

LEEDS'

40

HITS OF OUR TIMES

WORDS and MUSIC with
UKULELE DIAGRAMS—GUITAR CHORD

Contents—

- ★ SUGAR BLUES
- ★ I'LL CLOSE MY EYES
- ★ GALWAY BAY
- ★ I'LL REMEMBER APRIL
- ★ DOMINO
- ★ MONEY IS THE ROOT OF ALL EVIL
(Take It Away, Take It Away, Take It Away)
- ★ MAMA'S GONE, GOODBYE
- ★ DEAR OLD DONEGAL
(Back To Donegal)
- ★ UNDECIDED
- ★ COW COW BOOGIE
- ★ THE GYPSY
- ★ YOU'RE JUST A FLOWER FROM AN OLD BOUQUET
- ★ COMME CI COMME CA
- ★ JIM
- ★ C'EST SI BON
(It's So Good)
- ★ MY HEART SINGS
(All Of A Sudden)
- ★ SHOO-SHOO BABY
- ★ BEAUTIFUL BROWN EYES
- ★ THE PETITE WALTZ
- ★ ALL OR NOTHING AT ALL
- ★ WHISPERING HOPE

- ★ YOU ALWAYS HURT THE ONE YOU LOVE
(I Love You)
- ★ FOR SENTIMENTAL REASONS
- ★ BABY WON'T YOU PLEASE COME HOME
- ★ TILL THEN
- ★ HEARTACHES
- ★ I'VE FOUND A NEW BABY
- ★ LOOKING AT THE WORLD THRU ROSE COLORED GLASSES
- ★ STARS ARE THE WINDOWS OF HEAVEN
- ★ HAVE I TOLD YOU LATELY THAT I LOVE YOU?
- ★ ALONG THE NAVAJO TRAIL
- ★ NOBODY'S DARLIN' BUT MINE
- ★ EVERYBODY LOVES MY BABY
(But My Baby Don't Love Nobody But Me)
- ★ RHUMBOOGIE
- ★ I LOVE YOU MUCH TOO MUCH
- ★ I'LL NEVER SMILE AGAIN
- ★ KISS OF FIRE
- ★ LOVER MAN
(Oh, Where Can You Be)
- ★ THE OLD PIANO ROLL BLUES
- ★ LITTLE GIRL

THREE SUNS

Plus—COMPLETE RECORD INFORMATION

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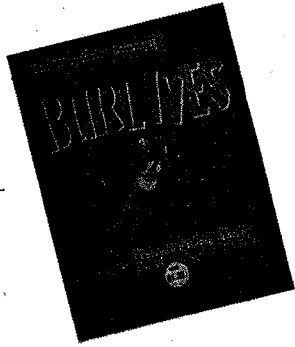
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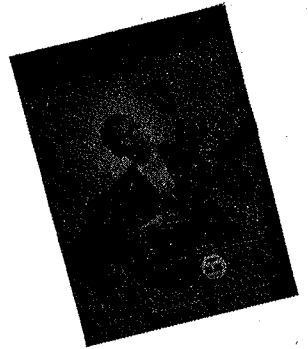
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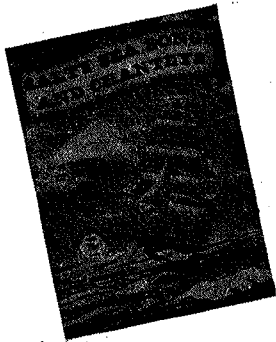
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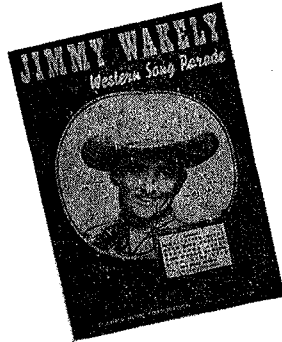
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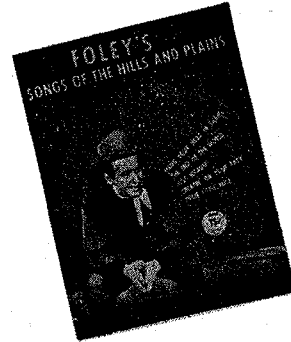
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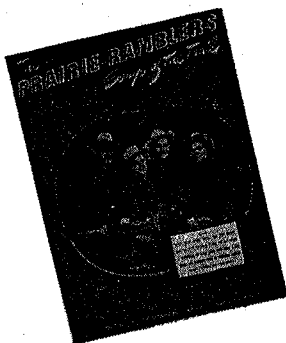
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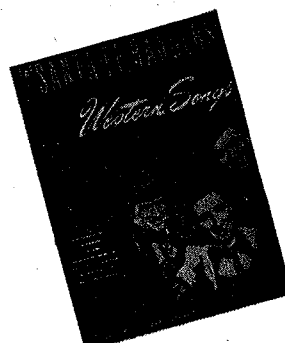
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F O R E W O R D

Music has many moods . . . and each year sees a number of songs achieve hit status. But not all of these hits become a part of the permanent repertoire of those who sing.

We pride ourselves that the songs in this collection are among the small group that have found a permanent place in the hearts and homes of the American people.

These are the songs that you remember, not only because they are great compositions, but because they mark moments and events in your lifetime that live forever with the fond memories that accompanied them.

Since these songs are inevitably associated with the artists who recorded them, we have prepared a complete list of recordings on each of the songs in this collection. This simple and useful discography begins on page 2 and continues on pages 95-6.

We pay tribute to the composers and lyricists and to the great artists who featured and recorded these songs for this compilation of hits that well may be called the outstanding song folio of our time.

THE PUBLISHER

HITS OF OUR TIMES

COMPLETE RECORDING INFORMATION

ALL OR NOTHING AT ALL

ARTIST	RECORDING COMPANY
FRANK SINATRA—HARRY JAMES	Columbia
FREDDY MARTIN	Bluebird
JIMMY DORSEY	Decca
FREDDY MARTIN	Victor

ALONG THE NAVAJO TRAIL

CONNIE HAINES	Coral
OZZIE WATERS	Coast
BING CROSBY & ANDREWS SISTERS	Decca
GENE KRUPA	Columbia

BABY WON'T YOU PLEASE COME HOME

CHARLIE SPIVAK	London
ELLA FITZGERALD	Decca
WILD BILL DAVISON & COMMODORES	Commodore
BOB HAGGART ORCHESTRA	MGM
LOUIS ARMSTRONG	Decca
F. TESCHMACHER	Brunswick
ARMAND HUG	Circle
SIDNEY BECHET	Atlantic
McKINNEY'S COTTON PICKERS	Victor
FRANKIE TRUMBOWER & BIX BIEDERBECKE	Columbia
BING CROSBY	Decca
DANISH AND SWEDISH SWINGSTERS	Hit
SIDNEY BECHET	Victor
LOUIS PRIMA	Majestic
JO STAFFORD	Capitol
TINY HILL	Mercury
RAY ROBBINS	Capitol
BILLY ECKSTINE	MGM
KING COLE TRIO	Capitol
HERB JEFFRIES	Columbia
BILLY BUTTERFIELD	London
JOHNNY WIGGS	Commodore

BEAUTIFUL BROWN EYES

ARTHUR SMITH	Capitol
JIMMY WAKELY & LES BAXTER	Capitol
ROSEMARY CLOONEY	Columbia
BILLY WALKER	Columbia
CHESTER BUDNY	Columbia
MENDOZA TRIO	Columbia
EDDIE ZACK	Decca
TEX MAXIM	Decca
EVELYN KNIGHT	Decca
CLYDE MOODY	King
DORIS DREW	Mercury
ART MOONEY	MGM
ARTHUR "GUITAR BOOGIE" SMITH & DEL & DON	MGM
JESSE ROGERS	Victor
LISA KIRK	Victor

C'EST SI BON

JOHNNY DESMOND	MGM
ROBERT CLARY	Capitol
TOMMY DORSEY	Victor
DANNY KAYE	Decca
ETIENNE SISTERS & R. LEGRAND	Decca
J. PAREE—HEARTHERTONES	Coral
LOUIS ARMSTRONG	Decca
EWING SISTERS	Modern
LUIS ARCARAZ	Victor
ANDRE TOFFEL	Columbia
PEREZ PRADO	Victor

COMME CI, COMME CA

MARGARET WHITING	Capitol
FRANK SINATRA	Columbia
DICK HAYMES	Decca
VIC DAMONE	Mercury
JOHNNY DESMOND	MGM
TONY MARTIN	Victor

COW-COW BOOGIE

ARTIST	RECORDING COMPANY
ELLA MAE MORSE	Capitol
ELLA FITZGERALD	Decca

DEAR OLD DONEGAL (Back To Donegal)

PHIL REGAN	Victor
BING CROSBY	Decca
GEORGE MURPHY	MGM
DENNIS DAY	Victor

DOMINO

BING CROSBY	Decca
TONY MARTIN	Victor
DORIS DAY	Columbia
MARY SMALL	King
HARMONICATS	Mercury
MARY MAYO	Capitol
CHARLIE KUNZ	London
ANDRE TOFFEL	Columbia
ETHEL SMITH	Decca
ENOCH LIGHT & ORCH.	Remington
ENOCH LIGHT & BILLY EVANS	Prom
SYDNEY TORCH	Coral
ROBERTO PEREDA	Ansonia
BUD ROMAN	Tops

EVERYBODY LOVES MY BABY

B. DARNEL—A. WEST & LITTLE BAND	Coral
FIREHOUSE FIVE PLUS TWO	Good Time Jazz
EDDIE CONDON	Decca
GEORGE ZACK	Commodore
FRANK PETTY TRIO	MGM
GLENN MILLER	Victor
JOE THOMAS	Mercury
MILT HERTH TRIO	Decca
FATS WALLER	Victor Decca
HOOSIER HOT SHOTS	Okeh
PIED PIPERS	Capitol
GENE KRUPA	Columbia
THREE SUNS	Majestic
FOUR MUSETTES	Musicraft
TEX BENEKE	Victor
ORRIN TUCKER	London
SEXTETTE FROM HUNGER	MacGregor

(I Love You) FOR SENTIMENTAL REASONS

DINAH SHORE	Columbia
KING COLE TRIO	Capitol
RED INGLE	Capitol
ELLA FITZGERALD—DELTA RHYTHM BOYS	Decca
EDDY HOWARD	Majestic
CHARLIE SPIVAK	Victor
ART KASSEL	Vogue

GALWAY BAY

JOHNNY POWELL	Copley
PETER YORKE ORCHESTRA	Decca
BILL BUCKEL TRIO	Mercury
CLARK DENNIS	Capitol
BING CROSBY	Decca
JOHNNY MUNGAL	Heidt
JOE LOSS	HMV
ANNE SHELTON	London
JOSEPH McNALLY	MGM
BOB LESTER	Rainbow
FRAN ALLISON	Rondo
DENNIS DAY	Victor
MICHAEL O'DUFFY	Victor

HAVE I TOLD YOU LATELY THAT I LOVE YOU?

SONS OF THE PIONEERS	Victor
TONY MARTIN & FRAN WARREN	Victor
BING CROSBY & ANDREWS SISTERS	Decca

40 *Great* SONGS

C O N T E N T S

ALL OF A SUDDEN (My Heart Sings).....	36
ALL OR NOTHING AT ALL.....	31
ALONG THE NAVAJO TRAIL.....	92
BABY WON'T YOU PLEASE COME HOME.....	12
BEAUTIFUL BROWN EYES.....	82
C'EST SI BON (It's So Good).....	49
COMME CI, COMME CA.....	90
COW-COW BOOGIE.....	46
DEAR OLD DONEGAL (Back To Donegal).....	28
DOMINO.....	7
EVERYBODY LOVES MY BABY (But My Baby Don't Love Nobody But Me).....	10
GALWAY BAY.....	22
HAVE I TOLD YOU LATELY THAT I LOVE YOU ?.....	26
HEARTACHES.....	6
I LOVE YOU (For Sentimental Reasons).....	54
I LOVE YOU MUCH TOO MUCH.....	84
I'LL CLOSE MY EYES.....	64
I'LL NEVER SMILE AGAIN.....	72
I'LL REMEMBER APRIL.....	42
I'VE FOUND A NEW BABY.....	79
JIM.....	74
KISS OF FIRE.....	4
LITTLE GIRL.....	44
LOOKING AT THE WORLD THRU ROSE COLORED GLASSES.....	58
LOVER MAN (Oh, Where Can You Be?).....	56
MAMA'S GONE, GOODBYE.....	70
MONEY IS THE ROOT OF ALL EVIL (Take It Away, Take It Away, Take It Away).....	76
NOBODY'S DARLIN' BUT MINE.....	86
RHUMBOOGIE.....	88
SHOO - SHOO BABY.....	68
STARS ARE THE WINDOWS OF HEAVEN.....	39
SUGAR BLUES.....	13
THE GYPSY.....	62
THE OLD PIANO ROLL BLUES.....	52
THE PETITE WALTZ.....	18
TILL THEN.....	34
UNDECIDED.....	16
WHISPERING HOPE.....	60
YOU ALWAYS HURT THE ONE YOU LOVE.....	24
YOU'RE JUST A FLOWER FROM AN OLD BOUQUET.....	66

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L E E D S M U S I C C O R P O R A T I O N

NEW YORK, N. Y.

