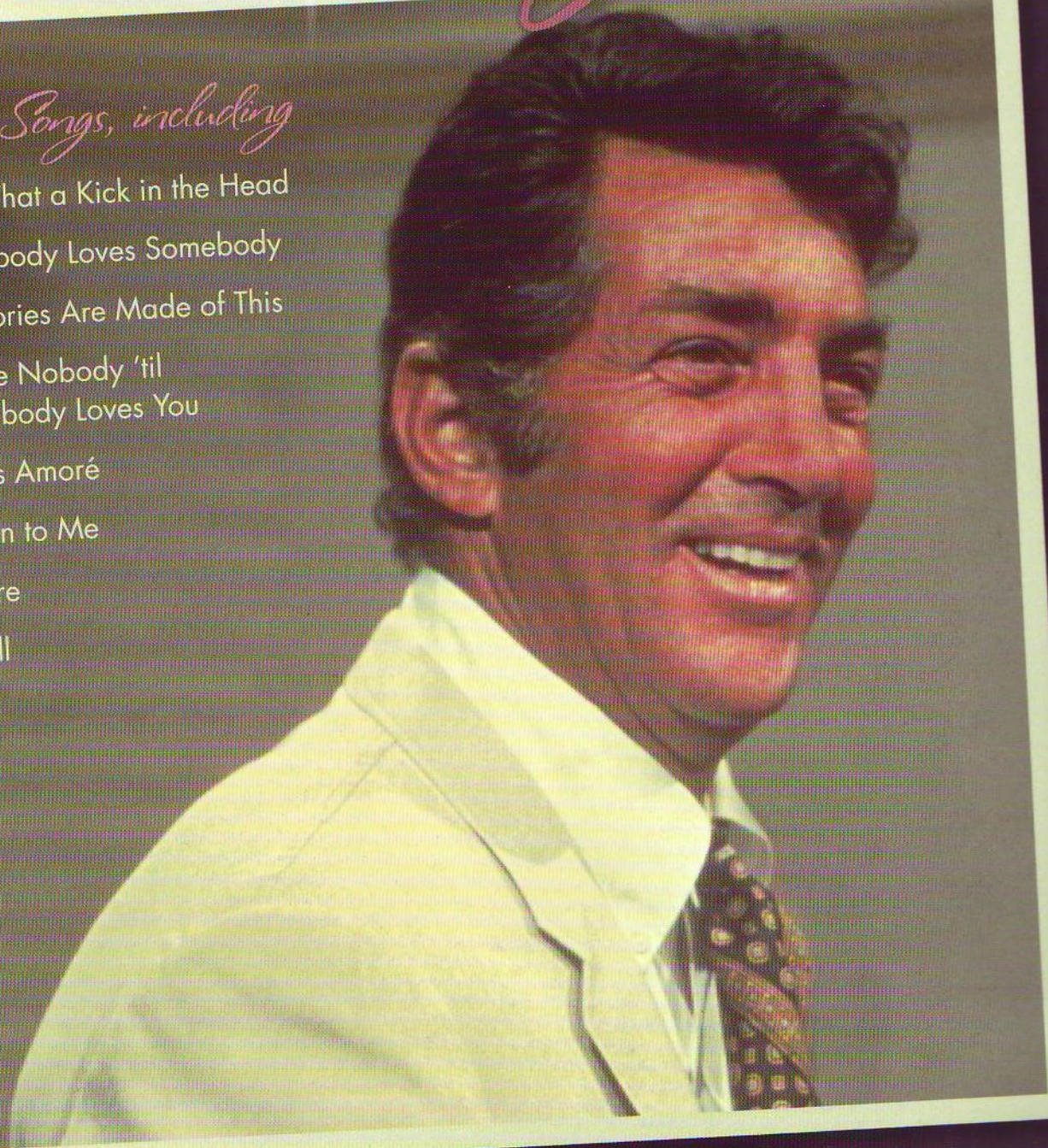


the  
**Dean Martin**  
*Songbook*

*30 Songs, including*

- Ain't That a Kick in the Head
- Everybody Loves Somebody
- Memories Are Made of This
- You're Nobody 'til  
Somebody Loves You
- That's Amore
- Return to Me
- Volare
- I Will



# Dean Martin

## Biography

Dean Martin was born Dino Paul Crocetti on June 7, 1917 in Steubenville, Ohio. The son of an immigrant barber, Dino attended Steubenville High School, and at age 20 moved to Long Beach, California with his parents. Young Dino tried his hand at numerous jobs before taking up singing seriously. Dean worked in the steel mills, in a service station and as an amateur boxer named Kid Crochet. For a short time, Dean worked as a croupier in a gambling house. Upon deciding to take up singing seriously, he changed his name to Dean Martini, modeling himself after Bing Crosby, his idol. After Dean was hired by bandleader Sammy Watkins, he dropped the second "i" from his stage name. Martin worked the club circuit and enjoyed minor success winning over audiences while developing the pleasant, easy vocal style that would stay with him throughout his career.

By 1946, Martin was singing at the 500 Club in Atlantic City. On the same bill at that time was Jerry Lewis, whom Martin had met several times in the course of their young careers. When the club owner, Skinny D'Amato, found himself minus an act one night, Dean and Jerry induced him to let them go on as a double, and the team of Martin & Lewis was born. As Martin recalled: "we laid the biggest bomb in nightclub history."

That was opening night. The following evening, they went on and ad-libbed. The audience loved it and them. A new chapter in show business had opened.

Their New York Copacabana opening was sensational and drew attention from the East and West Coasts. Later, producer Hal Wallis caught their act in a Los Angeles nightclub and signed them to a motion picture contract, launching them onscreen in *My Friend Irma* in 1949. After close to a decade, and some 16 pictures, the team of Martin & Lewis was dissolved, and each went on to individual careers.

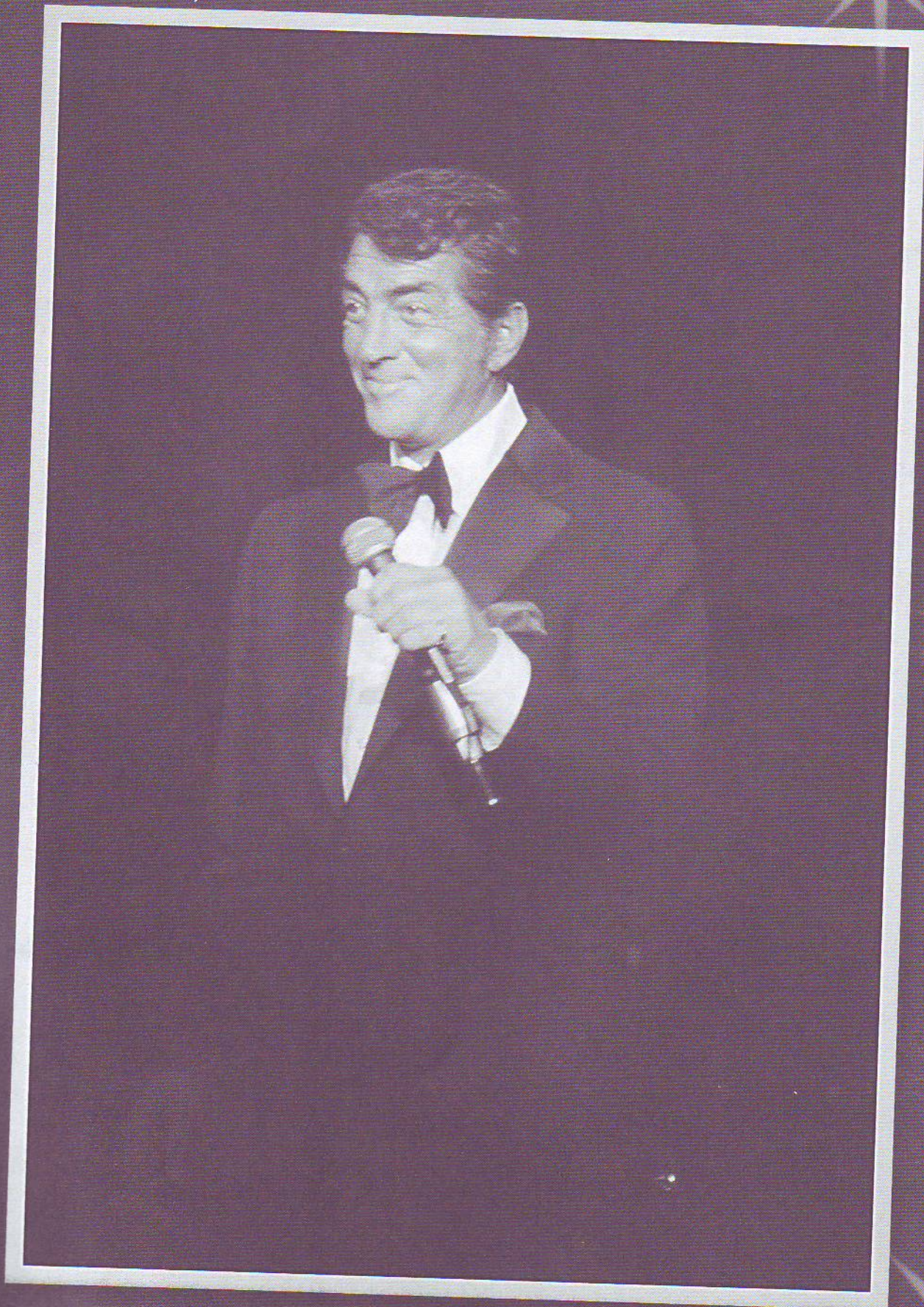
With his first solo-starring role, in *10,000 Bedrooms*, Martin proved he was more than just a singer or straight man. Martin promptly established a full-fledged movie career with light comedy and heavy drama roles in such pictures as *The Young Lions*, *Rio Bravo*, *Some Came Running*, *Ocean's Eleven*, *Airport* and many others, including the popular Matt Helm films. Dean Martin also starred in his hugely popular NBC-TV television series and hosted his famous "Dean Martin Roasts."

