, etc.      | 11. With what shall I sharpen it, dear Liza, etc. |
| 4. With a straw, dear Henry, etc.                 | 12. With a stone, dear Henry, etc.                |
| 5. But the straw is too long, dear Liza, etc.     | 13. But the stone is too dry, dear Liza, etc.     |
| 6. Then cut it, dear Henry, etc.                  | 14. Then wet it, dear Henry, etc.                 |
| 7. With what shall I cut it, dear Liza, etc.      | 15. With what shall I wet it, dear Liza, etc.     |
| 8. With a knife, dear Henry, etc.                 | 16. With water, dear Henry, etc.                  |
| 9. But the knife is too dull, dear Liza, etc.     | 17. In what shall I carry it, dear Liza, etc.     |
| 10. Then sharpen it, dear Liza, etc.              | 18. In a bucket, dear Henry, etc.                 |
| 19. There's a hole in the bucket, dear Liza, etc. |                                                   |

# THE UNBIRTHDAY SONG

from Walt Disney's ALICE IN WONDERLAND

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

Moderately Bright

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a simple bass line. Dynamics include *mf* and *sfz > mp*.

Voice

Sta - tis - tics prove, Prove that you've one birth - day, One

Guitar chords: C, F, Dm7, G7

birth-day ev - 'ry year. But there are three hun - dred and six - ty four

Guitar chords: C, F#dim, G7, C, F, C

un - birth-days. That is why we're gathered here to cheer.

Guitar chords: Dm7, G7, D9, Am7, D9, G7, Dm7, Bbm6, G7

Refrain

A ver-y mer-ry un-birth-day to you, to you, A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to us, to us, A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to me. To who? A ver-y mer-ry un-  
 ver-y mer-ry un-birth-day to all, to all, A ver-y mer-ry un-

birth-day to you, to you, It's great to drink to some-one and I guess that you will  
 birth-day to us, to us, If there are no ob-jec-tions let it be u-nan-i-  
 birth-day to me. To you? Let's all con-grat-u-late me with a pres-ent I a-  
 birth-day to all, to all, Let's have a cel-e-bra-tion, Hire a band and rent a

do, A ver-y mer-ry un-birth-day to you. \_\_\_\_\_ A  
 mous, A ver-y mer-ry un-birth-day to us. \_\_\_\_\_ A  
 gree, A ver-y mer-ry un- \_\_\_\_\_ birthday to me. \_\_\_\_\_ Girl: It  
 hall, A ver-y mer-ry un- \_\_\_\_\_

**Fine**  
 birth-day, A ver-y mer-ry un-birth-day, A ver-y mer-ry un-birth-day to all. \_\_\_\_\_  
*a tempo*  
*fz fz*



Patter

*(Spoken)*

real - ly would be pleas - ant if you sent a lit - tle pre sent to me, to me. Now  
ought to throw a part - y to a ver - y spe - cial part - y, *Girl*: You mean? *Boy*: Guess who? I

don't get ap - pre - hen - sive, It don't have to be ex - pen - sive, you see, for me. A  
hate to be spe - cif - ic but this fel - low is ter - rif - ic, *Girl*: You mean? *Boy*: I do. This

twen - ty car - at dia - mond ring would suit me to a "T," A ver - y mer - ry un -  
fel - low is so won - der - ful, Let's treat him roy - al - ly, A ver - y mer - ry un -

1. *(Spoken)* birth - day to me. *Boy*: We  
birth - day to me. A

2. *(Spoken)* birth - day to me. *Boy*: We

*D. S. al Fine* ✂

# THERE'S A HOLE IN THE BOTTOM OF THE SEA

Traditional

Moderately, in 2  
no chord



Slowly, in 4



There's a hole in the bot-tom of the






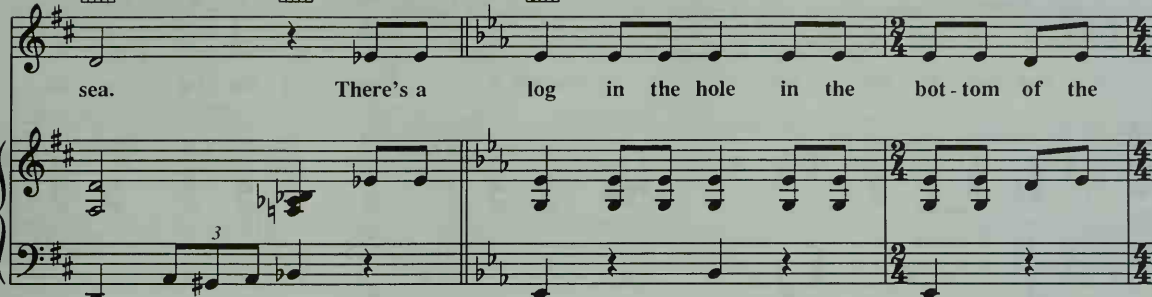
sea, there's a hole in the bot-tom of the sea. There's a