PRINTED IN U.S.A.

HEARTACHES

Words by
JOHN KLENNER

Key of G (D-D)

Music by
AL HOFFMAN

Moderato
Refrain

Tune Uke
A D F# B

G G6 G6 B C B D E
G F#7 G

HEART - ACHES, HEART - ACHES, My lov-ing you meant on-ly

Dm6 F7 Am7 D7 G

HEART - ACHES, Your kiss was such a sa-cred thing to me, -

A7 Cm6 D7 G6

I can't be-lieve it's just a burn-ing mem-o-ry. HEART -

G F#7 G G9 G9 G6 B D E

ACHES, HEART - ACHES, What does it mat-ter how my

F9 E9 Am7 Cm Cdim G A7

heart breaks? I should be hap-py with some-one new, - But

Am7 D7 Am7 D7 1. G F#m6 Bbm6 Am7 D7 2. G F# Gdim G6

my heart aches for you. you.

DOMINO

Words by
DON RAYE

Key of G (E minor) (B-D)
Interlude (D#-F#)

Music by
LOUIS FERRARI

Tune Uke
A D F# B

Bright Waltz

Piano

mf *rall.*

Refrain



1. DOM-I - NO, ——— DOM-I - NO, ——— You're an an-gel that Heav-en has sent me, —
 (2. DOM-I) - NO, ——— DOM-I - NO, ——— Won't you tell me you'll nev-er de- sert me? —

a tempo *mp-mf*



—DOM-I - NO, ——— DOM-I - NO, ——— You're a dev-il de-signed to tor-ment me. —
 —DOM-I - NO, ——— DOM-I - NO, ——— If you stay I don't care how you hurt me. —



—When your heart must know ——— That I love you so, ——— Tell me
 —Fate has made you so, ——— You can't change, I know. ——— You can't

Dm6 E7 Am Am6 Em B7
 1. Em Optional repeat 2. Em
 why, — tell me why, — Why do you make me cry, DOM-I - NO? DOM-I-
 change, — though you try, — But then nei-ther can I, DOM-I NO. —

Em D Am B Em
 Interlude-Slightly faster (*ad lib.*)
 Just one look in your eyes and I melt with de - sire, Just a touch of your
 know that you're fick - le and I'm not mis - led, Each at - trac - tive, new

colla voce

D Am B F#m7 B7 E
a tempo
 hands and I burst in - to fire. And my whole world - fills with mu - sic, — When I
 face that you see turns your head. And it scares me — that to - mor - row, — Some-one

a tempo

1. B7 E 2. F#7 B
 lost in — your em - brace. — But I else may — take my place. — DOM-I-

mp

D.S. al Coda

⊕ Coda

Em Am Am6 Em Am

NO, DOM - I - NO, DOM - I - NO I'll for -

B7 Dm6 E7 Am

give an - y - thing that you do, DOM - I NO,

Am6 Em Am B7 B7+5 B7

poco rit. DOM - I - NO, Noth - ing mat - ters if I have

Em Am6 Em Am6 Em

a tempo you.

EVERYBODY LOVES MY BABY

(But My Baby Don't Love Nobody But Me)

Key of G (E minor) (E-D)

Words and Music by
JACK PALMER • SPENCER WILLIAMS

Refrain  Moderato

Tune Uke
A D F# B

Ev - 'ry - bod - y loves my ba - by, But my ba - by don't
love no - bo - dy but me. No - bo - dy but me
Ev - 'ry - bo - dy wants my ba - by,
But my ba - by don't want no - bo - dy but me,
That's plain to see

*She's
She
Say*

Sva.....

Chord diagrams: Em, A7, D7, D+, G6, B7, B, D7.

G Cm6 G Cm Cdim G7

got a form like Ven-us, hon-est I aint talk-ing Greek, No
 is mysweet Pa - too-tie, and I am her lov-in' man, Knows
 when my ba - by kiss-es me up - on my ro - sy cheeks,

C Gaug. C C#dim A7

one can come be - tween us she's - my She - ba, I'm her
 how to do her du - ty, loves - me like no oth - er
 I just let those kiss - es be - don't wash my face for

D7 B7 Em

Sheik, That's why ev-'ry-bo-dy loves my ba - by, But my ba - by don't
 can, That's why
 weeks, That's why

A7 D7

love no - bo - dy but me No - bo - dy but

1. 2. G G Eb7 G

me me

BABY WON'T YOU PLEASE COME HOME

Key of G (D-D)

Tune Uke
A D F# B

Words and Music by
CHARLES WARFIELD • CLARENCE WILLIAMS

Refrain

BA - BY, WON'T YOU PLEASE COME HOME, 'Cause your mam-ma's all a - lone

I have tried in vain, nev - er no more to call your name

When you left you broke my heart — Be - cause I nev - er thought we'd part. Ev - ry

hour in the day, you will hear me say, — BA - BY WON'T YOU PLEASE COME HOME.

Home Dad - dy needs mam - ma, BA - BY WON'T YOU PLEASE COME HOME.

The musical score is written for guitar and piano. It includes a key signature of one sharp (F#) and a 2/4 time signature. The guitar part is in the key of G major, with a specific tuning of A D F# B. The piano accompaniment is in the same key and time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment line. The first system is the refrain, followed by two systems of the main body of the song, and a final system for the ending. Chords are indicated above the vocal line, and dynamics like *mp-mf* are shown in the piano part. There are also some performance markings like *3* for triplets.

SUGAR BLUES

Words by
LUCY FLETCHER

Key of C (C-D)

Tune Uke
G C E A

Music by
CLARENCE WILLIAMS

Moderato tempo Di Blues

Piano

The first system of piano accompaniment for the introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in eighth and sixteenth notes, with some triplets. The bass line consists of chords and single notes. A dynamic marking of *f* (forte) is present at the beginning.

Vamp

The second system of piano accompaniment, labeled 'Vamp'. It continues the melodic and harmonic patterns from the first system. A dynamic marking of *p* (piano) is used. The system ends with a double bar line and repeat dots.

Verse

Have you heard these blues — That I'm going to sing to
I just love sweet food, — Puts me in a nice sweet

The first line of the verse, including the vocal melody and piano accompaniment. The piano part is marked *p* (piano). The lyrics are written below the vocal line.

you — mood, — When you hear them they will thrill you thro' and
When I'm like that, you will nev - er find me

The second line of the verse, including the vocal melody and piano accompaniment. The piano part is marked *p* (piano). The lyrics are written below the vocal line. Chord diagrams are provided above the piano part: C7, F, F#dim, C, and F.

thro' _____ They're the sweet-est blues you ev-er
 rude. _____ I'm as sweet as can be I was

heard, _____ Now lis-ten and don't say a word: _____
 told, _____ But now he says that I'm too old: _____

Refrain

Su-gar Blues Ev-'ry-bo-dy's sing-ing the Su-gar Blues. The

whole town is ring-ing, My lov-in' man's sweet as he can be But the
 I love my cof-fee, I love my tea, But the

C7

dog-gone fool turned so-ur on me— I'm so un-hap-py I feel so bad, I could
 dog-gone cream turned so-ur on me—

F A7 Dmin. F6 F#dim

lay me down and die.— You can say what you choose— but I'm

C E7 A7 D7 G7 C E7 A7

all con-fused, I've got the sweet, sweet Su-gar Blues, more su-gar, I've

D7 G7 C Cdim G7 G+ C Cdim C

got the sweet, sweet Su-gar Blues.— I've got the Blues.—

UNDECIDED

Words by
SID ROBIN

Key of C (A-E \flat)
Tune Uke
G C E A

Music by
CHARLES SHAVERS

Refrain

First you say you do, And then you don't, And then you say you will, And

then you won't, You're UN-DE-CI-DED now, So what are you gon - na do?_

Now you want to play, And then it's no, And when you say you'll stay that's

when you go, You're UN - DE - CI - DED now, So what are you gon - na do?_

I've been sit-ting on a fence, And it does-n't make much sense, Cause you

F D7

keep me in sus-pense, And you know it. Then you prom-ise to re-turn, When you

G7 G7+5

don't I real-ly burn, Well I guess I'll nev-er learn, And I show it,

C F9

If you've got a heart, And if you're kind, Then don't keep us a-part, Make

D7 F Ab9 G9

up your mind, You're UN-DE-CI-DED now, so what are you gon-na do?

1. C F Ab9 G9 G7b9 2. C G7+5 C

THE PETITE WALTZ

(La Petite Valse)

Words by
E. A. ELLINGTON • PHYLLIS CLAIRE

{ Key of C (B-F)
{ Key of F (C-G)
Tune Uke
G C E A

Music by
JOE HEYNE

Brightly

Piano *mf*

The piano introduction is in 3/4 time, marked 'Brightly' and 'mf'. It features a waltz-like melody in the right hand and a supporting bass line in the left hand. An 'optional' section is indicated in the right hand.

Voice

I heard a mel-o-dy, the night that we first met, A haunt-ing mel-o-dy,

mp-mf
(counter-melody)

The vocal line begins with a C major chord. The piano accompaniment includes a counter-melody in the right hand, marked 'mp-mf'.

that seems to lin-ger yet. When-ev-er I'm a-lone, the mu-sic

G7

The vocal line continues with a G7 chord. The piano accompaniment features a counter-melody in the right hand.

comes to me, And like our kiss of love, it was-n't meant to be.

C

The vocal line concludes with a C major chord. The piano accompaniment continues with a counter-melody in the right hand.

Once a-gain we glide to ev-'ry mag-ic strain, And I hold

mp

The vocal line ends with a C major chord. The piano accompaniment features a counter-melody in the right hand, marked 'mp'.

A7 Dm Fm

heav - en close with - in my arms a - gain. Tho' it's just a dream,

C Cdim G7

a bit of bit - ter sweet, It's our mel - o - dy, a waltz pe -

1. C Segue to next strain (tacet) 2. C Segue to Coda (Instrumental) (tacet) 3. C Fine

tite. tite. tite.

mp mf Fine

F C7

Gay, gay is the mu - sic, Tho' we are worlds a - part,

(counter melody) mp (melody)

F

Why, why should this mu - sic bring tear-drops to my heart?

I'll dance with a mem - 'ry While I rem - i - nisce, To

D7 *Gm*

night I'll drink a toast, A toast to the ghost of your last kiss. —

Bbm6 *F* *Fdim* *C7* *F*

A7 *Dm* *A7*

1. Why is the mel - o - dy for - ev - er haunt - ing me? When you're not
 2. I hear it ev - 'ry - where, This mu - sic of de - spair, And yet a

Dm *Gm* *Fdim* *F* *Fdim*


mp

want - ing me to be your own. — known. — I heard a

joy is there, I've nev - er

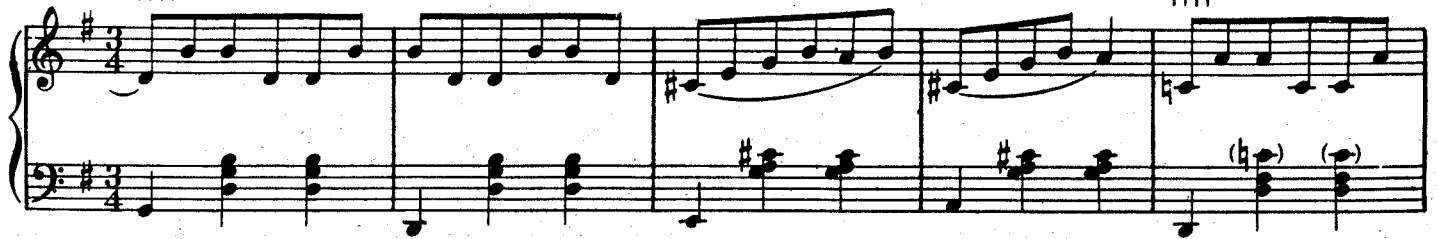
C7 *1. P* *2. P* *D.S. al Coda to Fine (tacet)*

mf D.S. al Coda to Fine

♩ Coda  (Instrumental)







Musical staff 1: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chords G, A7, and D7 are indicated above the staff.