Golf was Martin's pet hobby and he was always modest concerning his talents. Of his singing he had said: "I'm no singer. I can carry a tune, and I have an easy style, but we crooners get by because we're fairly painless." Despite that assessment, several of his recordings and albums have sold in the millions, and on the basis of total sales he ranks among the top record sellers of all time.

Dean Martin passed away on December 25, 1995. What can be said of his illustrious career is that he always made people feel good, allowing them an escape from the stress in their lives. This was no small contribution to mankind. Even today, and as much as any performer throughout history, the singer/actor/comedian appeals to men and women worldwide, of all ages and from all walks of life.

Dean Martin was The Total Entertainer!





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# AIN'T THAT A KICK IN THE HEAD

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

Moderately (♩ = ♩<sup>3</sup>)

E<sup>b</sup> Edim7 Fm B<sup>b</sup>7

How luck -

E<sup>b</sup>

- y can one guy be? I kissed her and she kissed me!

E<sup>b</sup>6 Edim7

Like the fel - la once said, "Ain't that a kick in the head?"







The room — was com - plete - ly black; —








I hugged — her and she hugged back! — Like the





sail - or said, quote, — “Ain’t that a hole in the boat?” —










My head keeps spin - ning, — I go to sleep and keep

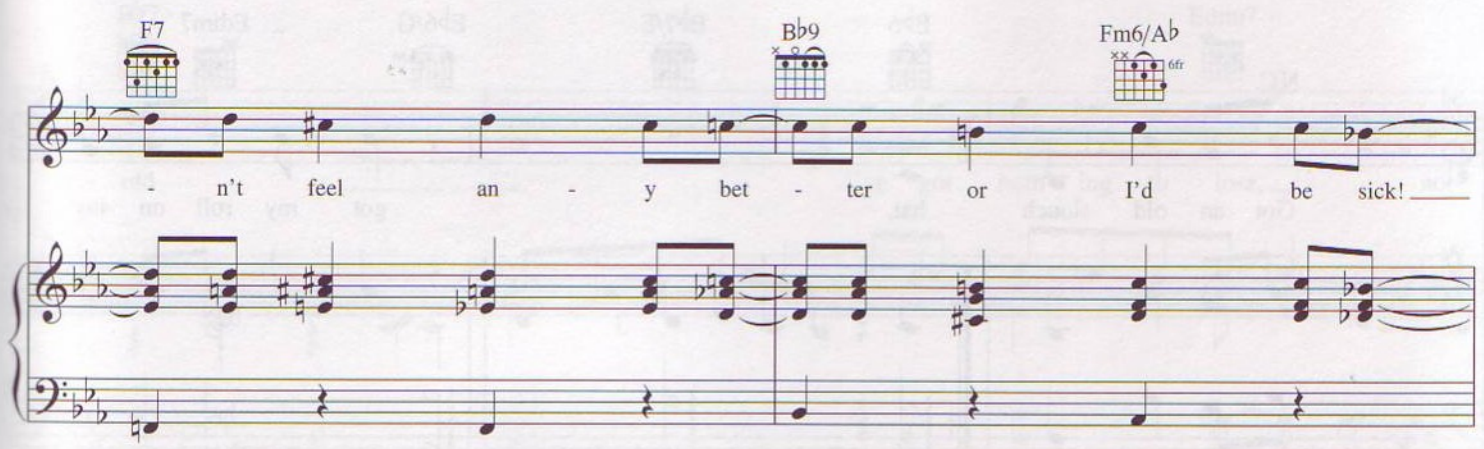
E $\flat$ 6  2. 

How luck - I could -



F7  B $\flat$ 9  Fm6/A $\flat$   6fr

- n't feel an - y bet - ter or I'd be sick!



Gm7 $\flat$ 5  C7  C7/B $\flat$   5tr Am7 $\flat$ 5 

Tell me quick, — ain't love a



B $\flat$ 9sus  E $\flat$ 6  E $\flat$ maj9 

kick in the head?





# BUMMING AROUND

Words and Music by  
PETE GRAVES

Moderately (♩ = ♩<sup>3</sup>)

Chord diagrams: Eb/Bb (6fr), Bb7, Eb/Bb (6fr), Bb

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (Bb), and a common time signature. It begins with a whole rest, followed by a series of chords and eighth notes. The left hand starts with a bass clef and a whole note chord. The tempo is marked 'Moderately' with a note equal to a triplet note. The dynamic is marked 'mf'.

Chord diagrams: N.C., Eb6, Bb7/F, Eb6/G (3fr), Edim7

Got an old slouch hat, got my roll on my

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Got an old slouch hat, got my roll on my'. The piano accompaniment consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two flats (Bb) and the time signature is common time. The piano accompaniment includes a triplet of eighth notes in the right hand.

Chord diagrams: Bb7, Edim7

shoul - der. I'm as free as the breeze, and I'll

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'shoul - der. I'm as free as the breeze, and I'll'. The piano accompaniment continues with two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two flats (Bb) and the time signature is common time. The piano accompaniment includes a triplet of eighth notes in the right hand.

Chord diagrams: Fm7, Bb7, F7, Bb7, Eb (3fr)

do as I please, just a - bum - min' a - round.

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'do as I please, just a - bum - min' a - round.'. The piano accompaniment continues with two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two flats (Bb) and the time signature is common time. The piano accompaniment includes a triplet of eighth notes in the right hand.

N.C. Eb6 Bb7/F Eb6/G Edim7

Got a mil - lion friends, don't feel an - y

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note G4. The piano accompaniment features a bass line with a quarter rest, a quarter note G2, a quarter note A2, and a quarter note Bb2. The right hand plays chords and moving lines. Chord diagrams for Eb6, Bb7/F, Eb6/G, and Edim7 are provided above the staff.

Bb7 Edim7

old - er. I've got noth - ing to lose, — not

Detailed description: This system contains the next two measures. The vocal line has a half note G3, a half note E4, a quarter rest, a quarter note F#4, a quarter note G4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a bass line of G2, A2, Bb2, and a right hand with chords and moving lines. Chord diagrams for Bb7 and Edim7 are shown above the staff.

Fm7 Bb7 F7 Bb7 Eb


e - ven the blues, — just a - bum - min' a - round. When -


Detailed description: This system contains the next two measures. The vocal line has a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note G3, a quarter rest, a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note G3. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note Bb2, and a right hand with chords and moving lines. Chord diagrams for Fm7, Bb7, F7, Bb7, and Eb are shown above the staff.

Ab Eb

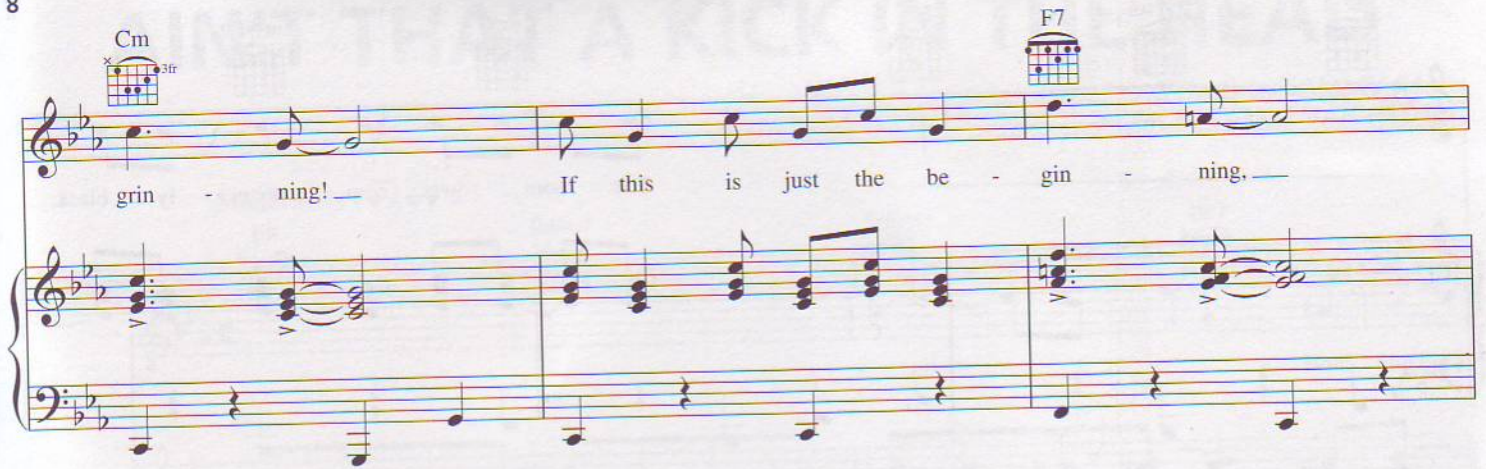
ev - er wor - ries start to both - er - in' me, — I

Detailed description: This system contains the final two measures. The vocal line has a quarter note G3, a quarter note A3, a quarter note Bb3, a quarter note G3, a quarter note F#3, a quarter note G3, a half note G3, and a half note G3. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note Bb2, and a right hand with chords and moving lines. Chord diagrams for Ab and Eb are shown above the staff.