hole, there's a hole, there's a hole in the bot-tom of the

## Slightly faster

D  Bb7  Eb <sup>3fr</sup>



sea. There's a log in the hole in the bot-tom of the

Bb7 



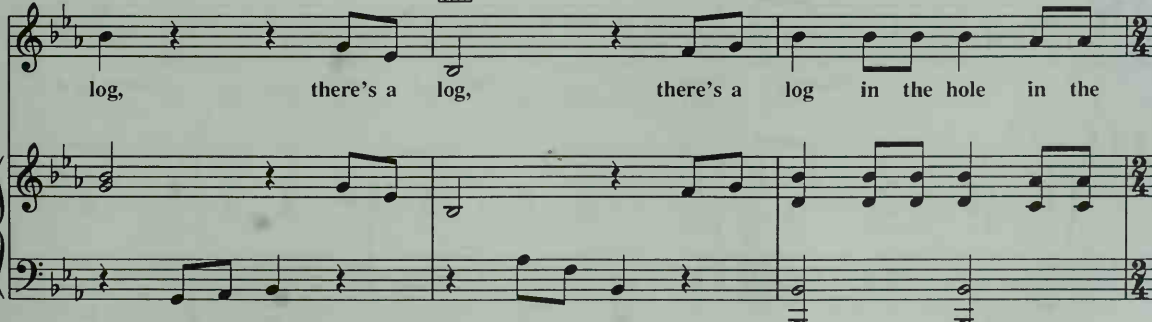
sea, there's a log in the hole in the

Eb <sup>3fr</sup>



bot-tom of the sea. There's a

Bb7 



log, there's a log, there's a log in the hole in the

Slightly faster



bot - tom of the sea. There's a bump on the log in the



hole in the bot - tom of the sea, there's a



bump on the log in the hole in the bot - tom of the sea.



There's a bump, there's a bump, there's a



bump on the log in the hole in the bot-tom of the sea.

Faster still

C7

F



There's a frog on the bump on the log in the hole in the

C7



bot-tom of the sea, there's a frog on the bump on the

F



log in the hole in the bot - tom of the sea.

C7



There's a frog, there's a frog, there's a

frog on the bump on the log in the hole in the bot - tom of the

F



Db7



Gb



sea.

There's a fly on the frog on the

bump on the log in the hole in the bot - tom of the sea,

Db7



there's a fly on the frog on the bump on the log in the

Gb

hole in the bot-tom of the sea. There's a

Db7

fly, there's a fly, there's a fly on the frog on the

Gb D7

bump on the log in the hole in the bot-tom of the sea. There's a

Slightly faster

G Am7 G/B C G/B Am7

wing on the fly on the frog on the bump on the log in the hole in the

G D7

bot - tom of the sea, there's a

D7/E D7/F D7/F# D7/E D7/Eb

wing on the fly on the frog on the bump on the log in the hole in the

D7 G

bot-tom of the sea. There's a wing, there's a











wing, there's a wing on the fly on the frog on the bump on the





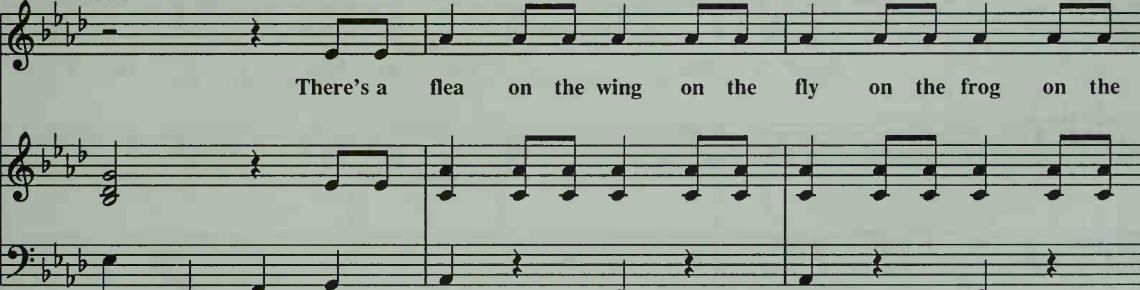
log in the hole in the bot - tom of the sea.




**Faster still**

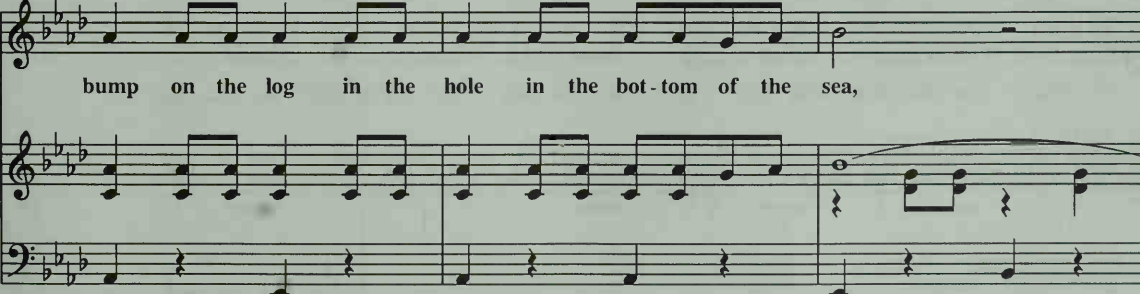



There's a flea on the wing on the fly on the frog on the





bump on the log in the hole in the bot - tom of the sea,



there's a flea on the wing on the fly on the frog on the

bump on the log in the hole in the bot-tom of the sea.