Musical staff 2: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chords G and D7 are indicated above the staff.





Musical staff 3: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chord G is indicated above the staff.







Musical staff 4: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chords A7 and D7 are indicated above the staff.







Musical staff 5: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chords G and Am are indicated above the staff.







D.S.al Fine
(tacet) §



Musical staff 6: Treble and bass clefs with notes and chords. Treble clef contains a melodic line with eighth notes and quarter notes. Bass clef contains a bass line with chords and single notes. Chords G, D7, and G are indicated above the staff. The text *I heard a* is written below the treble clef. The text *p D.S.al Fine* is written below the bass clef. The piece ends with a double bar line and a repeat sign.

GALWAY BAY

By Dr. ARTHUR COLAHAN

Key of F (C-C)

Tune Uke
G C F A

Moderato

Piano

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to piano (p).

Refrain

1. If you ev - er go a - cross the sea to Ire - land, Then
 2. (For the) breez - es blow - ing o'er the seas from Ire - land, Are

may - be at the clos - ing of your day, You will sit and watch the moon rise o - ver
 per - fum'd by the heath - er as they blow, And the wo - men in the up - lands dig - gin'

Clad - dagh, — And see the sun go down on GAL - WAY BAY. Just to
 pra - ties, Speak a lan - guage that the strang - ers do not know. For the

hear a - gain the rip - ple of the trout stream, The wo - men in the mea - dows mak - ing
 strang - ers came and tried to teach us their way, They scorn'd us just for be - ing what we

F F9 D7 G7

hay, And to sit be-side a turf - fire in the cab - in, And
 are, But they might as well go chas - ing af - ter moon-beams, Or

ten.

C7 1. F 2. F

watch the bare-foot gos - soons at their play. 2. For the
 light a pen - ny can - dle from a star. And if

Gm7 C7

there is going to be a life here - af - ter, And

F F9 D7

Some-how I am sure there's going to be, I will ask my God to let me make my

ten.

G7 C7 F Bb6 F

heav - en, In that dear land a - cross the I - rish sea.

rit.

YOU ALWAYS HURT THE ONE YOU LOVE

Words and Music by
DORIS FISHER • ALLAN ROBERTS

Key of B \flat (B - D)

Tune Uke
G C E A

Waltz (Moderato)

Piano

Verse

$E\flat$
 $E\flat$ dim
 $B\flat$
 $Cm7$

Once I heard a say - ing, Now I

know it's true, And deep in my heart I'm

hop - ing That you'll be - lieve it too.

Refrain (Moderato)

YOU AL - WAYS HURT THE ONE YOU LOVE, The one you should - n't

G^bD^bE^b GACE^b



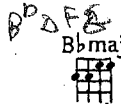
hurt at all. _____ You al - ways take the sweet - est



rose, And crush it till the pet - als fall. _____ You al - ways



break the kind - est heart, with a hast - y word you can't re - call. _____



So if I broke your heart last night, It's be -



cause I love you most of all. _____ YOU

HAVE I TOLD YOU LATELY THAT I LOVE YOU?

Words and Music by
SCOTT WISEMAN

Key of C (C-C)

Tune Uke
G C E A

Moderately

Piano

Refrain

1. HAVE I TOLD YOU LATE-LY THAT I LOVE YOU? Could I
 2. (Have I) told you late-ly how I miss you? When the
 3. (Have I) told you late-ly when I'm sleep-ing? Ev - 'ry

tell you once a - gain some - how. Have I told with all my heart and
 stars are shin - ing in the sky. Have I told you why the nights are
 dream I dream is you some - how. Have I told you who I'd like to

soul how I a - dore you? Well dar-ling, I'm tell-ing you now.
 long when you're not with me? Well dar-ling, I'm tell-ing you now.
 share my love for - ev - er? Well dar-ling, I'm tell-ing you now.

C7+5 F C Edim G7

This heart would break in two if you re - fuse me, I'm no good with-

mf

C C7+5 F

out you an - y - how. Dear, HAVE I TOLD YOU LATE - LY THAT I

C Edim G7 1. C Fm G C C7+5

LOVE YOU, Well, dar-ling, I'm tell-ing you now. This heart would

2. C Fm G C Fm Fine C Fm C

now. 2. Have I now. 3. Have I

D. S. al Fine

DEAR OLD DONEGAL

(Back To Donegal)

Words and Music by
STEVE GRAHAM

Key of Eb (Bb-Eb)

Tune Uke

A D F# B

Capo on 1st fret

Moderately Bright

Piano

The piano introduction consists of two staves of music. The right hand features a series of chords and melodic lines, while the left hand provides a steady accompaniment. The tempo is marked 'Moderately Bright' and the dynamics are 'f'.

Verse

It seems like on - ly yes - ter - day I sailed from out of Cork — A
They'll give a par - ty when I go home They'll come from near and far — They'll

mp - mf

The first line of the verse is set in Eb major. The melody is on a treble clef staff, and the piano accompaniment is on a grand staff. Chord diagrams for Eb and Ab are shown above the staff.

wan - der - er from Er - in's isle I land - ed in New York. — There
line the roads for miles and miles With I - rish jaunt - in' cars. — The

Ab Eb Cm7 F7 Bb7

The second line of the verse continues the melody and accompaniment. Chord diagrams for Ab, Eb, Cm7, F7, and Bb7 are shown above the staff.

was - n't a soul_ to greet me there A stran - ger on your shore — But
spir - its - 'll flow_ and we'll be gay, We'll fill your hearts with joy — The

Ab Ab Eb

The third line of the verse continues the melody and accompaniment. Chord diagrams for Eb, Ab, and Eb are shown above the staff.

I - rish luck was with me here And rich - es came ga - lore — And
pip - er'll play an I - rish reel To greet the Yan - kee boy — We'll

Ab Adim Eb C7 F7 Bb7 Eb

The fourth line of the verse concludes the melody and accompaniment. Chord diagrams for Ab, Adim, Eb, C7, F7, Bb7, and Eb are shown above the staff.

Ab Adim Eb Bb7 Gm7 Cm7 Gm

now that I'm go-in' back a - gain To dear old Er-in's isle_ My friends will meet me
dance_ and sing the whole night long Such fun as nev-er seen_ The lads'll be decked in

Cm Gm7 F7 Bb7 Eb Eb7

on the pier And greet me with a smile_ Their fa - ces, sure, I've al-most for-got I've
cord-u - roy The col-leens wear-in' green_ There'll be thousands there that I nev - er saw I've

Ab Eb Ab Adim Eb C7 F7 Bb7 Eb

been so long a - way - But me mo-ther will in-tro-duce them all And this to me will say -
been so long a - way - But me mo-ther will in-tro-duce them all And this to me will say -

Refrain Eb Ab Eb

Shake hands with your Un - cle Mike, me boy, And here is your sis-ter Kate_ And

mf f

Ab Eb Cm7 F7 Bb7

there's the girl you used to swing Down by the gar - den gate _ Shake

E_b *E_b7* *A_b* *E_b*

hands with all of the neigh - bors — And kiss the col - leens all — You're as

A_b *Adim* *E_b* *C7* *F7* *B_b7* *E_b* *E_b*

wel - come as the flow'rs in May To dear old Don - e - gal. — They'll gal. —

to Verse *Final Ending*

E_b *Fm7* *B_b7*

PATTER (Optional) — after 2nd Verse

Meet Bran - i - gan, Fan - ni - gan, Mil - li - gan, Gil - li - gan,
Mad - i - gan, Cad - i - gan, Lan - i - han, Flan - i - han,

mf

E_b *Fm7* *B_b9* *E_b*

Duf - fy, Me - Cuf - fy, Ma - la - chy, Ma - hone, Raf - fer - ty, Laf - fer - ty,
Fa - gan, O' - Ha - gan, O' - Hoo - li - han, Flynn, Shan - i - han, Man - i - han,

Fm7 *B_b7* *A_b* *E_b* 1. *B_b7* *E_b* 2. *B_b7* *E_b*

Don - nel - ly, Con - nel - ly, Doo - ley, O' - Hoo - ley, Mul - down - ey, Ma - lone, Guinness, Mc - Guinn
Fo - gar - ty, Ho - gar - ty, Kel - ly, O' - Kel - ly, Mc -

Go to Chorus use final ending

ALL OR NOTHING AT ALL

Words and Music by
JACK LAWRENCE • ARTHUR ALTMAN

Key of C (B-D \flat)

Tune Uke
G C E A

Moderato

Piano *mf espress.*

Am C+ C6 Am Am

Refrain *Slowly, with much expression*

ALL OR NOTH-ING AT ALL! Half a

p-mf

C6 B \flat 7 Gm D B \flat 7 Gm Gm6

love nev-er ap-pealed to me, If your heart nev-er could

Dm F6 G7 G7 \flat 5 G7 C

yield to me, Then I'd rath-er have noth-ing at all!

Bm7 E7 Am C+ C6 Am6

ALL OR NOTH-ING AT ALL!



If it's love there is no in be-tween, — Why be-gin then



cry for some-thing that might have been, — No I'd rath-er have noth-ing at



all. — But, please, don't bring your lips so close to my

mf espress.



cheek, — Don't smile or I'll be lost be-yond re-



call. — The kiss in your eyes, the touch of your hand makes me

Bbm7 Eb7 Bbm6 C7 Fm Db7 C7

weak, ——— And my heart may grow diz - zy and fall.

E7 Optional Am C+ C6

And if I fell un - der the spell of your call,

Am6 Am C6 Bb7 Gm D Bb7

I would be caught in the un - der - tow,

Gm Gm6 Dm Dm6 E7 Am

So, you see, I've got to say: NO! NO! ALL

molto espress.

Fm6 1 C E7 2 C C6

OR NOTH-ING AT ALL! ALL!

TILL THEN

Words and Music by
EDDIE SEILER • SOL MARCUS • GUY WOOD

Key of F (C - E)
 Tune Uke
 G C E A

Piano

Slowly

f *poco rit.*

Verse

Gm7 C7 Fmaj7 F6 F#dim Gm7 C7 C7+ F Dm7

My love will leave you "nev - er," So kiss me good - bye and smile; "Till

mp *a tempo*

F7 E7 Am Fm6 C G7 Gm7 C7

then" can't mean for ev - er, But it cer - tain - ly could mean "a - while."

mf *f*

Refrain (Slowly with expr.)

Fmaj7 F6 Gm7 C9 C7+ Fmaj7 F6 Gm6 A7+ add Bb Edim

TILL THEN my dar - ling please wait for me, TILL THEN no mat - ter when it will be, One

mp

bb6 E7 F6 F#dim Gm Bbm7 C9 Edim Fmaj7 F6

day I know I'll be back a - gain, Please wait TILL THEN. Our dreams will live tho'

Gm7 C9 C7+ Fmaj7 F6 Gm6 A7+ add Bb Edim Bb6 E7 F6 F#dim

we are a-part, our love I know will keep in our hearts, TILL THEN when all the world will be free please

Gm C9 F E7 Am E7 Am

wait for me. Al - though there are o-cceans we must cross, And moun-tains that we must

Bm7 E7 Am E7 Am7 0000 Gm7 C9 C7+

climb, I know ev'ry gain must have a loss, So pray that our loss is noth-ing but time, TILL

Fmaj F6 Gm7 C9 C7+ Fmaj7 F6 Gm6 A7+ add Bb Edim Bb6 E7

THEN let's dream of what there will be, TILL THEN we'll call on each mem-o-ry, TILL THEN when I will

Fmaj7 Cm6 Adim 1. Gm7 C9 F Db7 C7 2. Gm7 C7 F

hold you a - gain Please wait TILL THEN. TILL wait TILL THEN.