Cm  3fr

F7 

grin - ning! — If this is just the be - gin - ning. —



Fm7  6fr

Bb7#5(b9)  6fr

my life is gon - na be bee - u - tee - full! — { I've sun -  
She's tell -



Eb  3fr

Db7b5  3fr

C7 

- shine e - nough to spread; - it's just — like the fel - la said. —  
- ing me we'll be wed. — she's picked - out a king - sized bed; —



1.

C7/Bb  5fr

Am7b5 

Bb9sus 

Tell me quick, — ain't love a kick in the head? —



# BUMMIN' ROUND

**F7** **Bb7** **Fm7** **Bb7**

grab my coat, my old slouch hat, — hit the trail a - gain, you see. —

**N.C.** **Eb6** **Bb7/F** **Eb6/G** **Edim7** **Bb7**

I ain't got a dime, don't care where I'm go - in'.

**Edim7** **Fm7** **Bb7**

I'm as free as the breeze, — and I'll do as I please, —

**F7** **Bb7** **Eb6** **N.C.** **Eb6** **Ab6/Bb** **Eb6/9**

just a - bum - min' a - round. Got an old slouch round.

# GOOD NIGHT SWEETHEART

Words and Music by RAY NOBLE,  
JIMMY CAMPBELL and REG CONNELLY

Medium Ballad

N.C.

Chords: Cm7/F, F7, Cm7/F, Bb/F, F+

Tempo: *mp*, *rit.*

Chords: Cm7/F, F7#5, Bb, Bbdim, Bb

Lyrics: Good night, — sweet - heart, —

Tempo: *a tempo*

Chords: Bb, Bbdim7, Bb, Bbdim, Eb/Bb, Bb, F7

Lyrics: till we meet to - mor - row. Good night, —

Chords: Fdim, F, Fdim, F, Fdim, F, Cm7/F, F7, F#dim7

Lyrics: sweet - heart, sleep will ban - ish sor - row.

Gm Gm(maj7) Gm7 Gm6 Cm7

Tears in part - ing may make us for -

F7 Bbmaj7 Gm

lorn, but with the dawn a

Cm7 Cm7/F F C7/G B7/A Bb

new day is born. Good night, —  
*Instrumental*

Bbdim Bb Bb Bbdim7 Bb Bbdim Eb/Bb Bb

sweet - heart, though I'm not be - side you.









Good night, — sweet - heart, still my love will guide —










you. }  
*End instrumental* } Dreams — en - fold you. —












In each one I'll hold you. Good night,



1   

2   

sweet - heart, good night. sweet - heart, good night.

*rit.*



# EVERYBODY LOVES SOMEBODY

Words by IRVING TAYLOR  
Music by KEN LANE

Slowly

*mf*

F F+ Gm/F C7 Fmaj9 F6

Bb/C C7 Gm7/C C7b9 F Gm7/C C7b9 F

Some-where there's an - oth - er heart to warm a heart that's cold;

*rit.*

Gm7/C F Gm7/C E7#5 Am

Some - one's hand is wait - ing for a lone - ly hand to hold.

G#dim7 Am G#dim7 Am

Ev - 'ry dream - er has a dream that one day may come true.

The musical score is written for piano in a 4/4 time signature with a key signature of one flat (Bb). It features a melody line in the right hand and a bass line in the left hand. The score includes guitar chord diagrams for various chords: F, F+, Gm/F, C7, Fmaj9, F6, Bb/C, C7, Gm7/C, C7b9, F, Gm7/C, C7b9, F, Gm7/C, F, Gm7/C, E7#5, Am, G#dim7, Am, G#dim7, and Am. The tempo is marked 'Slowly' and the dynamics include 'mf' and 'rit.'. The lyrics are: 'Some-where there's an - oth - er heart to warm a heart that's cold; Some - one's hand is wait - ing for a lone - ly hand to hold. Ev - 'ry dream - er has a dream that one day may come true.'



D7b9



Gm



Dm7



G9



Gm7/C



C9#5



Ev - 'ry one has found it so, And some day so will you.

*rit.*

F



F+



Bb



D7



Gm



Eb



Ev - 'ry - bod - y loves some - bod - y some - time, Ev - 'ry - bod - y falls in love some -

C7



F



Abdim7



Gm7



how. Some - thing in your kiss just told me my

C7



C7b9



F



Gm



C7



F



F+



some - time is now. Ev - 'ry - bod - y finds some - bod - y

EVERYBODY LOVE SOMEBODY

some place, \_\_\_\_\_ There's no tell - ing where love may ap - pear.

Some-thing in my heart keeps say - ing my some - place is

here. If I had it in my pow - er \_\_\_\_\_ I'd ar -

range for ev - 'ry girl to have your charms. Then — ev - 'ry min - ute, ev - 'ry

Chord diagrams: Bb, D7, Gm, Eb, C7, F, Abdim7, Gm7, C7, C7b9, F, F7, Cm7, F7, Bb, F+, Bb, Bbdim7, Bb, Dm, Dm#7, Dm7.

Detailed description: This is a page of sheet music for the song 'Everybody Loves Somebody'. It contains four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for each measure. The lyrics are: 'some place, \_\_\_\_\_ There's no tell - ing where love may ap - pear. Some-thing in my heart keeps say - ing my some - place is here. If I had it in my pow - er \_\_\_\_\_ I'd ar - range for ev - 'ry girl to have your charms. Then — ev - 'ry min - ute, ev - 'ry'. The music is in the key of Bb major and 4/4 time. The piano accompaniment includes various rhythmic patterns and chord voicings.

G7 Gm7 Cdim7 Gm7 C7

hour Ev-'ry boy would find what I found in your arms.

F F+ Bb D7 Gm Eb

Ev-'ry - bod - y lovesome - bod - y some-time, And al-though my dream was o - ver -

C7 F Abdim7 Gm7

due, Your love made it well worth wait - ing for

C7 C7b9 1 F Gm7 C7 2 F F6

some - one like you. you.

*rit.*

# GOOD MORNIN' LIFE

Words and Music by JOSEPH MEYER  
and R.I. ALLEN

Medium Swing (♩ = ♪♪)

G Em7 Am7 D7 G Em7

*mf*

Detailed description: This block shows the piano introduction for the song. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff. The music is in a medium swing style. Above the treble staff, guitar chord diagrams are provided for G, Em7, Am7, D7, G, and Em7. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

Am7 D7 G G6

Good morn - in', life, good  
morn - in', life, good

Detailed description: This block contains the first line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Above the vocal staff, guitar chord diagrams for Am7, D7, G, and G6 are shown. The lyrics are: "Good morn - in', life, good / morn - in', life, good". The piano accompaniment provides harmonic support for the vocal line.

Gmaj7 Bm Bbdim Am7 Abdim7

morn - in', sun, how are your skies a - bove? Gee, it's great to be  
morn - in', birds, sing out your hap - py tune. Feels so good, 'cause I'll

Detailed description: This block contains the second line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, guitar chord diagrams for Gmaj7, Bm, Bbdim, Am7, and Abdim7 are shown. The lyrics are: "morn - in', sun, how are your skies a - bove? Gee, it's great to be / morn - in', birds, sing out your hap - py tune. Feels so good, 'cause I'll". The piano accompaniment continues with a melodic and harmonic accompaniment.

1 Em7b5/G D7/F# G Em7 Am7 D7

a - live and in love. Good

Detailed description: This block contains the final line of the song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. Above the vocal staff, guitar chord diagrams for Em7b5/G, D7/F#, G, Em7, Am7, and D7 are shown. The lyrics are: "a - live and in love. Good". The piano accompaniment concludes the piece.

2  
Em7b5/G      D7/F#      Dm7/G      G7

be see - ing her soon. Last

Cmaj7      Cm7      Bm7

night she said she loved me. What a pit - y to part.

Em7      C#m7b5      F#7      Bm7      Bbm7

I slept with both eyes o - pen, wait - in' for to -

Am7      D7      G      G6

day to start. Good morn - in', life, good

## GOOD MORNING LIFE

Gmaj7 Bm7 Bbm7 Am7 G#dim7

morn - in', world. How are you, hap - pi - ness? All at once I know

Em7b5/G D7/F# B7b5 E7 Cmaj7

what liv - in' can be. It's life, it's

Cm7/Eb Cm7b5/Eb Bm7 E7#5 E7

free, it's some - one wait - in' for me, who'll

A7 D7 G Em7

some - day be my wife. Good morn - in', life.