Ab

There's a flea, there's a flea, there's a

Eb7

flea on the wing on the fly on the frog on the bump on the log

Eb Fm7 F#dim Eb/G Eb

Eb7



Ab



E7



in the hole in the bot - tom of the sea. There's an

Slightly faster

A



Bm7



Amaj7/C#



eye on the flea on the wing of the fly on the frog on the bump on the

Bm7



A



E7



log in the hole in the bot - tom of the sea,

E7/F#



there's an eye on the flea on the wing of the fly on the

E7/G#



E7/F#



E7



frog on the bump on the log in the hole in the bot - tom of the

A



sea. There's an eye, there's an

E7



Slowly

E



eye, there's an eye on this flea, there's a

*p* *cresc. poco a poco*

F





F#

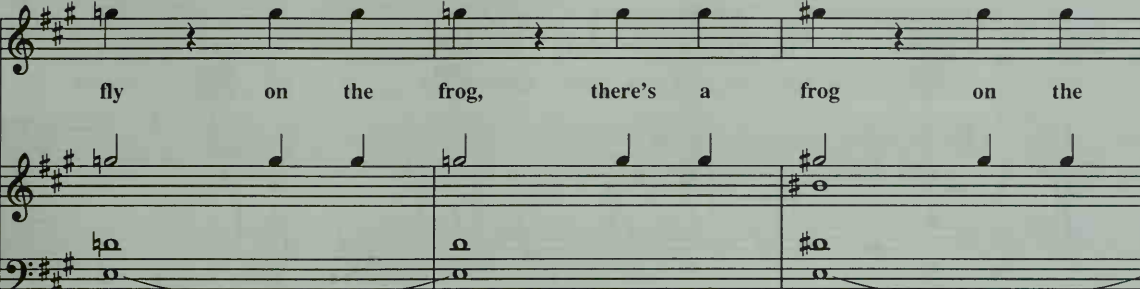



flea on the wing, there's a wing on the fly, there's a

*accel. poco a poco*

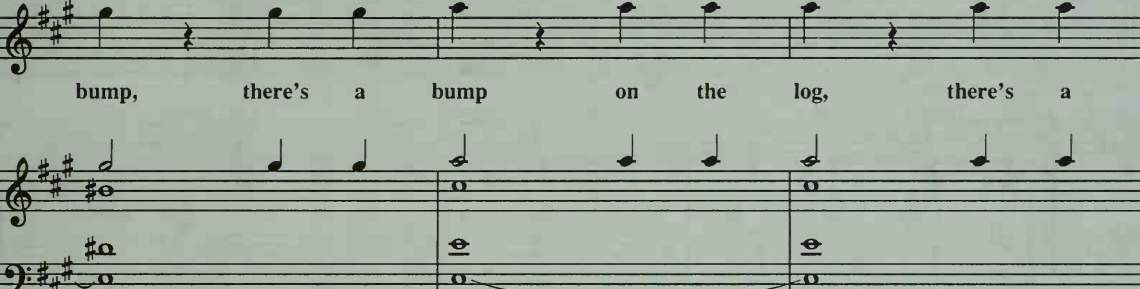
G  G# 



fly on the frog, there's a frog on the



A 

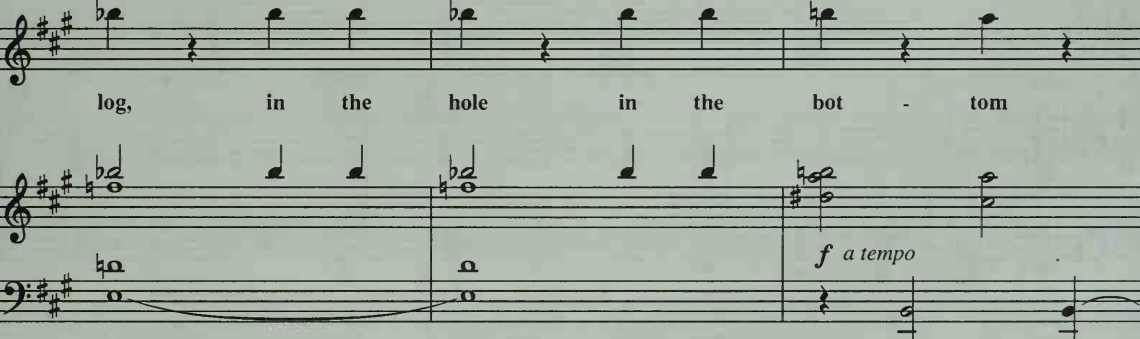
bump, there's a bump on the log, there's a



Bb  B7 

log, in the hole in the bot - tom

*f a tempo*



E 

of the sea.

*8va* *sfz* *8vb*



# THIS TRAIN

Traditional

With spirit

Eb6



Fm7



Bb7



mp

Eb6



Ab



Eb6



Ab/Bb



1. This train is bound for glo - ry, this train. \_\_\_\_\_  
 2.-6. See additional lyrics

Eb



Eb6



This train is bound for glo - ry,

Bb



Fm



Bb7



Eb



this train. \_\_\_\_\_ This train is

Eb7                      Ab                      Eb

bound for glo - ry, don't ride noth - in' but the right-eous and the ho - ly.

Eb6              Cm              Ab              Bb7              1-5  
Eb6              Ab

This train is bound for glo - ry, this train.

Eb6              6  
Eb              Ab6              Eb6

this train.