(All Of A Sudden)

MY HEART SINGS

Key of C (B - C)

Words and Music by
HAROLD ROME • JAMBLAN • HERPIN

Tune Uke
G C E A

Moderato

Piano *mf*

rit

Verse

C F D7 Cdim

It comes from out the blue, The sud - den thought of you,

p a tempo

C G7 C Dm7 G7

Fill - ing my heart up, And thrill - ing me through.

mf *dim.*

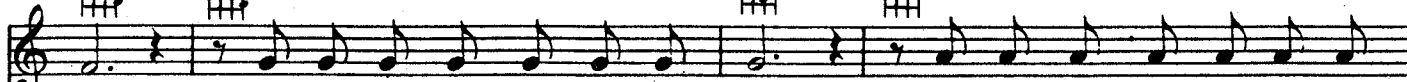
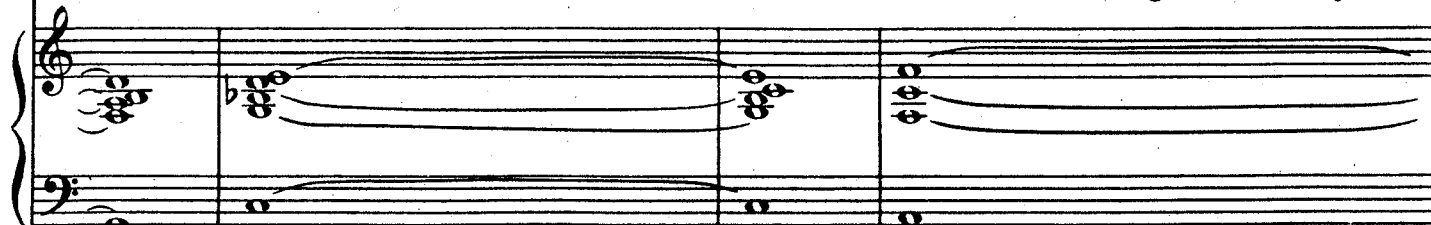
Refrain C G9

1. All of a sud - den MY HEART SINGS, When I re - mem - ber lit - tle
2. All of a sud - den MY HEART SINGS, When I re - mem - ber lit - tle

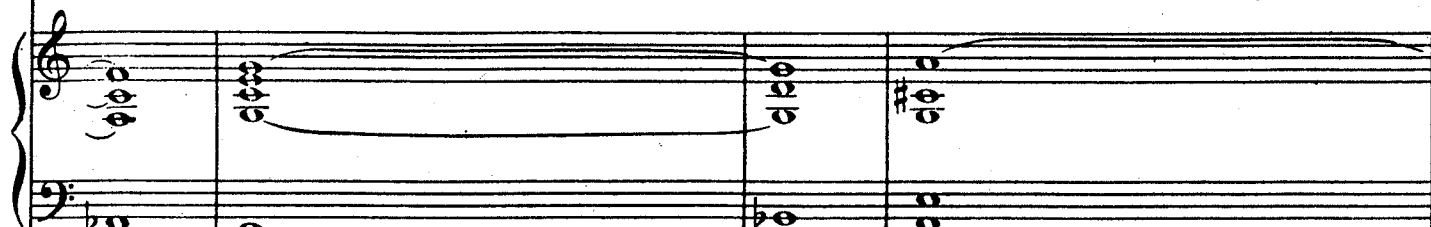
mp



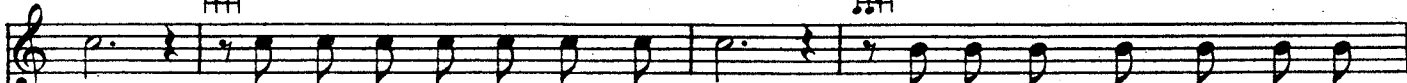
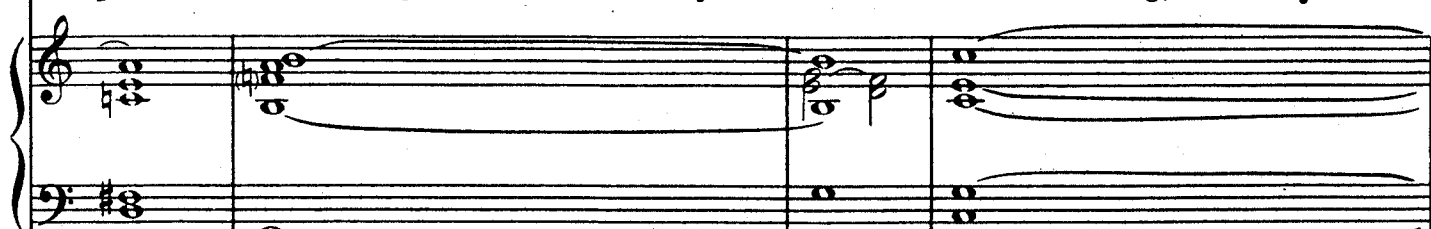
things, The way you dance and hold me tight, The way you kiss and say good -
things, Your voice up - on the tel - e - phone, The lit - tle laugh that's all your



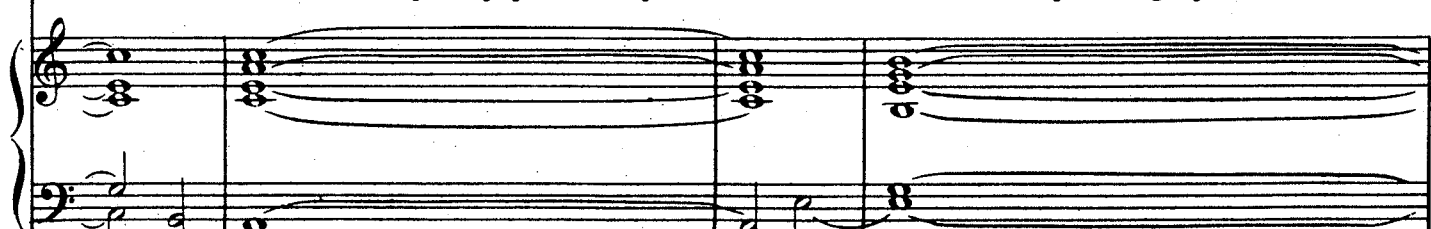
night, The cra - zy things we say and do, The fun it is to be with
own, The way a smile lights up your eyes, The way you look up in sur -



you, The mag - ic thrill that's in your touch, Oh, dar - ling, I love you so
prise, The mag - ic thrill that's in your touch, Oh, dar - ling, I love you so



much. The se - cret way you press my hand, To let me know you un - der -
much. The fun - ny way you hold your head, The cra - zy things you've of - ten



Fmaj.7 F7 C

stand, The wind and rain up - on your face, The breath-less world of your em-
 said, The way your hair won't stay in place, The wind and rain up - on your

C7 F Fm C

brace, Your lit - tle laugh and half sur - prise, The star-light gleam-ing in your
 face, The way you hold my hand at shows, The way you wrin-kle up your

A7 D7 G7

eyes, Re - mem - bring all those lit - tle things,
 nose, Re - mem - bring all those lit - tle things,

C 1. G7 2.

All of a sud - den MY HEART SINGS.
 All of a sud - den MY HEART SINGS.

STARS ARE THE WINDOWS OF HEAVEN

Key of Eb (D-F)

Words and Music by
TOMMY MALIE • JIMMY STEIGER

Tune Uke
A D F# B

Valse Moderato

Piano

The piano introduction consists of two staves of music in 3/4 time, marked 'Piano' and 'Valse Moderato'. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (Bb and Eb). The music begins with a forte (f) dynamic and ends with a fermata over the final chord.

Verse *With expression*

1. Two lit - tle kids watch - ing the sky, One of them
2. My Moth - er says, "they have a book, They make a

The first line of the verse is written on a single staff with lyrics below it. Above the staff are guitar chord diagrams for Eb, Cm, Fm, Bb7, Fm7, and Abm. The music is marked 'With expression'.

The piano accompaniment for the first line of the verse is written on two staves. It begins with a piano (p) dynamic. The melody continues in the right hand, and the accompaniment is in the left hand.

said, mark, "I won - der why, All of the stars are
Each time they look, A cross when you're good, an

The second line of the verse is written on a single staff with lyrics below it. Above the staff are guitar chord diagrams for Bb7, Eb, C7b5, and Gb7. The music continues with a piano accompaniment on two staves.

The piano accompaniment for the second line of the verse is written on two staves. The melody continues in the right hand, and the accompaniment is in the left hand.

shin - ing so bright, When there was - n't a star last
x when you're bad, They're the best friends that we ev - er

The third line of the verse is written on a single staff with lyrics below it. Above the staff are guitar chord diagrams for Bb7, G7, C7, and F7. The music continues with a piano accompaniment on two staves.

The piano accompaniment for the third line of the verse is written on two staves. The melody continues in the right hand, and the accompaniment is in the left hand.

B \flat Ebm6 B \flat dim B \flat 7 Fm7 Abin6 B \flat 7 Gm Gm7

night, _____ I've of - ten won - dered what is a
 had, _____ And ev - ry night when my pray'rs are

C7 F7 Cm7 F7 B \flat 7 Ebm6 B \flat dim B \flat 7

star," The oth - er says, "here's what they are."
 said, They blink at me from o - ver head."

rall.

Refrain Eb (Tenderly) B7 F7 B \flat 7 B \flat 7+5

Stars are the win - dows of heav - en, Where an - gels peep

mp-f a tempo

E \flat Ebdim B \flat G7 F#7

thru, _____ Up in the sky they keep an eye, on

C7 F7 Bb Ebm6 Bbdim Bb7 Eb7

kids like me and you. They cry each time we are

Bb7 Eb7 Ab Eb7 Ab Ebm6

naugh - ty, Their tear - drops are the rain,

F7 C7 F7 Bb F7 F7-5

But when we're good they are smil - ing, And they shine a

Bb7 Eb B7 F7

gain, (my mom says) "Stars are the win - dows of heav - en, Where

Abm6 1. Eb Fm7 Bb7 2. Eb6

an - gels peep thru." thru."

f *rit.*

I'LL REMEMBER APRIL

Key of G (E - E)

Words and Music by

DON RAYE • GENE DE PAUL • PAT JOHNSTON

Tune Uke
A D F# B

Moderato

Piano

mp

Refrain (with expression)

This love-ly day will leng-then in to ev-'ning, We'll sigh good-

mp - f

bye to all we've ev-er had. A-lone, where we have walked to-

geth-er, I'LL RE-MEM-BER A-PRIL and be glad.

mf

I'll be con-tent you loved me once in A-pril, Your lips were warm

mp

F7 Bbmaj7 Bb6 Am7 D7

— And love and Spring were new. — But I'm not a - fraid of Au-tumn and her

Gmaj7 G6 F#m7 B9 Emaj7 E6

sor - row, — For ILL RE - MEM - BER A - PRIL and you.

Am7 D7 G G6 Gmaj7 G6

The fire will dwindle in - to glow - ing ash - es,

Gm7 Gm6 Gm7 Gm6 Cm6

For flames and love live such a lit - tle while, — I won't for - get,

D7 F9 E9 E7 Am7 D7b9

— but I won't be lone - ly, — ILL RE - MEM - BER A - PRIL, — and I'll

1. G G6 Gmaj7 G6 2. G G6 G

smile. — smile.

LITTLE GIRL

Key of Bb (D-D)

Words and Music by
MADLINE HYDE • FRANCIS HENRY

Tune Uke
G C E A

Moderately

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords: Bb, Bbmaj7, A7, Fm6, G9, and C7. The left hand provides a bass line with chords: Bb, Bbmaj7, A7, Fm6, G9, and C7. The tempo is marked 'Moderately' and the dynamics include 'mf' and 'rit'.

Verse (*ad lib.*)

1. First time that I saw you as you went pass - ing by, I knew my
2. I'm just bub - bling o - ver, my heart is thrill'd with pride, To think you're

The first two lines of the verse are written on a grand staff. The right hand melody is accompanied by piano accompaniment. Chords are indicated above the staff: Bb, Bbmaj7, A7, Fm6, G9, and C7.

search - ing days were through. Then I made my mind up that
in my arms to - night. I'll be hap - py, al - ways with

you would soon know why, That's when I start - ed tell - ing you:
you right by my side, Each day a new dream of de - light:

Refrain (*Even tempo*)

LIT - TLE GIRL, you're the one girl for me, LIT - TLE GIRL,

Bb Bbmaj.7 Bbdim Cm7 F7

— you're as sweet as can be. — Just a glance at you meant love from the start, —

Bbmaj.7 C7 Cm7 F7 Bb7+ Eb6

— And oh what a thrill — came in-to my heart. — LIT-TLE GIRL, —

Ebm Bbdim Bbmaj.7 Bb Bbmaj.7

— with your cute lit-tle ways, — I am yours — for the rest of my days.

Bbdim Cm7 D7 Gm Bb G7 F#7 G7

— And this great big world will be di - vine, — LIT - TLE

C7 F7 1. Bb Fdim F7 Bb7+ 2. Bb6

GIRL, when you're mine, all mine. — LIT-TLE mine. —

COW - COW BOOGIE

Words and Music by
DON RAYE • GENE DE PAUL • BENNY CARTER

Key of C (C - C)

Tune Uke
G C E A

Slow Blues Tempo

Piano

The piano introduction consists of two staves. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes with triplets. The tempo is marked 'Slow Blues Tempo' and the dynamics are 'f'.