Am7 D7 Ab Fm7 Bbm7 Eb7 Ab

(Good morn - in',

This system contains the first two staves of music. The top staff is a guitar line with a treble clef and a key signature of one sharp (F#). It features seven guitar chord diagrams: Am7, D7, Ab (4fr), Fm7, Bbm7, Eb7, and Ab (4fr). The lyrics "(Good morn - in'," are written below the staff. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part consists of chords and moving lines in both hands.

Ab6 Abmaj7 Cm Bdim7 Bbm7 Adim7

life.)

This system contains the next two staves of music. The top staff is a guitar line with a treble clef and a key signature of three flats (Bb). It features six guitar chord diagrams: Ab6 (3fr), Abmaj7, Cm (3fr), Bdim7, Bbm7, and Adim7. The lyrics "life.)" are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of three flats. The piano part continues with chords and moving lines in both hands.

1 Fm7b5/Ab Eb7/G Ab Fm7 Bbm7 Eb7


(Good

This system contains the third two staves of music. The top staff is a guitar line with a treble clef and a key signature of three flats. It features six guitar chord diagrams: Fm7b5/Ab, Eb7/G, Ab (4fr), Fm7, Bbm7, and Eb7. The lyrics "(Good" are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of three flats. The piano part continues with chords and moving lines in both hands.

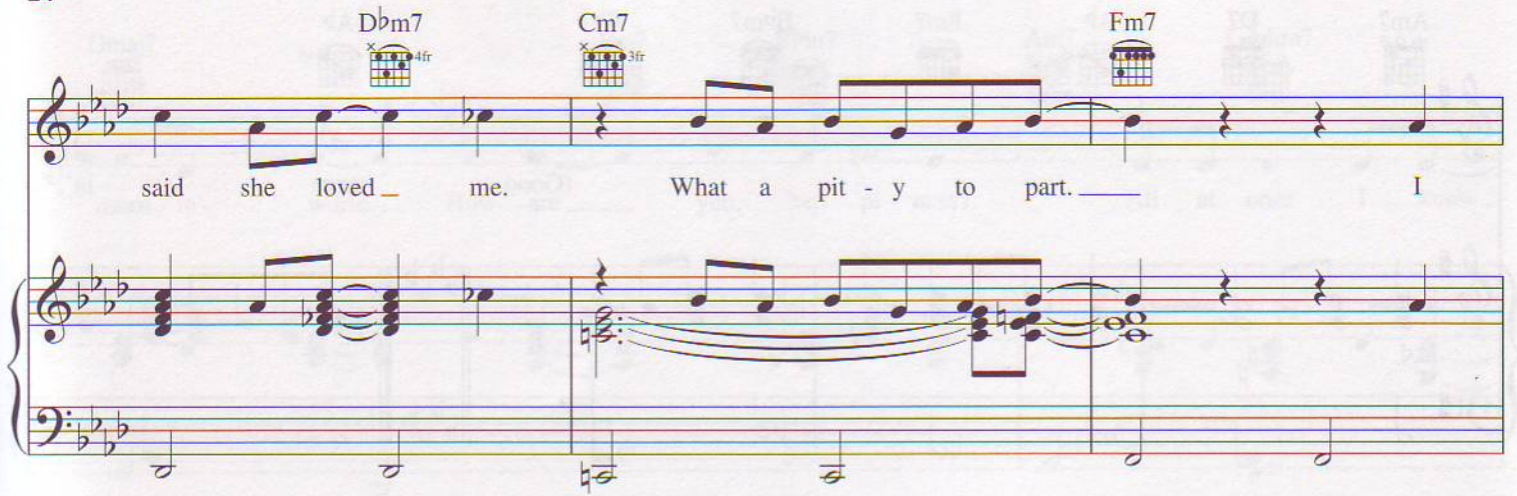
2 Fm7b5/Ab Eb7/G Ebm7/Ab Ab7 Dbmaj7

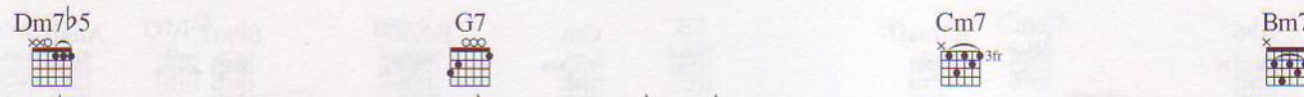
Last night she

This system contains the final two staves of music. The top staff is a guitar line with a treble clef and a key signature of three flats. It features five guitar chord diagrams: Fm7b5/Ab, Eb7/G, Ebm7/Ab (6fr), Ab7 (4fr), and Dbmaj7. The lyrics "Last night she" are written below the staff. The bottom two staves are a piano accompaniment with a grand staff and a key signature of three flats. The piano part continues with chords and moving lines in both hands.

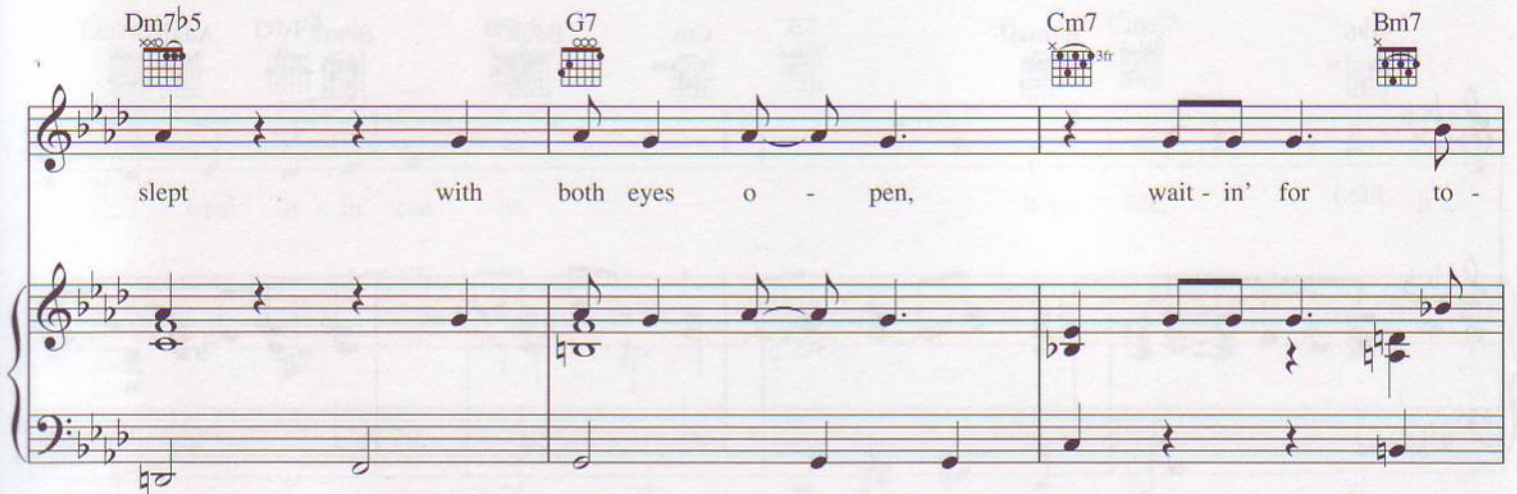


said she loved me. What a pit - y to part. I





slept with both eyes o - pen, wait - in' for to -





day to start. Good morn - nin', life, good





morn - in', world. How are you, hap - pi - ness? All at once I know





F#m7b5/A

E7/G#

C#7b5

F#7

what liv - in' can be. Oh, it's

Dmaj7

Dm7/F

C#m7/E

life, it's free, it's some-one wait - ing for me, -

F#7#5

F#7

B7

E7

who'll some - day be my wife. Good morn - in', life! -

A

F#m7

Bm7

Bm7/E

A

A6(add2)

# HOUSTON

Words and Music by  
LEE HAZLEWOOD

Medium Swing

N.C.

mp

The piano introduction consists of two staves. The right hand starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The left hand plays a steady bass line: a half note G2, a quarter note A2, a quarter note Bb2, and a half note G2.

Well, it's lone - some in this old

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the same bass line as the introduction, with the right hand playing chords and single notes.

town, ev - 'ry - bod - y puts me down. I'm a

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment maintains the same rhythmic pattern.

face with - out a name just walk - in' in the rain.

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the same rhythmic pattern.

F

Go - in' back to Hous - ton, Hous - ton,

Bb

Hous - ton.

N.C.

I got the holes in — both of my

Eb

shoes.

Bb

Well, I'm a walk - in' case of the blues. —

Eb

Saw a

Bb

dol - lar — yes - ter - day,

Eb

but the wind

Bb

blew it a - way.

## HOUSTON

F

Go - in' back to Hous - ton, Hous - ton, \_\_\_\_\_

Bb F#7 B

Hous - ton. I have - n't eat - en in a - bout a week.  
*Instrumental solo*

E B E

I'm so hun - gry when I walk I squeak. No -

B E B

bod - y calls me friend. It's sad the shape I'm in. \_\_\_\_\_

F#

*Solo ends* } Go - in' back to a Hous - ton, Hous - ton,

1 **B** **F#7** **B** **G**

Hous - ton. Hous - ton.