*sfx*

8vb

*Additional Lyrics*

2. This train don't carry no gamblers, (3 times)  
No hypocrites, no midnight rambles,  
This train is bound for glory, this train.
3. This train don't carry no liars, (3 times)  
No hypocrites and no high flyers,  
This train is bound for glory, this train.
4. This train is built for speed now, (3 times)  
Fastest train you ever did see,  
This train is bound for glory, this train.
5. This train you don't pay no transportation, (3 times)  
No Jim Crow and no discrimination,  
This train is bound for glory, this train.
6. This train don't carry no rustlers, (3 times)  
Sidestreet walkers, two-bit hustlers,  
This train is bound for glory, this train.

# UNDER THE SEA

from Walt Disney's THE LITTLE MERMAID

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

Brightly

B $\flat$

F7

B $\flat$

*mf*

Chord diagrams for B $\flat$ , F7, and B $\flat$  are shown above the staff.

F7

B $\flat$

B $\flat$

F7

B $\flat$

The sea - weed is al - ways green - er  
Down here — all the fish is hap - py

F7

B $\flat$

in some - bod - y else - 's lake. You dream — a - bout  
as off — through the waves dey roll. The fish — on the

F7

B $\flat$

F7

B $\flat$

go - ing up there. But that — is a big mis - take.  
land ain't hap - py. They sad — 'cause they in the bowl.



E $\flat$  B $\flat$ /D B $\flat$  F7

Just look — at the world a - round you, right here — on the  
 But fish — in the bowl is luck - y, they in — for a

B $\flat$  E $\flat$  B $\flat$ /D B $\flat$

o - cean floor. Such won - der - ful things sur - round you.  
 wors - er fate. One day — when the boss get hun - gry

F7 B $\flat$

What more — is you look - in' for? } Un - der the  
 guess who — gon' be on the plate. }

E $\flat$  B $\flat$  F7

sea, un - der the sea.

B $\flat$  E $\flat$  F

{ Dar - lin' it's bet - ter down \_ where it's wet - ter. Take \_ it from  
No - bod - y beat us, fry \_ us and eat us in \_ fri - ca -

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

me. Up \_ on the shore they work \_ all day.  
sec. We \_ what the land folks loves \_ to cook.

F Gm C7

Out \_ in the sun they slave \_ a - way. While \_ we de -  
Un - der the sea we off \_ the hook. We \_ got no

E $\flat$  F7 B $\flat$

vo - tin' full - time to float - in' un - der the sea.  
trou-bles life \_ is the bub-bles un - der the

F7      Bb      F7      Bb

The first system of music features a treble clef with a key signature of two flats (Bb and Eb). Above the staff are four guitar chord diagrams: F7, Bb, F7, and Bb. The piano accompaniment consists of a bass line and a treble line with chords. The melody in the treble clef is mostly rests in the first two measures, followed by a melodic line in the third and fourth measures.

2 Eb      Bb      F7

sea.      Un - der the      sea.

The second system continues the piece. It starts with a measure rest, then a treble clef with a melodic line. Above the staff are three guitar chord diagrams: Eb, Bb, and F7. The lyrics "sea. Un - der the sea." are written below the treble clef staff. The piano accompaniment continues with a bass line and chords.

Bb      Eb      F      F7

Since\_ life is sweet here we \_ got the beat here nat - u - ral -

The third system features a treble clef with a melodic line. Above the staff are four guitar chord diagrams: Bb, Eb, F, and F7. The lyrics "Since\_ life is sweet here we \_ got the beat here nat - u - ral -" are written below the treble clef staff. The piano accompaniment continues with a bass line and chords.

Bb      Bb7      Eb

ly.      E - ven the stur - geon an' the ray

The fourth system features a treble clef with a melodic line. Above the staff are three guitar chord diagrams: Bb, Bb7, and Eb. The lyrics "ly. E - ven the stur - geon an' the ray" are written below the treble clef staff. The piano accompaniment continues with a bass line and chords.

F



Gm



C7



they — get the urge 'n start — to play.

We — got the

Eb



F7



Bb



spir - it, you — got to hear it un - der the sea.

F7



Bb



F



Bb



The newt — play the flute. The carp — play the harp. The plaice —

F



Bb



Eb



— play the bass. And they — sound - in' sharp. The bass — play the brass. The chub —

B $\flat$  F F7 B $\flat$

— play the tub. The fluke — is the duke of soul. The ray —

F F7 B $\flat$  F F7

— he can play. The lings — on the strings. The trout — rock - in' out. The black-

B $\flat$  B $\flat$ /D E $\flat$  B $\flat$

- fish she sings. The smelt — and the sprat they know — where it's at. An'

F F7 B $\flat$  E $\flat$  B $\flat$

Oh, that blow - fish blow.

F7

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

F7



First system of musical notation. It consists of a grand staff (treble and bass clefs) and a guitar staff above. The guitar staff shows four measures with chord diagrams for F7, B<sup>b</sup>, E<sup>b</sup>, and F7. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

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

Second system of musical notation. Similar to the first, it includes a grand staff and a guitar staff. The guitar staff shows two measures with chord diagrams for B<sup>b</sup> and E<sup>b</sup>. The piano accompaniment continues with melodic and bass lines.

F7



Gm



C7



Third system of musical notation. It includes a grand staff and a guitar staff. The guitar staff shows three measures with chord diagrams for F7, Gm, and C7. The piano accompaniment features a melodic line with a long note in the first measure and a bass line.