Verse



The first system of the verse includes a vocal line and piano accompaniment. The vocal line starts with the lyrics 'Out on the plains Down near San-ta Fe, I met a cow-boy Rid-in'the'. The piano accompaniment features a consistent eighth-note triplet pattern in the left hand and chords in the right hand.



The second system of the verse continues the vocal and piano parts. The vocal line includes the lyrics 'range one day, And as he jogged a-long I heard him singing'. The piano accompaniment continues with the triplet pattern and chord changes.



The third system of the verse concludes the vocal and piano parts. The vocal line includes the lyrics 'A most pe-cu-liar cow-boy song. It was a dit-ty He learned in the'. The piano accompaniment continues with the triplet pattern and chord changes.

F C

cit - y — “Cum - a - ti - yi - yi ay, Cum - a - ti - yip - it - tl - e - yi - ay,” Git a - long.

Git hip lit - tle dog - ies Git a - long, — Bet - ter be

C7 F

on your way, — Git a - long, — Git hip lit - tle dog - ies And he trucked.

C G7

—em on down the ol' fair - way Sing - in' his COW - COW BOOG - IE in the

F C

strangest way — “Cum - a - ti - yi - yi ay, Cum - a - ti - yip - it - tl - e - yi - ay” Sing - in' his

C G+7 C G+7 C Ab7

cow-boy songs. He's just too much, He's got a knocked out west-ern ac-cent

G7 C7 F7

With a Har-lem touch - He was raised on "lo-co weed"

C G7

He's what you call a "swing half - breed" Sing-in' his COW-COW BOOG-IE in the

F C

strang-est way - "Cum-a-ti-yi-yi ay, Cum-a-ti-yip-it-tle-yi-ay"

Tsk Tsk Tsk Tsk Yip pee e e e e

C'EST SI BON

49

(It's So Good)

English Lyric by JERRY SEELLEN
French Lyric by ANDRE HORNEZ

Key of B \flat (C \sharp F)

Melody by
HENRI BETTI

Tune Uke
A D F \sharp B

Refrain
(*Tacet*)

Cm7 F7 B \flat B \flat m

"C'EST SI BON," Lov-ers say that in France, When they thrill to ro-
"C'EST SI BON," De par-tir n'im porte où, Bras des-sus bras des-
"C'EST SI BON," De pou voir l'em bras - ser Et puis de r'com-men

R.H. *mp - mf*

Cm7 F7 B \flat 6 Faug. Cm7

mance, It means that it's so good. C'EST SI BON,
sous En chan-tant des chan-sons. C'EST SI BON,
cer A la moindre oc-ca - sion. C'EST SI BON,

ff *p subito*
R.H.

F7 B \flat B \flat m Cm7 F7

- So I say it to you, Like the French people do, Because it's oh, so good..
- De se dir'des mots doux. Des pe-tits riens du tout Mais qui en di-sent long..
- De jou-er du pia-no. Tout le long de son dos Tan dis que nous dan-sons..



Ev-'ry word, ev-'ry sigh, ev-'ry kiss, dear,
 En voy - ant no - tre mi - ne ra - vi - e
 C'est i - noui ce qu'elle a pour sé - dui - re,



(Tacet)

- Leads to on - ly one thought and it's this, dear. It's so
 - Les pas - sant dans la rue, nous en - vient. C'EST SI
 - Sans par - ler de c'que je n'peux pas dire. C'EST SI



good, Noth - ing else can re - place, Just your slight - est em - brace.
 BON, De guet - ter dans ses yeux Un es - poir mer veil - leux.
 BON, Quand j'la tiens dans mes bras, De me dir' que tout ca



- And if you on - ly would, be my own, For therest of my
 - Qui don - ne le fris - son. C'EST SI BON, Ces pe - tit's sen sa -
 - C'est à moi pour de bon. C'EST SI BON, Et si nous nous ai -

Bb maj.7

Bb

B7

F7

days. _____ I will whis-per this phrase, _____ My dar-ling, "C'EST SI BON"
 tions. _____ Ça vaut moiux qu'un mil - lion. _____ Tell' ment, tell' ment c'est bon.
 mons. _____ Cher - chez pas la rai - son _____ C'est parc' que C'EST SI BON.

1. Bb

Cm7

F7

(Tacet)

2. Bb

Gm7

F7

Bb

Gm7

_____ C'EST SI _____ I mean that it's so good, _____
 _____ C'EST SI _____
 _____ C'EST SI _____

R.H.

F7

Bb

Gm7

F7

Bb

Gm7

_____ -When I say "C'EST SI BON." _____ And I say "C'EST SI BON." _____

F7

Bb

B6

Bb6

_____ - Be-cause it's oh, so good. _____

3

3

THE OLD PIANO ROLL BLUES

Key of F (C-D)

Tune Uke

G C E A

Words and Music by

CY COBEN

Ragtime Tempo

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with chords. The tempo is marked 'Ragtime Tempo' and the dynamics are 'mf'. There are several accents and slurs throughout the piece.

Refrain



I wan - na hear it a - gain, - I wan - na hear it a - gain, -

The piano accompaniment for the first line of the refrain. The right hand continues the melody, and the left hand plays chords, including a 'b' (blue note) in the bass line. Dynamics are marked 'mp-mf'.



THE OLD PI - A - NO ROLL BLUES. -

We're sit - tin' at an up - right, My

The piano accompaniment for the second line of the refrain. It includes an optional section marked '(opt.)' with a '7' above it, indicating a seventh chord. The left hand features a 'b' (blue note) in the bass line.

sweet - ie and me, -

Push - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear

The piano accompaniment for the third line of the refrain. The right hand continues the melody, and the left hand plays chords, including a 'b' (blue note) in the bass line.

C7 F

rink-i - ty tink, And we hear plink - i - ty plink, We cud-dle clos-er, it seems.

D7 Gm Bbm

And while we kiss, kiss, kiss a - way all our cares, - The

F D7

play - er pia - no's play - in' razz - a - ma - tazz, - I wan - na

C7

hear it a - gain, - I wan - na hear it a - gain, -

1. F F#dim C7 2. F C7(5) F

THE OLD PI - A - NO ROLL BLUES. - I wan - na

(I Love You)

FOR SENTIMENTAL REASONS

Words by
DEEK WATSON

Key of F (C-E)

Music by
WILLIAM BEST

Tune Uke
G C E A

Slowly

Piano

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment. Dynamics include *f*, *mp*, and *mp*.

Refrain

C9+ *F* *Dm7* *Gm7* *C7* *F* *Dm7*

I love you FOR SEN-TI-MEN-TAL REA-SONS,

The first line of the refrain features a vocal melody with lyrics "I love you FOR SEN-TI-MEN-TAL REA-SONS,". The piano accompaniment is shown below the vocal line. Chord diagrams for *C9+*, *F*, *Dm7*, *Gm7*, *C7*, *F*, and *Dm7* are provided above the staff.

Gm *C7* *F* *Dm* *G9* *C7*

I hope you do be-lieve me, I'll give you my

The second line of the refrain features a vocal melody with lyrics "I hope you do be-lieve me, I'll give you my". The piano accompaniment continues. Chord diagrams for *Gm*, *C7*, *F*, *Dm*, *G9*, and *C7* are provided above the staff.

F *D7* *Gm* *C7* *C9+* *F* *Dm7* *Gm7* *C7*

heart. I love you, and you a-lone were

The third line of the refrain features a vocal melody with lyrics "heart. I love you, and you a-lone were". The piano accompaniment continues. Chord diagrams for *F*, *D7*, *Gm*, *C7*, *C9+*, *F*, *Dm7*, *Gm7*, and *C7* are provided above the staff.

F *Dm7* *Gm* *C7* *F* *Dm7* *Gm7* *C7*

meant for me, Please give your lov-ing heart to me, and say we'll nev-er

The fourth line of the refrain features a vocal melody with lyrics "meant for me, Please give your lov-ing heart to me, and say we'll nev-er". The piano accompaniment concludes the phrase. Chord diagrams for *F*, *Dm7*, *Gm*, *C7*, *F*, *Dm7*, *Gm7*, and *C7* are provided above the staff.

aldf

F Gm7 Fdim F Gm7 C7 F Cdim

part. I think of you ev - 'ry morn - ing,

Gm7 C7 F Dm Gm6 A7 Dm Dm7

dream of you ev - 'ry night; Darl - ing, I'm nev - er lone - ly when -

G9 C7 C9+ F Dm7 Gm7 C7

ev - er you're in sight. I love you FOR SEN - TI - MEN - TAL

F Dm7 Gm C7 F Dm G9 C7

REA - SONS, I hope you do be - lieve me, I've giv - en you my

1. F Gm7 Fdim C7 C9+ 2. F Bbm Db9 Fmaj.7

heart. I heart.

LOVER MAN

Oh, Where Can You Be?

Key of F (Dminor) (Db - D4)

Tune Uke
G C E A

Words and Music by JIMMY DAVIS
ROGER "RAM" RAMIREZ • JIMMY SHERMAN

Refrain

(Blues tempo)

The musical score consists of a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: Dm, G7, C9, Gm7, C7, F7, Bb7, Eb7, Bbm, F, A7, Dm, G7, C9, Gm7, F7, Bb7, Eb7, Bbm, C9, Gm7, F, and Bb. The lyrics are: "I don't know why, but I'm feel-ing so sad. I long to try some-thing I've nev-er had, Nev-er had no kiss-in' Oh, what I've been miss-in'. LOV-ER MAN, oh where can you be? The night is cold, and I'm so all a-lone, I'd give my soul just to call you my own, Got a moon a-bove me, but no one to love me, LOV-ER MAN, oh where can you be?"

Am Cm6 D7 Am7 Cm6 G A9 Eb7

I've heard it said that the thrill of ro-mance can be like a heav-en-ly

G D7 Gm Bbm6 C7 Ebm F Eb7

dream, I go to bed with a pray'r that you'll make love to me, Strange as it

Gm6 A7+ A7 Dm G7 Dm G7

seems. Some day we'll meet and you'll dry all my tears,

C9 Gm7 C9 C7 F7

Then whis-per sweet lit-tle things in my ears, Hug-gin' and a kiss-in',

Bb7 Eb7 Bbm C9 Gm7 1.F A7+ A7 2.F

Oh what we've been miss-in' LOV-ER MAN, oh where can you be? be?

L.H.

LOOKING AT THE WORLD THRU ROSE COLORED GLASSES

Key of G (D-E)

Words and Music by

TOMMY MALIE • JIMMY STEIGER

Tune Uke
A D F# B

Refrain

Moderato

Chords: G, G#dim, D7

Look-ing at the world thru rose col-ored glass - - es

Chords: G, B, C, E7

Ev - 'ry-thing is ros - y now, Look-ing at the

Chords: E7, A7

world and ev - 'ry-thing that pass - es, Seems of ros - y hue some

Chords: D, D7, G7, C

how, Why do I, feel so spry, Don't wink your eye

A7 D7

Need-n't guess, I'll con-fess, Certain some-one just said yes,

G G#dim D7

In a bung - a - low all cov-ered with ros - - es,

G7 C

I will set - tle down I vow _____ That's why I'm

Eb7 G E7 Am Cm

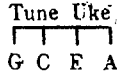
look-ing at the world thru rose colored glass - es And ev - 'ry-thing is

D7 1. G Eb7 A7 D7 2. G C7 G

ros - y now. _____ now. _____

WHISPERING HOPE

Key of C (E-E)



Words and Music by
ALICE HAWTHORNE

Piano

Slowly (with feeling)

mf *cresc.* *f* *rall*

Verse

Soft as the voice of an an - gel, Breath - ing a les - son un -

mp a tempo

neard. Hope, with a gen - tle per - sua - sion, Whis - pers her

com - fort - ing word. Wait 'til the dark - ness is o -

ver, Wait 'til the tem - pest is done. Hope for the

F7 C G7 C (tacet)

sun-shine to - mor - row, Af - ter the show - er is gone.

Refrain

Solo G7 C G7

WHIS - PER - ING HOPE, Oh, how wel - come thy

Duet

WHIS - PER - ING HOPE, WHIS - PER - ING HOPE, Wel - come thy voice, Oh, how

mp - mf

C F C

voice. Mak - ing my heart in it's

wel - come thy voice. Mak - ing my heart, Mak - ing my heart in it's

G7 1. C (Tacet) 2. C

sor - row re - jice. joice.

sor - row re - jice. joice.

rall.