**C**

I got a girl wait - in' there for me, —

**F** **C** **F**

— well, at least she — said she'd be. I got a

C F C

home and a big warm bed, and a feath - er pil - low — for my head. —

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for C, F, and C are shown above the staff. The lyrics are: "home and a big warm bed, and a feath - er pil - low — for my head. —".

G

— We're go - in' back a to a Hous - ton, Hous - ton,

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. A chord diagram for G is shown above the staff. The lyrics are: "— We're go - in' back a to a Hous - ton, Hous - ton,".

C G7 C

Hous - ton. Well, it's lone - some in — this old

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for C, G7, and C are shown above the staff. The lyrics are: "Hous - ton. Well, it's lone - some in — this old".

F C F

town, ev - 'ry - bod - y puts me down. — I'm a face

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Chord diagrams for F, C, and F are shown above the staff. The lyrics are: "town, ev - 'ry - bod - y puts me down. — I'm a face".

C F C

with - out a name — just walk - in' in the rain.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "with - out a name — just walk - in' in the rain." Above the vocal line, three guitar chord diagrams are provided: C major (x02321), F major (x23211), and C major (x02321). The piano accompaniment is written in grand staff notation (treble and bass clefs). The bass line consists of a simple harmonic accompaniment with a steady quarter-note bass line.

G

Go - in' back to Hous - ton, Hous - ton,

The second system continues the musical score. The vocal line has the lyrics "Go - in' back to Hous - ton, Hous - ton,". A guitar chord diagram for G major (x02332) is shown above the vocal line. The piano accompaniment continues with the same harmonic structure as the first system.

C

Hous - ton. Go - in' back to Hous - ton,

The third system of the score has the lyrics "Hous - ton. Go - in' back to Hous - ton,". A guitar chord diagram for C major (x02321) is shown above the vocal line. The piano accompaniment features a more active bass line with some syncopation.

G C

Hous - ton, Hous - ton.

The final system of the score has the lyrics "Hous - ton, Hous - ton." and concludes with a double bar line. A guitar chord diagram for G major (x02332) is shown above the first measure, and a C major (x02321) diagram is shown above the second measure. The piano accompaniment ends with a final chord in the bass line.

# I TAKE A LOT OF PRIDE IN WHAT I AM

Words and Music by  
MERLE HAGGARD

Moderately



1. Things I learned in a ho - bo



jun - gle \_\_\_\_\_ were things they nev - er taught me in a class - room, \_\_\_\_\_



Like where to find a hand - out \_\_\_\_\_



\_\_\_\_\_ while thumb-in' thru Chi - ca - go in the af - ter - noon, \_\_\_\_\_



C C7

Hey, I'm not brag- gin' or com - plain - in', I'm just talk - in' to my - self, man to

Dm Dm7 Dm6 Dm

man. This ol' men - tal fat I'm

G7 Dm G7 Dm G7

chew - in' did - n't take a lot of do - in', But I take a lot of pride in what I

1,2 C Cmaj7 C6 C 3 C

am. 2. I 3. I am.

2. I guess I grew up a loner, I don't remember ever havin' any folks around,  
 But I keep thumbin' thru the phone books, And lookin' for my daddy's name in every town.  
 And I meet lots of friendly people, that I always end up leavin' on the lam.  
 Hey, where I've been or where I'm goin' didn't take a lot of knowin',  
 But I take a lot of pride in what I am.
  
3. I never travel in a hurry, 'Cause I got nobody waitin' for me anywhere.  
 Home is anywhere I'm livin', If it's sleepin' on some vacant bench in City Square,  
 Or if I'm workin' on some road gang, or just livin' off the fat of our great land.  
 I never been nobody's idol, But at least I got a title,  
 And I take a lot of pride in what I am.

# I TAKE A LOT OF WHAT I WILL IN WHAT I AM

Words and Music by  
RICHARD GLASSER

Moderately

E♭maj7

E♭6

E♭

E♭6

E♭maj7

E♭6

E♭

E♭6

E♭maj7

E♭6

I don't want to be the one to say I'm gon-na miss you, but I

B♭7


will. I don't wan-na say I'm gon-na



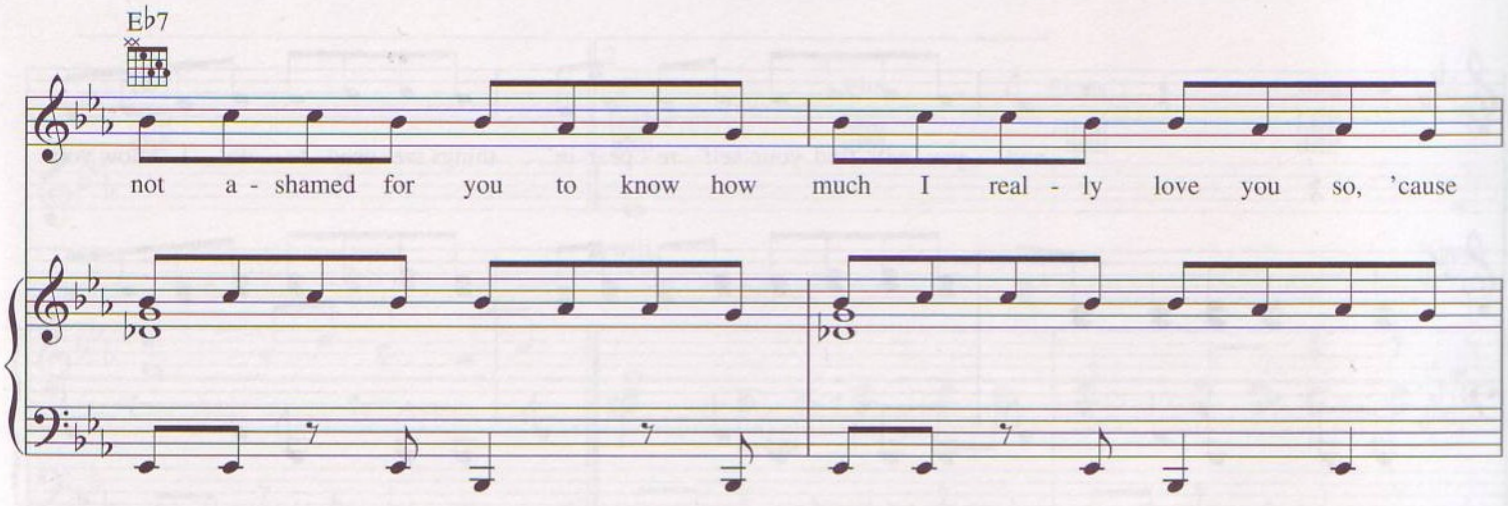



cry my eyes out, ba - by, but I will. I'm





not a - shamed for you to know how much I real - ly love you so, 'cause








it was such a thrill. And just re - mem - ber when you're gone there'll






be that some-one sad who loves you still.



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

You will look at him — and see me smil- in' back at you, I know — you will,

*Instrumental solo*



and you will find your-self re - peat-in' things we used to do, I know you



**E<sub>b</sub>**  **E<sub>b</sub>6**  **E<sub>b</sub>maj7**  **E<sub>b</sub>6**  **B<sub>b</sub>m7/E<sub>b</sub>**  **E<sub>b</sub>7** 

will. *End solo* Don't wan- der if you want to come back,



**B<sub>b</sub>m7/E<sub>b</sub>**  **E<sub>b</sub>7**  **A<sub>b</sub>**  **A<sub>b</sub>m** 

just come run-nin' home to me and let me feel that thrill. \_\_\_\_\_ 'Cause



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

I'm the one who told you I would love you, dear, for - ev - er, and I will.

**B $\flat$ 7** **E $\flat$**  **E $\flat$ 6** **E $\flat$ maj7** **E $\flat$ 6**

will. 'Cause

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

I'm the one who told you I would love you, dear, for - ev - er, and I will.

(Remember Me)

## I'M THE ONE WHO LOVES YOU

Words and Music by  
STUART HAMBLÉN

Moderately, with expression

*mp*

F C7 F

G9 C7 F

When you're all a - lone and blue, no one to

E $\flat$ /F F9 B $\flat$  B $\flat$ m F

tell your trou - bles to, re - mem - ber me; I'm the

C7 F G9 C13

one who loves you. When this

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord diagrams are provided above the staff for various chords: F, C7, G9, Eb/F, F9, Bb, Bbm, and C13. The tempo and expression are marked as 'Moderately, with expression' and 'mp' (mezzo-piano). The lyrics are written below the vocal line, with some words underlined to indicate phrasing. The score ends with a double bar line.

F Eb/F F9

world has turned you down, not a true friend can be

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (Bb). The vocal line starts with a quarter note 'world', followed by eighth notes 'has', 'turned', and 'you', then a dotted quarter note 'down,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bb Bbm F C7

found, re - mem - ber me, I'm the one who

The second system continues the piece. The vocal line has a quarter note 'found,', followed by eighth notes 're - mem - ber', a quarter note 'me,', a quarter note 'I'm', eighth notes 'the', a quarter note 'one', and a quarter note 'who'. The piano accompaniment continues with chords and moving lines.

F F7 Bb

loves you. \_\_\_\_\_ and through all kinds of weath - er you'll

The third system shows the vocal line with a quarter note 'loves', a quarter note 'you.', followed by a long horizontal line indicating a breath or a long note. This is followed by eighth notes 'and', 'through', 'all', 'kinds', 'of', 'weath - er', and a quarter note 'you'll'. The piano accompaniment continues with chords and moving lines.