E<sup>b</sup>

F7sus



F7

B<sup>b</sup>

Fourth system of musical notation. It includes a grand staff and a guitar staff. The guitar staff shows four measures with chord diagrams for E<sup>b</sup>, F7sus, F7, and B<sup>b</sup>. The piano accompaniment features a melodic line and a bass line.

F7



Bb



Bb



F7



Bb



First system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a whole rest. Chords F7, Bb, Bb, F7, and Bb are indicated above the staff.

C



G7



C



Second system of musical notation. Treble clef staff has a whole rest. Bass clef staff has a whole rest. Chords C, G7, and C are indicated above the staff.

F



C/E



Third system of musical notation. Treble clef staff has lyrics: "Un - der the sea. Un - der the". Bass clef staff has a whole rest. Chords F and C/E are indicated above the staff.

G7



C



F



Fourth system of musical notation. Treble clef staff has lyrics: "sea. When the sar - dine be - gin the be -". Bass clef staff has a whole rest. Chords G7, C, and F are indicated above the staff.

G7 C C7

guine it's mu - sic to me. What - do they

Detailed description: This system contains the first three measures of the piece. The guitar part is in the key of C major. The first measure has a G7 chord, the second a C chord, and the third a C7 chord. The vocal line starts with 'guine it's mu - sic to me.' in the first measure, followed by a rest in the second, and 'What - do they' in the third. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords.

F G Am

got, a lot - of sand. We - got a hot crus - ta - ce - an

Detailed description: This system contains the next three measures. The guitar part has F, G, and Am chords. The vocal line continues with 'got, a lot - of sand.' in the first measure, a rest in the second, and 'We - got a hot crus - ta - ce - an' in the third. The piano accompaniment continues with eighth-note patterns.

D7 F G7

band. Each - lit - tle clam here know - how to jam - here un - der the

Detailed description: This system contains the next three measures. The guitar part has D7, F, and G7 chords. The vocal line continues with 'band. Each - lit - tle clam here know - how to jam - here un - der the' across the three measures. The piano accompaniment continues with eighth-note patterns.

C G7 C/E F

sea. Each lit - tle slug here cut - tin' a

Detailed description: This system contains the final three measures. The guitar part has C, G7, C/E, and F chords. The vocal line continues with 'sea. Each lit - tle slug here cut - tin' a' across the three measures. The piano accompaniment continues with eighth-note patterns.



G C G7 C

rug here un - der the sea. Each lit - tle

F G Am

snail here know - how to wail here. That's - why it's hot - ter un - der the

D7 F G7sus G7

wa - ter. Ya - we in luck here down - in the muck here un - der the

C G7 C G7 C

sea.

# WHEN JOHNNY COMES MARCHING HOME

Words and Music by  
PATRICK SARFIELD GILMORE (LOUIS LAMBERT)

Moving along, in 2



Guitar chord diagrams: Gm (3fr), F, Gm (3fr), F, Gm (3fr), Bb, Gm (3fr).

Dynamic markings: *mp*, *p*, *mf*.

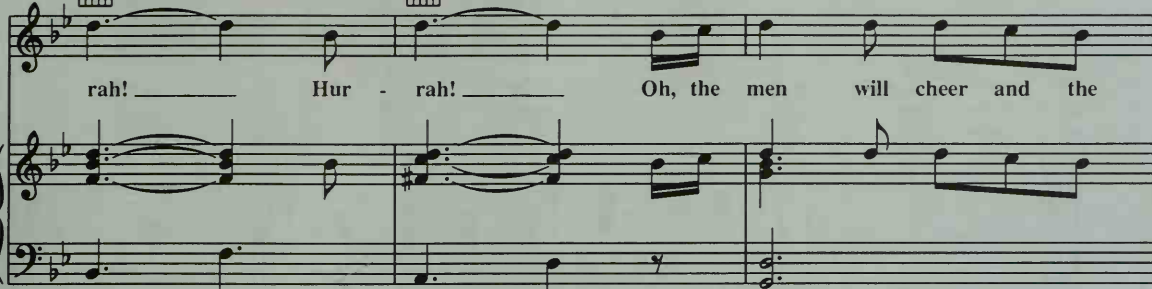
Lyrics:


When John - ny comes march - ing  
home a - gain, Hur - rah! Hur - rah! we'll  
give him a heart - y wel - come then, Hur -

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moving along, in 2'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The melody is introduced in the vocal line, starting with the lyrics 'When Johnny comes marching home again, Hurrah! Hurrah! we'll give him a hearty welcome then, Hurrah!'. The score includes guitar chord diagrams for Gm (3fr), F, and Bb. Dynamic markings include *mp*, *p*, and *mf*.

Bb  D7 

rah! \_\_\_\_\_ Hur - rah! \_\_\_\_\_ Oh, the men will cheer and the



D7  Ebmaj7  D7 

boys will shout. The la - dies they — will all turn out. And we'll



Gm/Bb  Cm  Gm/D  D  Gm  F 

all feel gay when John - ny comes march - ing



Gm  F  Gm 

home.