THE GYPSY

Key of C (A-D)

Words and Music by
BILLY REID

Tune Uke
G C E A

Moderato (slowly)

Piano

The piano introduction consists of two staves. The right hand starts with a melody in C major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece concludes with a *rit. e dim.* (ritardando and diminuendo) marking.

Verse

Chord progression for the first line of the verse: C, Cdim, C, Fm, C.

I sit a - lone and dream dear, dream of you night and day, Once you were here - be -

p *a tempo*

side me, now you are far - a - way. I've had my for - tune told me,

can I be - lieve it's true? Soon we shall be - to - geth - er liv - ing our life - a - new.

Refrain (not fast)

Chord progression for the refrain: C, Gm, A+, A7, D7, Dm7, G7.

In a quaint car - a - van there's a la - dy they call THE GYP - SY, She can look in the fu - ture, and

p-mf

Fm G7 C Cdim Dm7 G7 C Gm A+ A7

drive a-way all your fears, Ev-'ry-thing will come right if you on-ly be-lieve THE

D7 Dm7 G7 Dm7 G7 C F

GYP-SY, She could tell at a glance that my heart was so full of tears.

C Gdim G7 G7+ C Gdim G7 G7+ C

She looked at my hand and told me, my lov-er was al-ways true, and

Em Cdim C Em Dm7 G7

yet in my heart I knew dear, - some-bod-y else - was kiss-ing you. But I'll

C Gm A+ A7 D7 Dm7 G7

go there a-gain 'cause I want to be-lieve THE GYP-SY, That my lov-er is true - and will

Dm7 D7 G7 1. C Cdim Dm7 G7 2. C D7 G7 C6

come back to me some day. In a day.

mf *ritard*

I'LL CLOSE MY EYES

Words by BUDDY KAYE

Key of G (B-D)

Music by BILLY REID

Tune Uke
A D F# B

Slowly (with expression)

Piano

mf *rit*

Verse

Heav-en sends a song thru its doors, Just as if it seems to know,
 - I'm ex-clu-sive-ly yours. Know-ing this, I feel but one
 way, You will un-der-stand it, too, in these words that I say:

* Em Am6 Em Am6 Em B7 Em G7 C6
 Am F#7 B F#7b5 B7 Em Am6 Em Am6
 Em B7 Em G7 C6 Am F#7 B Gdim D7

Refrain

I'LL CLOSE MY EYES to ev-'ry-one but you, And when I do,

Cm G Cm G F#m7 B7 Am6 B7 Em

* Symbols for Guitar, Diagrams for Ukulele.

Dm7 C Cm6 G

I'll see you standing there. I'll lock my heart to an-y oth-er ca-ress,

F#7 Bm Gdim D7 Cm G

I'll nev-er say yes to a new love af-fair. I'LL CLOSE MY EYES

Cm G F#m7 B7 Am6 B7 Em

to ev-'ry-thing that's gay, If you're not there to share each love-ly

Dm7 C Cm6 G Dm6 E7 Ddim Bbm

day. And thru the years those mo-ments when we're a-part, I'LL CLOSE MY

Am Cm6 Db9 1.G Eb9 D7 Cm 2.G F# G Gdim G

EYES and see you with my heart. I'LL CLOSE MY heart.

YOU'RE JUST A FLOWER FROM AN OLD BOUQUET

Words by
GWYNNE DENNI

Key of E^b (B^b-F)

Music by
LUCIEN DENNI

Tune Uke
A D F# B



Refrain (*smoothly with expression*)

YOU'RE JUST A FLOW-ER FROM AN OLD BOU-QUET, —

p-mf



I've wait-ed pa-tient-ly for you each day —



You're just a dream come true I know, dear, My

espressivo



dream, won-der-ful dream of you. — I'll build a

mf

F7 Ddim F7 Fm7

home - nest full of love for you, ——— Far from the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics 'home - nest full of love for you, ——— Far from the'. The piano accompaniment consists of chords and moving lines in both hands.

G7 Cm Ab Abm

world a - way ——— There in our sweet-heart bow - er

cresc. *mf*

The second system continues the piece. The vocal line has the lyrics 'world a - way ——— There in our sweet-heart bow - er'. The piano accompaniment includes dynamic markings: 'cresc.' (crescendo) and 'mf' (mezzo-forte). The key signature remains two flats.

Ebmaj.7 Eb (Tacet) Fm7 Bb7

You're just my flow - er from an old bou -

The third system features the vocal line with lyrics 'You're just my flow - er from an old bou -'. The piano accompaniment includes a '(Tacet)' instruction for the piano part. The key signature is still two flats.

1. Eb F9 Fm7 Bb7 2. Eb F9 Bb7+5 Eb

quet. quet. *mf*

The fourth system shows the vocal line with 'quet.' (quiet) markings. The piano accompaniment includes a first ending (1.) and a second ending (2.) with various chords. The key signature is two flats. The system concludes with a 'mf' (mezzo-forte) marking.

SHOO-SHOO BABY

Key of F (C-E)

Words and Music by
PHIL MOORE

Tune Uke
G C E A

Slowly

Piano

The piano introduction consists of two staves. The right hand plays a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a bass line with a half note G2, followed by quarter notes C3, E3, A3, G2. The tempo is marked 'Slowly' and the dynamics are 'mp'. A 'poco rit.' marking appears at the end of the introduction.

Verse, Freely (with expression)

Gm Gm#7 Gm7 Cm6 Gm Gm#7 Gm7 A7

You've seen him up and down the ave-nue, — And now he's wear-in' the Na-vy Blue, —

The first line of the verse is written for voice and piano. The voice part has a melodic line with lyrics. The piano accompaniment is in the left hand, with a bass line and chords. The tempo is marked 'mp' and 'a tempo'.

Dm Dm#7 Dm G7 C7

She had a tear in the cor-ner of her eye, As he said his last good-bye. —

The second line of the verse continues the melody and accompaniment. The piano part features a more active bass line with chords.

Refrain, Moderate Groove Tempo

Fm6 F6 Bb7 Bbdim Fm6 Bbdim Bb7 F6 Fm6 F

SHOO-SHOO, SHOO BA-BY, SHOO-SHOO, SHOO BA-BY, Bye,bye, — bye ba-by,

The refrain begins with a rhythmic piano accompaniment. The voice part has a simple melody with the lyrics 'SHOO-SHOO, SHOO BA-BY, SHOO-SHOO, SHOO BA-BY, Bye,bye, — bye ba-by,'.

Bb7 Dm6 F6 Bb F6 C7 F6 Fm6 F Bb Bbdim

Your pa - pa's off to the sev-en seas; Do-n't — cry ba-by, Do-n't —

The second line of the refrain continues the piano accompaniment and voice melody. The piano part has a steady groove.

Fm6 Bbdim Bb7 F6 Fm6 F Bb7 Dm6 F6 Bb F6

— sigh ba-by, Bye,bye,— bye ba-by; When I— come back we'll live a

C7 F6 Eb F9 Bb Ddim Gm7

life of ease.—— Seems kind of tough— now,—— To say good-bye this way—

G9 Dm7 G9 Gm Bb Am6 Gm C7 Fm6

But pa-pa's got - ta be rough— now,—— So that he can be sweet to you a - noth - er day.— Bye,bye,—

F6 Bb7 Bbdim Fm6 Bbdim Bb7 F6 Fm6 F

— bye ba-by, Do-n't— cry ba-by, SHOO-SHOO,—SHOO BA-BY,

Bb7 Dm6 F6 Bb F6 1. C7 F6 Fm6 2. C7 F6 Gb7 F9

Your pa - pa's off to the sev-en seas. SHOO-SHOO, sev-en seas.

MAMA'S GONE, GOODBYE

Words and Music by
PETER BOCAGE • A. J. PIRON

Key of Bb (E-D)

Refrain-Moderato

Tune Uke
 A D F# B

Chord diagrams: Bb, Bb6, Bb7, Bb, Gb7, F7, Gb7, F7, Bb, Bb, G7, C7, Bb, Cdim, C9, C7b9, F7, Bb, Bb6, Bb7

Voice: Fare-thee-well, MAMA'S GONE, GOOD-BYE.
 No use to cry, no use to sigh,
 For years you've dogged me 'round, Now's the time to
 let you know what's on my mind. — I'm goin' a way,
 — Don't ask me to stay, Fare-thee-well,

Piano: *p-mf*

B \flat G \flat 7 F7

I've been to school, learned a brand new rule.

E \flat 7 D7 G Gmaj.7 G7

I ain't no fool — I'm goin' to

Gdim G7 G9 Gdim G7 C7 C6 C7 C6

get a man — to treat me right, — One who'll stay home

C7 C6 C7 B \flat G \flat 7 F7

ev - 'ry night. — Fare - thee - well, — MA - MA'S GONE, GOOD -

1. B \flat 2. B \flat B \flat 6 B \flat 7 B \flat + B \flat F7+5 B \flat

BYE. Fare-thee-well, — BYE.

I'LL NEVER SMILE AGAIN

Key of Eb (C-Eb)

Tune Uke
A D F# B

Words and Music by
RUTH LOWE

Refrain

Chords: Eb, Ebdim, Fm7, B7, Bb7, Ab, Eb

I'LL NEV - ER SMILE A - GAIN Un-til I smile at you

p-f

Chords: Ebdim, Fm7, B7, Bb7, Eb, D, D

I'll nev - er laugh a - gain What good would it do?

Chords: Eb, B7+, Bb7, Eb, Abm, Bb+, Eb maj.7, D9

For tears would fill my eyes My heart would re - a - lize, That

Chords: G, D7, G, Ebdim, Fm7, Bb7, Eb, Ebdim, Fm7

our ro - mance is through I'll nev - er love a - gain

B7 Bb7 Ab Eb Ebdim Fm7

I'm so in love with you. I'll nev - er thrill a - gain

B7 Bb7 Eb7 *glide* Cm Ebdim Eb7 Abmaj.7 *ccg* Ab6 *accif*

to some-bod - y new With - in my

Abm G+ Eb Gm7 C7 Fm7 *feat.*

heart I know I will nev - er start to smile a - gain

B7+ Bb7 1. Eb Ebdim Bb7 Eb Ebdim 2. Eb B7 Eb

un-til I smile at you. ILL NEV-ER you.

JIM

Words by
NELSON SHAWN

Key of C (F-E)

Music by
CAESAR PETRILLO • EDWARD ROSS

Tune Uke
G C E A

Refrain



with expression



JIM does-n't e-ver bring me pret-ty flow - ers, JIM ne-ver tries to

mp-f



cheer my lone-ly hours - Don't know why I'm so cra-zy for JIM

her she's



JIM ne-ver tells me I'm his heart's de - si - re I ne-ver seem to set his love a - fire

her she's she seems



gone are the years I've wast ed on him Some times when I get

she's she gets

Am E7 Am D7

fee - ling low { I say "Let's call it quits." } Then { I hang on and

{ She wants to call it quits. } { she hangs

G D7 G7 F

{ let him go } Breaking my heart in bits. Some day I know that

{ lets } { her } { she knows } that

Fm C Ebdim Dm7

JIM will up and leave me her But e - ven if he does you can be - lieve me I ll go on

But though he'll always hurt her and de - ceive her She ll

Bbdim 1.C Am7 Dm7 G7 2.C F Fm C

car - ry - ing the torch for JIM. JIM.

rall. rit.

MONEY IS THE ROOT OF ALL EVIL

(Take It Away, Take It Away, Take It Away)

Key of G (D-D)


Words and Music by
JOAN WHITNEY • ALEX KRAMER

Tune Uke
A D F# B

Rhumba-Moderato


Piano

First system of piano introduction, featuring a treble and bass clef with rhythmic notation and chords.

Refrain 

MON - EY IS THE ROOT OF ALL E - VIL,
Have - n't got a cent but don't wor - ry,

Second system of piano introduction, featuring a treble and bass clef with rhythmic notation and chords.



MON - EY IS THE ROOT OF ALL E - VIL, Wont con - tam - i - nate my -
Have - n't got a job but no hur - ry, I would an - swer if they

Third system of piano introduction, featuring a treble and bass clef with rhythmic notation and chords.

self with it, Take it a - way, Take it a - way, Take it a - way,
gave me gold, Take it a - way, Take it a - way, Take it a - way,

Fourth system of piano introduction, featuring a treble and bass clef with rhythmic notation and chords.