F Dm7 G7

find I'll nev - er change; through the sun - shine and the shad - ows I'll

The fourth system shows the vocal line with a quarter note 'find', eighth notes 'I'll', 'nev - er', a quarter note 'change;', eighth notes 'through', 'the', 'sun - shine', eighth notes 'and', 'the', eighth notes 'shad - ows', and a quarter note 'I'll'. The piano accompaniment continues with chords and moving lines.

al - ways be the same. We're to - geth - er, right or

**C7** **F**

wrong; where you go I'll tag a - long. Re - mem - ber

**Eb/F** **F9** **Bb** **Bbm**

me; I'm the one who loves you.

**F** **C7** **F**

When you're loves you.

**G9** **C13** **F** **C13** **F**



Words by ROBERT HARGREAVES  
and STANLEY J. DAMERELL  
Music by TOLCHARD EVANS

Moderately

Chords: C, Dm, Em, A7, Dm, G7

mf

Chords: C, Em/B, Am, G/B

If they made me a king, I'd be but a slave to you.

Chords: Am, Adim, G, Gdim, F, E7

If I had ev-ry-thing, I'd still be a slave to you.

Em7b5 A7 Dm B7 Em

If I ruled the night, stars and moon so bright,

Am Am7 D7 Dm7

still I'd turn for light to you.

G7 Dm7 G7 C Em/B

If the world to me bowed, yet hum - bly I'd

Am G/B Am Adim

plead to you. If my friends were a

G Gdim F E7

crowd, I'd turn in my need to you.

Em7b5 A7 Dm B7

If I ruled the earth, what would life be

Em Am7 Dm7 G7

worth if I had - n't the right to

1 C Ab7 Dbmaj7 A7 Ebdim G7/D 2 C F/A Fm/Ab C

you? you?

# IN THE CHAPEL IN THE MOONLIGHT

Words and Music by  
BILLY HILL

Moderately

*mf*

4/4

Introduction: Treble clef, 4/4 time. Bass clef, 4/4 time. Dynamics: *mf*. The piece begins with a series of chords and melodic lines in both hands.

C Am C

How I'd love to hear the or whis - gan in the chap - el, in the  
whis - per in the chap - el, in the

Musical notation for the first vocal line, including treble and bass staves with lyrics.

Em A7 Am Am7 D7 Dm7 G7 G+

moon - light, while we're strol - ling down the aisle where ro - ses en -  
moon - light, that the love - light in your eyes for - ev - er will

Musical notation for the second vocal line, including treble and bass staves with lyrics and guitar chords.

1 C C#dim G7 C 2 C Dm7

twine. How I'd love to hear you shine.

Musical notation for the final vocal line, including treble and bass staves with lyrics and guitar chords.

C Dm7 C C Em C7 F Fm6

Till the ro - ses turn to ash - es, till the or - gan turns to

C G7 C Em Am Am7 D7

rust, If you nev - er come, I'll still be there till the moon - light turns to

G7 F C Am C Em

dust. How I'd love to hear the cho - ir \_\_\_\_\_ in the chap - el, in the moon - light, \_\_\_\_\_

A7 Am Am7 D7 Dm7 G7 G C Fm6 C

\_\_\_\_\_ as they sing "Oh! Prom - ise Me", \_\_\_\_\_ for - ev - er be mine. \_\_\_\_\_

# IN THE MISTY MOONLIGHT

Words and Music by  
CINDY WALKER

Moderately

**F** **C**

In the mist - y moon - light, by the flick - ring fire - light,  
way land, on the trop - ic sea - sand,

*mf*

**Dm7** **G7** **Dm7/G** **C**

an - y - place is all \_ right, long as I'm with you.  
if your hand's in my \_ hand,

**C7** **G7** **C** **C7**

In a far a - I won't \_ be blue. Way up on the

F C

moun - tain or way down in the val - ley, I know I'll be

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'moun - tain' followed by a quarter rest, then a quarter note 'or' and a quarter note 'way' on a descending line, followed by a quarter note 'down' and a quarter note 'in' on an ascending line, then a quarter note 'the' and a quarter note 'val -' on a descending line, and finally a quarter note 'ley,' and a quarter note 'I' on an ascending line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes is marked in the first measure of the piano part.

D7 Dm/G G7 C7

hap - py — an - y - place, an - y - where, I don't care. In the mist-y

Detailed description: This system contains measures 3 through 6. The vocal line continues with a half note 'hap - py —' followed by a quarter rest, then a quarter note 'an - y -' and a quarter note 'place,' on a descending line, then a quarter note 'an - y -' and a quarter note 'where,' on an ascending line, then a quarter note 'I' and a quarter note 'don't' on a descending line, then a quarter note 'care.' and a quarter note 'In' on an ascending line, and finally a quarter note 'the' and a quarter note 'mist-y' on a descending line. The piano accompaniment continues with the eighth-note bass line and chords. A triplet of eighth notes is marked in the first measure of the piano part.

F C

moon - light, by the flick - ring fire - light, an - y - place is

Detailed description: This system contains measures 7 through 10. The vocal line starts with a half note 'moon - light,' followed by a quarter rest, then a quarter note 'by' and a quarter note 'the' on an ascending line, then a quarter note 'flick - ring' and a quarter note 'fire -' on a descending line, and finally a quarter note 'light,' and a quarter note 'an - y -' on an ascending line, and a quarter note 'place' and a quarter note 'is' on a descending line. The piano accompaniment continues with the eighth-note bass line and chords.

Dm7 G7 C F Cmaj7

all — right, long as you are — there. —

rit.

Detailed description: This system contains measures 11 through 14. The vocal line starts with a half note 'all —' followed by a quarter rest, then a quarter note 'right,' and a quarter note 'long' on an ascending line, then a quarter note 'as' and a quarter note 'you' on a descending line, then a quarter note 'are —' and a quarter note 'there.' on an ascending line, followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords. A 'rit.' (ritardando) marking is present in the final measure of the piano part.

# INNAMORATA

(Sweetheart)

from the Paramount Picture ARTISTS AND MODELS

Words by JACK BROOKS

Music by HARRY WARREN

Moderately slow, tenderly

Chord diagrams: Bb, Dm7, Eb (3fr), Cm7 (3fr), F7

*mf*

With pedal

Detailed description: This block contains the piano introduction. It features a treble and bass clef staff in 3/4 time. The treble clef starts with a whole note chord of Bb. The bass clef has a descending eighth-note line. The music is marked 'mf' and 'With pedal'. Chord diagrams for Bb, Dm7, Eb (3fr), Cm7 (3fr), and F7 are shown above the staff.

Chord diagrams: Bb, Dm7, Eb (3fr)

If our lips should meet, in - nam - o - ra - ta,

R.H.

Detailed description: This block contains the first line of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are 'If our lips should meet, in - nam - o - ra - ta,'. The piano part includes a 'R.H.' (Right Hand) section with a melodic line. Chord diagrams for Bb, Dm7, and Eb (3fr) are shown above the staff.

Chord diagrams: F7, Cm7 (3fr), F7

kiss me, kiss me, sweet, in - nam - o -

Detailed description: This block contains the second line of the song. The vocal line continues with the lyrics 'kiss me, kiss me, sweet, in - nam - o -'. The piano accompaniment continues with chords and a melodic line. Chord diagrams for F7, Cm7 (3fr), and F7 are shown above the staff.

Chord diagrams: Bb, Bb/D

ra - ta. Hold me close and

Detailed description: This block contains the third line of the song. The vocal line concludes with 'ra - ta. Hold me close and'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for Bb and Bb/D are shown above the staff.



# LAY SOM HAPINESS ON ME

Dbdim7 Cm7 F7

say you're mine,

F+ Bb

with a love as warm as wine.

Cm7 F7 Bb Dm7

I'm at Heav - en's door, in - nam - o -

Eb Cm7 F7

ra - ta. Want you more and

# INNAMORATA

© 1994  
Hal Leonard  
Music

Cm7



F7



Bb



more, in - nam - o - ra - ta.

Dm7b5



G7



Cm



Cm7



You're a sym - pho - ny, a ver - y beau - ti - ful so - na - ta,

Gb7



Bb/F



Gm



Cm9



F9



my in - nam - o - ra - ta, say that you're my sweet - heart, my

1

Bb



Cm7



F7



2

Bb



Eb/Bb



Bb



love. love.

# LAY SOME HAPPINESS ON ME

Words and Music by JEAN CHAPEL  
and BOB JENNINGS

Lazy Shuffle (♩ =  $\overset{\frown}{\text{3}}$ )

Introduction for piano. The music is in 4/4 time with a key signature of one flat (Bb). It features a 'Lazy Shuffle' feel. The right hand plays chords and single notes, while the left hand plays a simple bass line. Chord diagrams for F and Bb are shown above the staff.

First system of the song. The vocal line begins with the lyrics "Lay some hap - pi - ness". The piano accompaniment continues with chords and a bass line. Chord diagrams for F and Bb are shown above the staff.