*p*



# WHEN THE SAINTS GO MARCHING IN

Words by KATHERINE E. PURVIS  
Music by JAMES M. BLACK

Brightly  
Adim7

E $\flat$ /B $\flat$

B $\flat$ 7

E $\flat$

A $\flat$ 7

mf

E $\flat$



1. Oh, when the saints go march - ing in,  
sun re - fuse to shine,  
crown Him Lord of all,  
gath er 'round the throne,

Oh, when the saints go march - ing  
Oh, when the sun re - fuse to  
Oh, when they crown Him Lord of  
Oh, when they gath er 'round the

F7



B $\flat$ 7



E $\flat$



in, Oh Lord, I want to  
shine, Oh Lord, I want to  
all, Oh Lord, I want to  
throne, Oh Lord, I want to

E $\flat$ 7/G



A $\flat$



A $\flat$ m



Adim7



be in that num - ber when the  
 be in that num - ber when the  
 be in that num - ber when the  
 be in that num - ber when the

E $\flat$ /B $\flat$



B $\flat$ 7



1-3

E $\flat$



A $\flat$ 7



saints go march - ing in.  
 sun re - fuse to shine.  
 crown Him Lord of  
 gath - er 'round the all.

E $\flat$



4

E $\flat$



A $\flat$ 7



E $\flat$






2. Oh, when the throne.  
 3. Oh, when they  
 4. Oh, when they

# WHO'S AFRAID OF THE BIG BAD WOLF?

from Walt Disney's THREE LITTLE PIGS

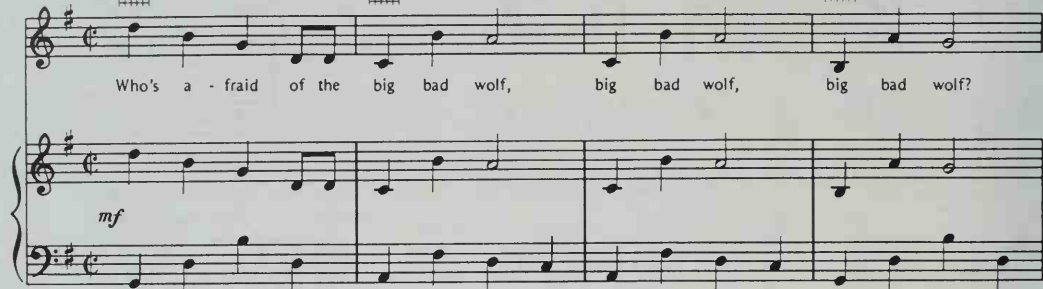
Words and Music by FRANK CHURCHILL  
Additional Lyric by ANN RONELL

Lively

G  D7  G 

Who's a - fraid of the big bad wolf, big bad wolf, big bad wolf?

*mf*



D7  1 G  Daug  2 G  G7 

Who's a - fraid of the big bad wolf Tra - la - la - la - la. la. Long a -



C  F  C  F  C 

go there were three pigs, lit - tle hand - some pig - gy - wigs, For the big bad, ver - y big

*mp*



F G7 C G7 C F C

ver - y bad\_ wolf, they\_ did - n't give three figs, Num - ber one was ver - y gay, and he

*cresc.* *decresc.* *mp*

F C G7 C F C G7

built his house with hay; With a hey hey toot, he blew on his flute and he played a - round all

C D7 G D7

day. Who's a - fraid of the big bad wolf, big bad wolf,

*rit.* *f a tempo*

G D7 G

big bad wolf? Who's a - fraid of the big bad wolf? Tra - la - la - la - la.

*Sva*

# WON'T YOU BE MY NEIGHBOR?

(a/k/a IT'S A BEAUTIFUL DAY IN THIS NEIGHBORHOOD)

from MISTER ROGERS' NEIGHBORHOOD

Words and Music by  
FRED ROGERS

Medium stride

F6/9



D7#9



Gm9



C9



It's a

F6/9



D7#9



Gm9



Bbm7



C7



beau - ti - ful day in this neigh - bor-hood, a beau - ti - ful day for a neigh - bor. Would you  
neigh - bor - ly day in this beau - ty wood, a neigh - bor - ly day for a beau - ty. Would you

Am7



Abdim



Gm7



C9



1 F



Abdim



Gm7



C9



2 F



F7



be mine?\_ Could you be mine?\_ It's a  
be mine?\_ Could you be mine?\_ I have

Bb



D7



Gm



Db



F



Gm7



al - ways want - ed to have a neigh - bor just like you!\_ I've al - ways want - ed to live in a neigh - bor



Abm7



Db



Gm11



C7



F6/9



Cm7



D7



hood with you. — So let's make the most of this beau-ti-ful day,

Gm9



Bbm7



F



Dm7



Gm7



since we're to- geth- er we might as well say; Would you be mine? Could you be mine?

C7



F



Bb



Am7



Gm



Am7



To Coda

D7



Won't you be my neigh- bor? Won't you please, won't you please?