If a wo-man call a man hor-ey, And it's on ac-count of
 Got a loaf of bread and wine ba-by, And the right to call you

his mon-ey, Hon-ey and mon-ey will soon be gone, Take it a-
 mine ba-by, For your mon-ey I don't care a bit, Take it a-

way, Take it a-way, Take it a-way, I've got the one I
 way, Take it a-way, Take it a-way,

love, I've got the moon and stars a-bove, I've got my

youth and health, What do I want with wealth? hmmm

G6

MON-EY IS THE ROOT OF ALL E-VIL, MON-EY IS THE ROOT OF

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady bass line with chords in the right hand.

Am

A7

D6

ALL E-VIL, Wont con-tam-i-nate my-self with it,— Take it a-

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with similar chordal accompaniment.

way, Take it a-way, Take it a-way.

La-la-la-la-la, la-la

D7

1. G6

G

D7

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets in the right hand.

la-la-la,

La-la-la-la-la la-la la,

G

D7

G6

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with triplets.

way, Take it a-way, Take it a-way, Take it a-way, Take it a-way.

2. G

D7

G

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part concludes with a final chord and a dynamic marking of *p*.

I'VE FOUND A NEW BABY

Key of E \flat (Cminor) (C-C)

Words and Music by
JACK PALMER • SPENCER WILLIAMS

Tune Uke
A D F \sharp B

Refrain *(tacet)*

Cm Ab7 G7

I'VE FOUND A NEW BA - BY, — I've found — a new

Cm C7 Cm7 F7

girl, My fash - ion plate ba - by —

Bb7 F9 Bb7 Eb Ab G7 (Tacet)

has got — me a - whirl. Her new kind o'

Cm Ab7 G7 Cm

lov - in' — Done made me her slave,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'lov - in' followed by a quarter rest, then a quarter note 'Done', a quarter note 'made', a quarter note 'me', a quarter note 'her', and a half note 'slave,'. The piano accompaniment consists of chords and moving lines in both hands.

C7 Cm7 F7 Bb7 F9 Bb7

Her sweet tur - tle dov - in' — Is all that I

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then a quarter note 'Her', a quarter note 'sweet', a quarter note 'tur - tle', a quarter rest, a quarter note 'dov - in'', a quarter rest, a quarter note 'Is', a quarter note 'all', a quarter note 'that', and a half note 'I'. The piano accompaniment continues with chords and moving lines.

Eb Eb F Gb F Eb Eb G7

crave. — Sweet - est miss, with a

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'crave.' followed by a quarter rest, then a quarter note 'Sweet - est', a quarter note 'miss,', and a half note 'with a'. The piano accompaniment continues with chords and moving lines.

Cm G+ Gm7

kiss, full o' bliss, can't re - sist some - how. —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'kiss,', a quarter note 'full o' bliss,', a quarter note 'can't re - sist', and a half note 'some - how.' followed by a quarter rest. The piano accompaniment continues with chords and moving lines.

F7 Bb Ab7

Tells me lies, but she's wise, naugh-ty eyes mes-me - rize I vow, And

G7 Dm C#dim G7 Cm Ab7 G7 Cm

how! I don't mean may - be, — I just had to fall,

C7 Cm7 F7 Bb7 F9 Bb7

I'VE FOUND A NEW BA - BY — New ba - by that's

1 Eb Ab G7 (Tacet) 2 Eb E4 F Gb F E4 Eb

all. I'VE FOUND A NEW all. —

BEAUTIFUL BROWN EYES

Key of F (F-C)

Words and Music by
GRACE WALTERS

Tune Uke
G C E A

Moderate Waltz

Piano

The piano introduction consists of two staves in 3/4 time. The right hand starts with a treble clef and a key signature of one flat (F major). The left hand starts with a bass clef and a key signature of one flat. The tempo is marked 'Moderate Waltz' and the dynamics are 'mf'.

Verse

F F7 Bb F

1. Wil - lie, oh Wil - lie, I love you, — — — — — Love you with
 2. Sev - en long years I've been mar - ried, — — — — — I wish I was
 3. Down to the bar - room he stag - gered, — — — — — Stag - gered and

The piano accompaniment for the first system of the verse is shown in two staves. The right hand has a treble clef and the left hand has a bass clef. The dynamics are marked 'mp'.

C7 F F7

all — my heart, — — — — — To - mor - row we — might have been
 sin - gle a - gain, — — — — — A wo - man nev - er knows of her
 fell at the door, — — — — — The last words that — he ev - er

The piano accompaniment for the second system of the verse is shown in two staves. The right hand has a treble clef and the left hand has a bass clef.

Bb C7 Cdim C7 F C7

mar - ried, — — — — — But roam - in' has kept us a - part. — — — — —
 trou - bles, — — — — — Un - til she has mar - ried a — man. — — — — —
 ut - tered, — — — — — "I'll nev - er get drunk an - y — more." — — — — —

The piano accompaniment for the final system of the verse is shown in two staves. The right hand has a treble clef and the left hand has a bass clef.

Refrain



BEAU - TI - FUL, BEAU - TI - FUL BROWN EYES, —



BEAU - TI - FUL, BEAU - TI - FUL BROWN EYES, —



BEAU - TI - FUL, BEAU - TI - FUL BROWN EYES, — I'll nev - er — love



blue eyes a - gain. gain.

I LOVE YOU MUCH TOO MUCH

Words by
DON RAYE

Key of G (E minor)(B-C)

Music by
ALEX OLSHEY • C. TOWBER

Tune Uke

A D F# B

Refrain (slowly with expression)
(Tacet)

Am6

B7

I LOVE YOU MUCH TOO MUCH, I've known it from the

start, But, yet my love is such,

I can't con-trol my heart. I LOVE YOU MUCH TOO

MUCH, I ask my-self "What for?" Then dar-ling, when we

touch, I love you more. Per-haps I

f

D7 Em6 D7 C G C#dim

hold your heart too tight - ly, But who am I to

G F#7 F7 F#7 Am6 B7

say? If I should hold it light - ly,

Em C7 B7 Am6

poco rit. (Tacet)

It might slip a - way. I LOVE YOU MUCH TOO MUCH,

poco rit. *p* *a tempo*

B7 Em C Em F#7

You've nev - er real - ly known, I love you, oh so much,

B7 optional 2nd time 1. Em Am6 Em (Tacet) 2. Em Am6 Em

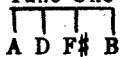
I'm yours a - lone. I LOVE YOU MUCH TOO lone.

mf

NOBODY'S DARLIN' BUT MINE

Key of B \flat (E \flat -E \flat)

Tune Uke



Words and Music by
JIMMIE DAVIS.

Moderate Waltz

Piano

mf

For duet
use small notes

Voice



1. Come — sit by my side, lit - tle dar - lin',
 (2. ———) NO - BOD - Y'S DAR - LIN' BUT MINE, love,
 (3. You're as) sweet as the flow - ers of spring - time,
 (4. Good -) bye, — Good - bye, lit - tle dar - lin',

mp - mf



— Come — lay your cool hand on my brow;
 — Be — hon - est, be faith - ful, be kind;
 — You're as pure as the dew from the rose;
 — I'm — leav - ing you just for a while,

Bb7

Prom - ise me that you will
 Prom - ise me that you will
 I had rath - er be some - bod - y's
 Prom - ise me that you will

Eb

F7

nev - er _____ Be — NO - BOD - Y'S DAR - LIN' BUT
 nev - er _____ Be — NO - BOD - Y'S DAR - LIN' BUT
 dar - lin' _____ Than a poor boy that no - bod - y
 nev - er, _____ Be — NO - BOD - Y'S DAR - LIN' BUT

1.2.3.4.

5.

Bb

Bb

MINE. _____ 2. _____
 MINE. _____ 3. You're as
 knows. _____ 4. Good - _____
 MINE. _____

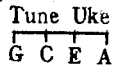
NOTE: Optional original lyrics (Verse 4)
 My mother is dead and in heaven,
 My daddy has gone down below,
 Sister has gone to meet mother,
 And where I'll go, nobody knows.

(Verse 5)
 Goodbye, Goodbye, little darlin',
 I'm leaving this cold world behind,
 Promise me that you will never
 Be NOBODY'S DARLIN' BUT MINE.

RHUMBOOGIE

Key of F (C - F)

Words and Music by
DON RAYE • HUGHIE PRINCE



Refrain, Moderately (*Boogie Woogie Style*)

RHUM - BOO-GIE! RHUM-BOOGIE WOOGIE! It's

Har-lem's new cre - a - tion with a Cu-ban syn-co - pa-tion, It's ex - ci - ting!
a kill-er

RHUM - BOO - GIE! RHUM-BOOGIE WOOGIE!

Its na-tive rhy-thm haunts you, It's bar - ba-ric and it taunts you, It's ex - ci - ting
a kill-er



(*Rhumba*) Just plant your both feet on each side, And let your hips and

F Bbm6 F

shoul- ders glide — Then throw your bo - dy back and ride —

C7 F

There's noth- in' like RHUM - BOO - GIE! RHUM-BOO-GIE

WOO-GIE! In Har-lem or Ha-va-na, in Pough-keep-sie or Sa- van-nah, It's ex - a

1. 2.

ci - ting! RHUM - ci - ting! RHUM - kill - er

BOO - GIE! RHUM - BOO - GIE!

r.h.

COMME CI, COMME CA

English Lyrics by
JOAN WHITNEY and ALEX KRAMER

Key of G (B-Eb)

Music by BRUNO COQUATRIX
French Lyrics by PIERRE DUDAN

Tune Uke
A D F# B

Slowly (With a tilt)

Piano

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a rhythmic accompaniment with chords. The piece concludes with a fermata over a G major chord.

Verse (ad lib.)

Am Am7 Em Am Em Am7
It seems my friends have been com - plain - ing, They say that I've been act ing

The first system of the verse features a vocal line and piano accompaniment. Chords are indicated above the vocal line. The piano part includes a *mp* marking and a fermata over a G major chord.

B7 Em B7 Am Am7
rude. But I have nev - er liked ex -

The second system continues the verse. The piano accompaniment features a *p* marking and a fermata over a G major chord.

Em Am G Eb9 D9
plain - ing, Which may ex - plain my at - ti - tude.

The third system concludes the verse. The piano accompaniment features a *p* marking and a fermata over a G major chord.

Refrain (With a tilt)

(Tacet) A7 D7 G A7 D7
I al - ways say, COMME CI - COMME CA, And go my way, COMME CI - COMME

The refrain begins with a *Tacet* instruction. The piano accompaniment starts with a *p-mf* marking. The section concludes with a fermata over a G major chord.

G Am7 D7 G6 G#dim D7 F#

CA. Since you are gone, noth - ing ex - cites me; Since you are gone, no one de -

C G A7 D7 G A7 D7

lights me. And I go on, COMME CI - COMME CA, — Mid - night 'til dawn, COMME CI - COMME

G Am7 D7 G6 G#dim D7 F#

CA. But should we meet, that would ex - cite me, And should you smile, that would de -

C G G7 Cm G

light me. I'd live a - gain to love a - gain; — But un - til

A7 D7 1. G6 A9 D7 (Tacet) 2. G6 D7 G

then, COMME CI - COMME CA, — I al - ways CA.