Second system of the song. The vocal line continues with the lyrics "on me, so the bright - er side you'll see." The piano accompaniment continues. Chord diagrams for Bb, F, F/A, and C7 are shown above the staff.

Third system of the song. The vocal line concludes with the lyrics "No more lone - li - ness to be. — Lay some hap - pi - ness". The piano accompaniment continues. Chord diagrams for F, F/A, Bb, and F are shown above the staff.

C7 F F F/A Bb F

on me. Tell me I'm great and I'll be great - er.  
Spill that cup of trou - ble and sor - row.

Gm C7/G F F/A

Build me up and I'll fly. Love me now, I'll  
Soon - er the bet - ter for you. Fill it up with a

Bb F C7

be glad lat - er and tell your trou - bles good -  
hap - py to - mor - row. I got some liv - ing to

F F/A Bb F

bye.)  
do.) Lay some hap - pi - ness on me,

F/A C7 F F/A

so the bright - er side you'll see. No more lone - li - ness

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'so', followed by eighth notes 'the bright - er side', a quarter rest, eighth notes 'you'll see.', a quarter rest, eighth notes 'No more lone - li - ness', and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Bb F F/A 1 C7 F

to be. Lay some hap - pi - ness on me.

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, eighth notes 'to be.', a quarter rest, eighth notes 'Lay some hap - pi - ness', a quarter rest, eighth notes 'on me.', and a quarter rest. The piano accompaniment continues with the same rhythmic pattern, with a first ending bracket over the final two measures.





F/A Bb F F/A

Detailed description: This system is primarily piano accompaniment. The vocal line is mostly silent, with a few notes in the first measure. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Bb 2 C7 F G G/B





on me.

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, eighth notes 'on me.', a quarter rest, eighth notes 'on me.', a quarter rest, eighth notes 'on me.', and a quarter rest. The piano accompaniment includes a second ending bracket over the final two measures, which change key signature to one sharp (F#).




 C  
 G  
 G/B  
 C

 G  
 G/B  
 C  
 G  
 Am  
 D7/A

Cud - dle me up and I'll squeeze tight - er. Hon - ey, let's kiss me

 G  
 G/B  
 C  
 G

do. A good, good, lov - er makes a bad, bad, fight - er, and

 D7  
 G  
 G/B

I'm - a not pick - in' on you. Lay some hap - pi - ness

C G G/B D7

on me, so the bright - er side you'll see.

G G/B C G G/B

No more lone - li - ness to be. Lay some hap - pi - ness

D7 G G G/B C

on me.

G G/B C G

# JUST IN TIME

from BELLS ARE RINGING

Words by BETTY COMDEN  
and ADOLPH GREEN  
Music by JULE STYNE

Intro: Moderately

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 bass line. The tempo is marked 'Moderately' and the dynamics are 'mp'.

B $\flat$ 
A
B $\flat$ 
Am7
D7

Just In Time I found you Just In Time Be - fore you

The first system of the song features a vocal line with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for B $\flat$ , A, B $\flat$ , Am7, and D7. The piano accompaniment includes triplets in the right hand.

Fm
G7
C9
Gm7
C9
Gm7
C7
F7

came, my time was run - ning low. I was lost,

The second system continues the vocal and piano accompaniment. Above the vocal line are guitar chord diagrams for Fm, G7, C9, Gm7, C9, Gm7, C7, and F7. The piano accompaniment features triplets in the right hand.

F13
C
B $\flat$ 7
E $\flat$ 9

The los - ing dice were tossed, My bridg - es all were crossed,

The third system concludes the vocal and piano accompaniment. Above the vocal line are guitar chord diagrams for F13, C, B $\flat$ 7, and E $\flat$ 9. The piano accompaniment continues with a steady bass line.



no - where to go. Now you're here and now I

Ab D7 Gm D Gm D

know just where I'm go - ing, no more doubt or fear, I've found my

Gm D7 Gm Bb/C Am/C Gm/C Bb

way. For love came Just In Time. You found me

G7+5(b9) G7 G7+5 C9 F7

Just In Time and changed my lone - ly life, that love - ly

Bb F+ Bb C7 Cm7 F7

1 day. 2 day.

Bb C9 Cm7 F7 Bb Bbdim Bb Bbdim Bb6

# MAMBO ITALIANO

Words and Music by  
BOB MERRILL

Freely

Am Dm E7

A girl went back to Nap - o - li be - cause she missed the

Am F Dm B

scen - er - y, the na - tive danc - es and the charm - ing songs. But wait a min - ute,

Medium Latin

E B E Am E7 Am

some - thing's wrong,

E7 Am Bm7b5 E7

Hey mam - bo, mam - bo I - tal - i - an - o.

*Instrumental*

Am Bm7(b5) E7 Am

Hey mam - bo, mam - bo I - tal - i - an - o. Go, go, go, you

Bm7(b5) E7 Am N.C.

mixed - up Si - cil - i - an - o. All you Cal - a - bre - a, do the mam - bo like - a cra - zy with a  
*End instrumental* Shake - a ba - by, shake - a, 'cause I love - a when you take - a me

Bm7(b5) E7 Am

hey mam - bo, don't wan - na tar - an - tel - la. Hey mam - bo,  
*Instrumental*

Bm7(b5) E7 Am Bm7(b5) E7

no more the moz - za - rel - la. Hey mam - bo, mam - bo I - tal - i - an - o.  
*End instrumental*

## MAMBO ITALIANO

Am N.C. C

Try an en - chi - la - da with da fish - a - bac - a - la. And then - a Hey goom - bah,  
Ma - ma say, "You stop - a or I'm gon - na tell your pa - pa." And then Hey ja - drool,

A7 Dm G E/G#

I love - a how you dance the rum - ba, but take - a some ad -  
you don't - a have to go to school, just make - a wit' the

Am Am(maj7) Am7 Am6 Dm/F N.C.

vice Pai - san - o, learn how to mam - bo. If you gon - na be a square you  
beat bam - bi - no. It's like - a vi - no. Kid, you good - a - look - in' but you

Am Bm7b5 E7

ain't - a gon - na go no - where - a, } hey mam - bo, mam - bo I - tal - i - an - o.  
don't - a know what's cook - in' till you }

Am Bm7b5 E7 Am

Hey mam - bo, mam - bo I - tal - i - a - no. { Go, go, Joe, Go, go, go, you

Bm7(b5) E7 Am N.C.

shake like a Gi - o - vian - o. Hel - lo kess - a deech - a you get hap - py in the feets - a when you mixed - up Si - cil - i - an - o. It's - a so de - lish' - a ev - 'ry - bod - y can ca - pice - a how to

Bm7 E7 1 Am

mam - bo I - tal - i - an - o.

2 Am Am6

an - o. 'at's nice!

# MEMORIES ARE MADE OF THIS

Words and Music by RICHARD DEHR,  
FRANK MILLER and TERRY GILKYSON

Medium bounce tempo



The sweet sweet mem - 'ries you gave - a me You can't beat the

*mp*



mem - 'ries you gave - a me Take one fresh and ten - der kiss.



Add one

C7

F

C7

sto - len night of bliss. —

Bb

F

C7

F

One girl, one boy; some grief, some joy.

C7

F

Mem - o - ries are made of this. —

C7

F

C7

Don't for - get a small moon-beam. —

# MEMORIES ARE MADE OF THIS

F



C7



F



Fold in

C7



F



C7



light - ly with a dream...

Bb



F



C7



F



Your lips and mine. two sips of wine.

C7



F



Mem - o - ries are made of this



C7

Bb



Then add the wed - ding bells, —

F

C7



one house where lov - ers dwell — Three lit - tle

F

F7

Bb



kids for the fla - vor. — Stir care - f'ly

F



thru the days; — See how the fla - vor stays —

G7



C7



These are the dreams you will sa -

vor.

With His bless - ings from a - bove,

F



C7



F



Serve it

C7



F



C7



gen - 'rous - ly with love. —

Bb

F

C7

F



One man, one wife, one love thru life.

C7

F



Mem - o - ries are made of this\_\_

C7

F

C7



Mem - o - ries are made of this\_\_

1 F

C7

2 F



# NOBODY'S BABY AGAIN

Words and Music by  
BAKER KNIGHT

Moderately

F
Bb/D
C7
F
Bb/D
C7

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. It features a sequence of chords: F, Bb/D, C7, F, Bb/D, and C7. The right hand plays a series of chords, while the left hand plays a simple bass line.

F

Peo - ple used to call me no - bod - y's ba - by, { up un - til I met you. -  
'til they saw me with you. -

The first system of the song includes a vocal line and piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line starts with a treble clef and a key signature change to Bb. The piano accompaniment is in a grand staff.

C7
Gm7
C7
Gm7
C7
Gm7
C7

Peo - ple used to call me no - bod - y's ba - by.  
Walk - in' in a day-dream, hop - ing that may - be

The second system continues the vocal and piano accompaniment. The piano accompaniment features a sequence of chords: C7, Gm7, C7, Gm7, C7, Gm7, and C7.