Gm7



C7



Bb



F



D.C. al Coda (with repeat)

Please won't you be my neigh- bor? —

CODA

Gm7



C7



Bb



F



Please won't you be my neigh- bor? —

# ZIP-A-DEE-DOO-DAH

from Walt Disney's SONG OF THE SOUTH

Words by RAY GILBERT  
Music by ALLIE WRUBEL

Merrily



Zip - a - dee - doo - dah, Zip - a - dee - ay, My, oh

*mf*



my, what a won - der - ful day! Plen - ty of sun - shine,



head in' my way, Zip - a - dee - doo - dah,



Zip - a - dee - ay! — Mis - ter Blue - bird on my shoul - der, —

*mp*



TACET

— It's the truth, it's "act - ch'll", Ev - 'ry - thing is

*cresc.* *decresc.*



"sa - tis - fact - ch'll" Zip - a - dee - doo - dah, Zip - a - dee - ay! —

*mf*



— Won - der - ful feel - ing, Won - der - ful day. —

*mf*

# A WHOLE NEW WORLD

from Walt Disney's ALADDIN

Music by ALAN MENKEN  
Lyrics by TIM RICE

Sweetly  
D(add9)

mf

4/4

Key signature: D major (two sharps)

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a steady eighth-note accompaniment: G2-A2-B2, G2-A2-B2, G2-A2-B2.

D

ALADDIN:

I can show\_ you the world,

4/4

The vocal line begins with a whole rest, then a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern from the introduction.

G/B

A/C#

Em/G

F#7

F#7/A#

shin - ing, shim - mer - ing, splen - did. Tell me prin - cess, now

4/4

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern.

Bm

Bm/A

G

D


A7

when did you last let your heart\_ de - cide?\_


4/4

The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern.

D



I can o - pen your eyes take you won - der by



G/B A/C# Em/G F#7 F#7/A# Bm Bm/A



won - der o - ver, side - ways and un - der on a



G D A



mag - ic car - pet ride. — A whole new world



D A A7/C# A7 D(add9) D



— a new fan - tas - tic point \_ of view. — No - one to



G D/F# G D/F# Bm7 E7sus E7

tell us no or where to go or say we're on - ly dream -

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, guitar chords are indicated: G, D/F#, G, D/F#, Bm7, E7sus, and E7. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

G/A *JASMINE:* A D

ing. A whole new world a daz - zling

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, guitar chords are indicated: G/A, A, and D. The word "JASMINE:" is written above the first measure of the vocal line. The piano accompaniment continues with chords and moving lines.

A A#dim7 F#7/A# Bm D7 G D/F#

place I nev - er knew. — But when I'm way up here it's

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, guitar chords are indicated: A, A#dim7, F#7/A#, Bm, D7, G, and D/F#. The piano accompaniment includes triplets in the vocal line and bass clef staff.

G D/F# Bm7 E7sus E7 C A7sus A7

cryst - al clear that now I'm in a whole new world with

Detailed description: This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chords are indicated: G, D/F#, Bm7, E7sus, E7, C, A7sus, and A7. The piano accompaniment continues with chords and moving lines.

D



JASMINE:

you. Un - be - liev - a - ble

F



ALADDIN:

Now I'm in a whole new world with you.

Bb/D



C/E



sights in - de - scrib - a - ble feel - ing.

Gm/Bb



A7sus



A7



Dm



Dm/C



Bb



Soar - ing, tum - bling, free - wheel - ing through an end - less dia - mond sky.

F C F

A whole new world a hun - dred

Don't you dare close your eyes.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics 'A whole new world a hun - dred'. The second staff is a piano accompaniment line with lyrics 'Don't you dare close your eyes.' Chord diagrams for F, C, and F are shown above the vocal staff. The piano part features a triplet of eighth notes in the right hand and a bass line in the left hand.

C F Bb F/A

thou - sand things to see. I'm like a shoot - ing star I've

Hold your breath it gets bet - ter.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics 'thou - sand things to see. I'm like a shoot - ing star I've'. The second staff is a piano accompaniment line with lyrics 'Hold your breath it gets bet - ter.' Chord diagrams for C, F, Bb, and F/A are shown above the vocal staff. The piano part continues with a triplet of eighth notes in the right hand.

Bb F/A Dm G7sus G7 Bb/C

come so far I can't go back to where I used to

A whole new

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics 'come so far I can't go back to where I used to'. The second staff is a piano accompaniment line with lyrics 'A whole new'. Chord diagrams for Bb, F/A, Dm, G7sus, G7, and Bb/C are shown above the vocal staff. The piano part concludes with a triplet of eighth notes in the right hand.



C



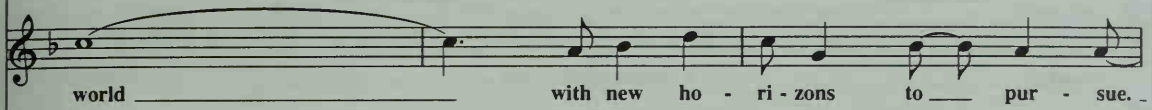
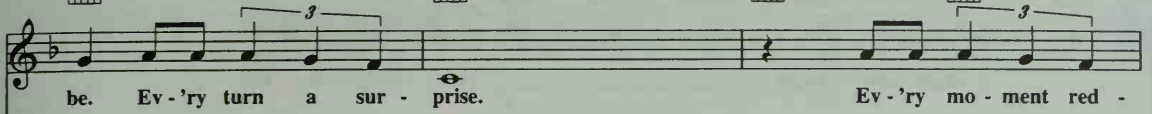
F