ALONG THE NAVAJO TRAIL

Key Eb (C - Eb)

Words and Music by LARRY MARKES

DICK CHARLES • EDDIE DE LANGE

Tune Uke
A D F# B

Medium (*Relaxed Tempo*) Refrain


Ev-'ry day a-long a-tout

Piano *mp* *mp-mf*


ev'-nin' When the sun- light's be-gin-nin' to fail, I


ride through the slum-ber-in' sha-dows. A - LONG THE NA-VA-JO

TRAIL. When it's night and crick-ets are call-in', And coy-




 o - tes. are mak-in' a wail, I dream by a smoul-der-ing





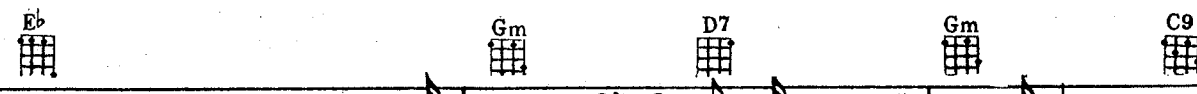
 fire, — A - LONG — THE NA-VA - JO TRAIL. I





 love to lie and lis-ten to the mu-sic, When the wind is strum-min' a sage-brush gui-





 tar, When o-ver yon-der hill the moon is climb-in', — It



F7 Bb9 Bb9 Bb7+ Eb Bb7+

al-ways finds me wish-in' on a star. Well, what do you know? It's morn-in' al-

Eb Bb7+ Eb Bb7+ Eb Eb7

read-y, - There's the dawn-in' so sil-ver and pale, It's

Ab7 Bb7 Eb Ab

time to climb in - to my sad-die, And ride the NA-VA-JO

1. Eb Bb7+ 2. Eb Ab7 Abm Eb

TRAIL. Ev'-ry- TRAIL. Mm mm mm mm mm

Ab7 Eb

mm the NA-VA-JO TRAIL.

rall. pp

HAVE I TOLD YOU LATELY THAT LOVE YOU (Cont'd)

ARTIST	RECORDING COMPANY
RED FOLEY & J. MARTIN	Decca
LULUBELLE AND SCOTTY	London
TEX RITTER	Capitol
GENE AUTRY	Columbia
SLEEPY McDANIEL	DC
FOY WILLING	Mercury
EDDIE GRANT	Capitol
W. GRAVES & RHYTHM RANGERS	Columbine
FOY WILLING	Hit

HEARTACHES

EDDY HOWARD	Mercury
TED WEEMS	Decca
TED WEEMS	Victor
COWBOY COPAS	King
JIMMY DORSEY	MGM
JOE ALEXANDER ORCH.	Capitol
HARRY JAMES	Columbia
TINY HILL	Okeh
TED STRAETER	Sonora
AIR LANE TRIO	De Luxe
RAY SMITH	Continental

I'LL NEVER SMILE AGAIN

C. PERKINS	Savoy
RALPH MARGERIE	Mercury
INK SPOTS	Decca
GEORGE SHEARING	MGM
TOMMY DORSEY	Victor
FATS WALLER	Bluebird
GLENN MILLER	Bluebird
TONY MARTIN	Decca
RUSS MORGAN	Decca
DICK ROBERTSON	Decca
RAY NOBLE	Columbia
EDDY HOWARD	Columbia
GENE AUTRY	Okeh
DICK HAYMES	Decca
BUDDY LUCAS	Jubilee
FOUR ACES	Decca

I'LL REMEMBER APRIL

JUNE CHRISTY	Capitol
HOWARD McGHEE	Blue, Note
GEORGE SHEERING QUINTET	MGM
WOODY HERMAN	Decca
BING CROSBY	Decca
KITTY CARLISLE	Decca
ARTIE SHAW	Decca
H. LAMB	Regent
DAVE BRUBECK TRIO	Fantasy
GORDON JENKINS	Decca
LIONEL HAMPTON	Decca
RED NORVO TRIO	Discovery
CHARLIE PARKER	Mercury, (JATP)
PAGE CAVANAUGH TRIO	MGM
JOHNNY BOTHWELL	Brunswick
NORMAN PARIS TRIO	Columbia
RAY ANTHONY	Capitol
TEDDY COHEN	New, Jazz
ANDRE KOSTELANETZ	Columbia

I LOVE YOU MUCH TOO MUCH

RICKY VALLO	Apollo
SEYMOUR RECHTZEIT	Banner
AMES BROTHERS	Coral
FRED WARING	Decca
GORDON JENKINS	Decca
HELEN FORREST	MGM
ALLEN LOGAN TRIO	National
FRAN WARREN	Victor

JIM

ROSE MURPHY	Mercury
CLAUDE THORNHILL	Harmony
ART JARRETT	Victor
DINAH SHORE	Bluebird
TEDDY POWELL	Bluebird
ELLA FITZGERALD	Decca
JIMMY DORSEY	Decca
CLAUDE THORNHILL	Columbia

JIM (Cont'd)

ARTIST	RECORDING COMPANY
TOMMY TUCKER	Okeh
BILLIE HOLIDAY	Okeh

KISS OF FIRE

GEORGIA GIBBS	Mercury
KANSAS FIELDS QUARTET	Hi-Lo
BILLY ECKSTINE	MGM
TONI ARDEN	Columbia
TONY MARTIN	Victor
MIMI MARTELL	Taps
JOE GITSOM & JACK HANEN	Remington
GUY LOMBARDO	Decca
LOUIS ARMSTRONG	Decca
ANNE SHELTON	London
DICK BEAVERS	Capitol
LES BROWN	Coral
RALPH FLANAGAN	Victor
MICKEY KATZ	Capitol
LEO FUCHS	Victor
ELLIOT EVERETT & ORCHESTRA	Record Corporation of America
JESSIE CRAWFORD	Decca
HOMER & JETHRO	Victor

LITTLE GIRL

SAUNDERS KING	Aladdin
KING COLE TRIO	Capitol
WILD BILL DAVISON	Coral
ORRIN TUCKER	Mercury
CHUCK FOSTER	Mercury
EDDY HOWARD	Mercury
ERROL GARNER	Modern
GUY LOMBARDO	Decca
DICK ROBERTSON	Decca
MITCHELL AYRES	Bluebird
KAY KYSER	Columbia
ORRIN TUCKER	Columbia
LARRY GREEN	Victor

LOOKING AT THE WORLD THRU ROSE COLORED GLASSES

PETER TODD	Coral
MAIN STREET STRING BAND	Bluebird
JOHNNY LONG	Decca
MERRYMACS	Decca

LOVER MAN

ERROLL GARNER	Apollo
CONNIE HAINES	Coral
JESS STACY	Columbia
CLAUDE THORNHILL	Columbia
BILLIE HOLIDAY	Decca
LARS GULLIN & BENGT HALLBERG	Prestige
EDDY HEYWOOD	Decca
ANNE SHELTON	London
DIZZY GILLESPIE	Musicraft
SARAH VAUGHAN	Musicraft
WAIDELL GRAY	Prestige

MAMA'S GONE GOODBYE

RAY MCKINLEY	Victor
LEE MONTI & TU TONES	Sharp
BOB CROSBY & THE BOBCATS	Decca
WINGY MANONE	Bluebird
TINY HILL	Vocale
GRIFF WILLIAMS	Okeh
DICK JURGENS	Columbia
DANNY DRAKE	Capitol
CASS DALEY	Decca
HARRY COOL	Mercury
JACK FINA	MGM
FREDDY MARTIN	Victor
HENRY BUSSE	Decca
MERV GRIFFIN	Victor

MONEY IS THE ROOT OF ALL EVIL

ANDREWS SISTERS	Decca
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(All Of A Sudden) MY HEART SINGS

FELIX KNIGHT & GUY LOMBARDO	Decca
KATHRYN GRAYSON	MGM
CONTINENTALS	Capitol
HILDEGARDE	Decca

(All Of A Sudden) MY HEART SINGS (Cont'd)

ARTIST	RECORDING COMPANY
GUY LOMBARDO	Decca
FRED WARING	Decca
KING SISTERS	Victor
MARTHA STEWART	Victor
DUKE ELLINGTON	Victor
JOHNNY JOHNSTON	Capitol
TOMMY TUCKER	Columbia

NOBODY'S DARLIN' BUT MINE

BING CROSBY	Decca
JIMMIE DAVIS	Capitol
ANDREWS SISTERS	Decca

I'LL CLOSE MY EYES

ANDY RUSSELL	Capitol
DINAH SHORE	Columbia
HILDEGARDE	Decca
MILDRED BAILEY	Majestic
JACK FINA	Mercury
TEDDY WALTERS	Musicraft
JOHNNY BOTHWELL	Signature
JOHNNY DESMOND	Victor
LOU ELLIOTT	Apollo
HOMER AND JETHRO	King

RHUMBOOGIE

ANDREWS SISTERS	Decca
WILL BRADLEY	Columbia
GENE KRUPA	Columbia
WOODY HERMAN	Decca
PANCHO	Decca
MAURICE ROCCO	Decca

SHOO-SHOO BABY

ELLA MAE MORSE	Capitol
GEORGIA GIBBS	Coral
ANDREWS SISTERS	Decca
JERRY WALD	Decca

STARS ARE THE WINDOWS OF HEAVEN

HENRY BRANDON	London
ANDREWS SISTERS & GUY LOMBARDO	Decca
THE MARINERS	Columbia
JOHNNY DESMOND	MGM
FRAN ALLISON	Victor
AMES BROTHERS	Coral

SUGAR BLUES

ELLA FITZGERALD	Decca
CLYDE McCOY	Mercury, Decca
COUNT BASIE	Columbia
FATS WALLER	Victor
JOHNNY MERCER	Capitol
RICE BROTHERS	Decca
THREE SUNS	Victor

THE GYPSY

DINAH SHORE	Columbia
INK SPOTS	Decca
CHARLIE PARKER	Dial
HILDEGARDE—GUY LOMBARDO	Decca
LOUIS PRIMA	Majestic
PHIL BRITO	Musicraft
SAMMY KAYE	Victor

THE OLD PIANO ROLL BLUES

EDDIE CANTOR	Bluebird
THE JUBALAIRES	Capitol
LAWRENCE COOK & DANDIES	Abbey
EDDIE CANTOR, LIZA KIRK & SAMMY KAYE	Victor
JAN AUGUST (using name "Feb., September")	Mercury

THE OLD PIANO ROLL BLUES (Cont'd)

ARTIST	RECORDING COMPANY
HOAGY CARMICHAEL & CASS DALEY	Decca
C. STEWARD & SAN FRANCISCO BOYS	Coral
JAN GARBER	Capital
BEATRICE KAY	Columbia
ANDREWS SISTERS—AL JOLSON	Decca

THE PETITE WALTZ

THREE SUNS & LARRY GREEN ORCH.	Victor
JACK PLEIS ORCH.	London
JOHNNY VADNAL	Victor
HARMONICATS	Mercury
LAWRENCE WELK	Mercury
KEN GRIFFIN	Columbia
FRANKIE YANKOVIC	Columbia
ERROLL GARNER	Columbia
SAMMY KAYE	Columbia
EDDIE GRANT	Capitol
THE MELODEONS	MGM
GUY LOMBARDO	Decca
TED MAKSYMOWICZ	Decca
OWEN BRADLEY	Coral
JOE HEYNE	Rondo
ANNE SHELTON & DICK JAMES	London
R. ARTHUR ORCHESTRA	Hi-Tone
H. & J. WEIGEL w/ MILTON DeLUGG	Dana
H. & J. WEIGEL w/ WALT DANA	Dana
NAT BRANDWYNNE	Columbia
GAYLE WALTON	Pyramid

TILL THEN

MILLS BROTHERS	Decca
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UNDECIDED

ELLA FITZGERALD & CHICK WEBB	Decca
ERROLL GARNER	Regent, Savoy
DAVE BRUBECK TRIO	Fantasy
AMES BROTHERS & LES BROWN	Coral
RAY ANTHONY	Capitol
MARY SMALL	King
MARION ABERNATHY	King
GUY LOMBARDO	Decca
ENOCH LIGHT & HIS ORCHESTRA	Remington
ENOCH LIGHT & 4 DUKES	Prom
GENE AMMONS	Prestige
BUDDY LUCAS	Jubilee
REINHOLD SVENSON	Prestige

WHISPERING HOPE

RALPH FLANAGAN	Bluebird
JO STAFFORD & GORDON MacRAE	Capitol
STAMPS QUARTET	Columbia
MARIE KNIGHT & ALFRED MILLER	Decca
ANDREWS SISTERS	Decca
IMPERIAL QUARTET	Intro
OSCAR HENDERSTROM	International, Sacred
OLIVE GILBERT & VANESSA LEE	London
JAKE TAYLOR	Mercury
DOC & ESTHER	Sacred
OSCAR HENDERSTROM	Sacred
OLD FASHIONED REVIVAL HOUR QUARTET	Sacred
THREE SUNS	Victor
MARGARET HARSHAW & ELEANOR STEBER	Victor

YOU ALWAYS HURT THE ONE YOU LOVE

BUNK JOHNSON BAND	Decca
MILLS BROTHERS	Decca
SPIKE JONES & CITY SLICKERS	Victor
CHARLIE BARNET	Decca
CLIF BRUNER	Decca
SAMMY KAYE	Victor

YOU'RE JUST A FLOWER FROM AN OLD BOUQUET

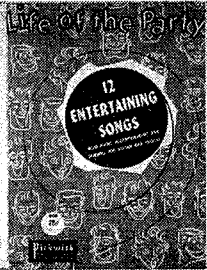
OWEN BRADLEY QUINTET	Coral
CARMEN CAVALLARO	Decca

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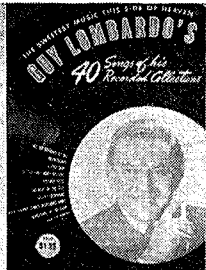
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