C



C#dim7



Dm



F7/C



Bb



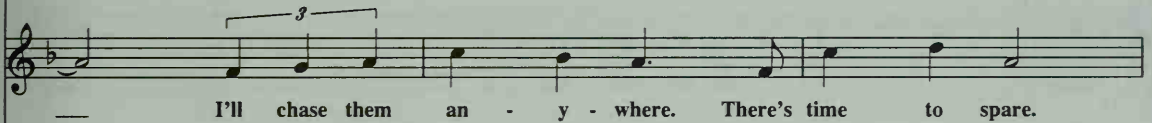
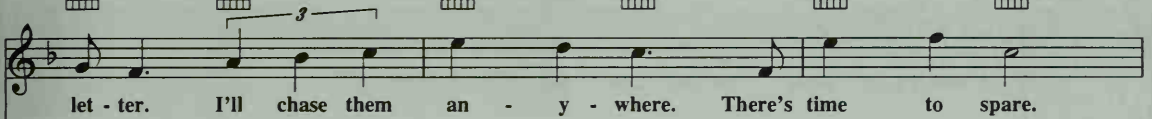
F/A



Bb



F/A



Dm



G7sus



G7



Eb



Bb/C



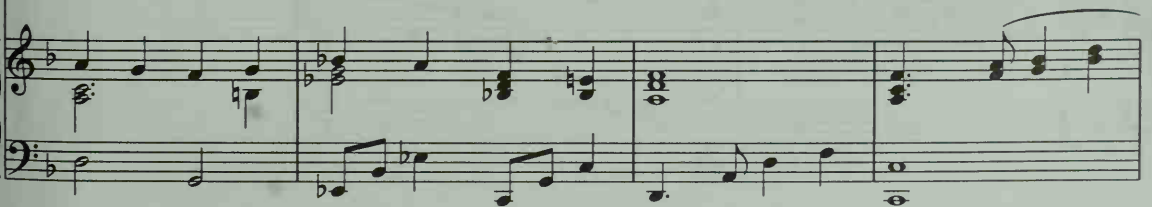
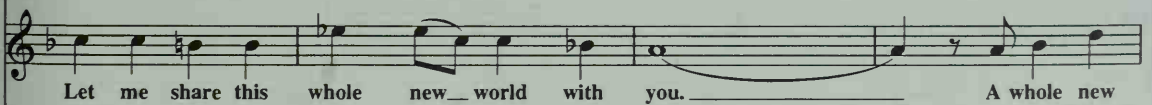
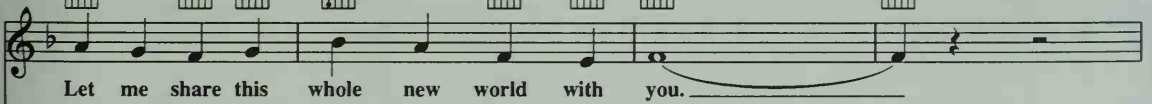
C7



Dm



F/C



Bb(add9)



F/A



Gm7(add4)



F/A



A whole new world, \_\_\_\_\_ that's where we'll be.

world, \_\_\_\_\_ that's where we'll be. \_\_\_\_\_ A thrill-ing

Bb(add9)



C7sus



F



A won-d'rous place for you and me.

chase for you and me.

*rit.*

*Red.*



# THE GREAT BIG BOOK OF CHILDREN'S SONGS

- A-Hunting We Will Go
- ABC-DEF-GHI



- Are You Sleeping
- The Ballad Of Davy Crockett
- The Bare Necessities
- Be Kind To Your Parents
- Beauty And The Beast
- Bein' Green
- The Bible Tells Me So
- A Bicycle Built For Two (a/k/a Daisy Bell)
- The Brady Bunch
- Buffalo Gals (Won't You Come Out Tonight?)
- "C" Is For Cookie
- The Candy Man
- Casper The Friendly Ghost
- Circle Of Life
- The Crawdad Song
- Cruella de Vil
- Did You Ever See A Lassie?
- Dites-Moi (Tell Me Why)
- Down By The Station
- Edelweiss
- Everything Is Beautiful
- Feed The Birds

- (Meet) The Flintstones
- Frog Went A-Courtin'
- Getting To Know You
- Go In And Out The Window
- Go Tell Aunt Rhody
- Happy Trails
- Heart And Soul
- Heigh-Ho
- Hi-Diddle-Dee-Dee (An Actor's Life For Me)
- Home On The Range
- House At Pooh Corner
- I Don't Want To Live On The Moon
- I Love Trash
- I'm Popeye The Sailor Man
- I've Got No Strings
- It's Raining, It's Pouring
- Jesus Loves Me
- Kum Ba Yah
- Lazy Mary, Will You Get Up?



- Let's Go Fly A Kite
- Li'l Liza Jane
- Magic Penny
- The Marvelous Toy
- Mary Had A Little Lamb
- Michael (Row The Boat Ashore)
- The Muffin Man
- My Bonnie Lies Over The Ocean
- On The Good Ship Lollipop

- Over The River And Through The Woods
- The Paw Paw Patch
- People In Your Neighborhood
- Puff The Magic Dragon
- Rubber Duckie



- Sailing, Sailing
- Sing
- Sing A Song Of Sixpence
- A Spoonful Of Sugar
- Sweet Betsy From Pike
- Take Me Out To The Ball Game
- There's A Hole In The Bucket
- There's A Hole In The Bottom Of The Sea
- This Train
- The Unbirthday Song
- Under The Sea
- When Johnny Comes Marching Home
- When The Saints Go Marching In
- Who's Afraid Of The Big Bad Wolf?
- A Whole New World
- Won't You Be My Neighbor? (a/k/a It's A Beautiful Day In This Neighborhood)

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