Gm7

C7

F

I was feel - in' so blue. —  
 all my dreams would come true. —

When you came a - long, my  
 I planned ev - 'ry move, I

F+

Bb

Bbm

life was a song, —  
 tried hard to prove —

I thought that my lone - ly would end. Then  
 that e - ven a los - er can win. But

To Coda

C7

Gm7

C7

Gm7

C7

Gm7

C7

you went a - way — and left me to stay — } and I'm no - bod - y's ba - by a - gain. —  
 I don't have the knack. My lone - ly is back — }

F

Bb

F

No - bod - y's ba - by a - gain. —

## NOBODY'S BABY AGAIN

C7 F Bb

I keep miss-ing you more and more. — No - bod - y's ba - by a - gain, —

Detailed description: This system contains the first three measures of the song. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Chord diagrams for C7, F, and Bb are shown above the vocal staff. The key signature has one flat (Bb).

F G7 C7

D.S. al Coda

you're the one I've been — liv - ing for. —

Detailed description: This system contains the next three measures. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Chord diagrams for F, G7, and C7 are shown above the vocal staff. The instruction 'D.S. al Coda' is written at the end of the system.

CODA

Gm7 C7 F

no - bod - y's ba - by a - gain. —

Detailed description: This system contains the final three measures of the piece, marked 'CODA'. The top staff is the vocal line with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. Chord diagrams for Gm7, C7, and F are shown above the vocal staff.

# THE OBJECT OF MY AFFECTION

Words and Music by PINKY TOMLIN,  
COY POE and JIMMY GRIER

Liltingly

The

*mf*

Ab

Bbm



3  
Ob-ject Of My Af-fec - tion can change my com-plex-ion from white to ro - sy red,

*mf*

Bbm7

Cm

Eb7



An - y-time she holds my hand and tells me that she's

Ab

Eb9

Ab




mine. There are man - y girls who can thrill me and

3

## THE OBJECT OF MY AFFECTION

**Bbm**



some who can fill me with dreams of hap - pi - ness,



**Bbm7** **Cm** **Eb7** **Ab** **Eb9**



But I know I'll nev - er rest \_\_\_\_\_ un - til she says she's mine.



**Ab** **Ab11** **Ab9**



Now I'm not a-fraid that she'll leave me \_\_\_\_\_ 'cause



**Db** **C** **B** **Bb7**





she's not the kind who'll be un - fair, But in - stead I trust her im -

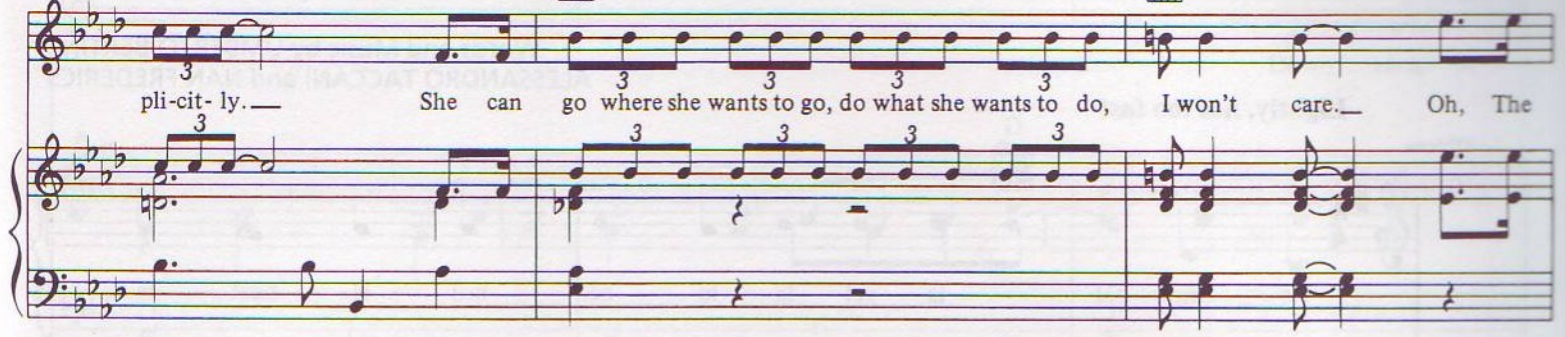




ON AN EVENING IN ROME

**Eb11**  **Eb+** 




pli-cit-ly.— She can go where she wants to go, do what she wants to do, I won't care.— Oh, The



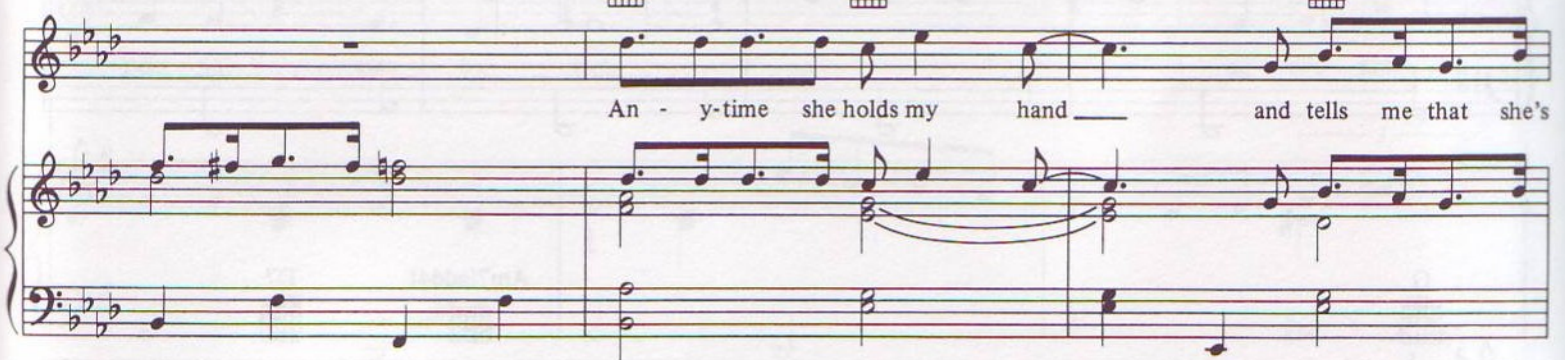
**Ab**  **Bbm** 







Ob-ject Of My Af-fec-tion can change my com-plex-ion from white to ro-sy red,




**Bbm7**  **Cm**  **Eb7** 

An-y-time she holds my hand — and tells me that she's



**1** **Ab**  **Bdim**  **Eb7**  **2** **Ab**  **Abdim**  **Ab** 

mine. The mine.



# ON AN EVENING IN ROME

Words and Music by UMBERTO BERTINI,  
ALESSANDRO TACCANI and NAN FREDERICS

Lightly, not too fast

G

Co - me bel - la cel - la lu - na, bril - le stret - te,

*mp*

D7

stret - te co - me tut - ta bel - le a pas - seg - giare, sot - to il cie - lo di

G

Am7(add4)

D7

Ro - ma.

Am7(add4)

D7

G

N.C.

Down each av -

Musical notation for the first system, including guitar chords (Am7(add4), D7, G) and piano accompaniment. The system shows a vocal line with lyrics and a piano accompaniment with a triplet in the right hand.

G

e - nue, or vi - a street or strat - ta, you can see 'em dis - ap -

Musical notation for the second system, including guitar chords (G) and piano accompaniment. The system shows a vocal line with lyrics and a piano accompaniment with chords and a triplet.

Bm

F#/A#

pear - in' two by two, on an eve - ning in

Musical notation for the third system, including guitar chords (Bm, F#/A#) and piano accompaniment. The system shows a vocal line with lyrics and a piano accompaniment with chords and a triplet.

Am7(add4)

Am/D

D7

Ro - ma. Do they take 'em for es - pres - so?

Musical notation for the fourth system, including guitar chords (Am7(add4), Am/D, D7) and piano accompaniment. The system shows a vocal line with lyrics and a piano accompaniment with chords and a triplet.

## ON AN EVENING IN ROME

Am7 D7 Am7 D7

Yeah, I guess so. On each lov - er's arm a girl I wish I knew, —

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line starts with a quarter note 'Yeah', followed by eighth notes 'I guess so.' The piano accompaniment provides a harmonic background with chords corresponding to the Am7 and D7 chord diagrams shown above the staff.

Am7 D7 D7#5 G

on an eve - ning in Ro - ma. —

The second system continues the vocal line with a quarter note 'on', followed by eighth notes 'an eve - ning in' and a quarter note 'Ro - ma.' The piano accompaniment features a triplet of eighth notes in the vocal line and corresponding chords in the piano part. Chord diagrams for Am7, D7, D7#5, and G are provided above the staff.

N.C. Dm7 G7 Dm7 G7

Though there's grin - ning and man - do - lin - ning in sun - ny  
grin - ning and man - do - lin - ning in sun - ny

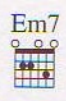
The third system begins with a whole rest in the vocal line, labeled 'N.C.' (No Chords). The piano accompaniment plays a series of chords. The vocal line then enters with a quarter note 'Though there's', followed by eighth notes 'grin - ning and man - do - lin - ning in sun - ny'. The piano accompaniment provides a steady harmonic accompaniment with chords Dm7, G7, Dm7, and G7.

Cmaj7 B Em7 A7

It - a - ly, — the be - gin - ning has just be - gun —  
It - a - ly, — the be - gin - ning has just be - gun —

The fourth system features a vocal line starting with a quarter note 'It - a - ly,' followed by eighth notes 'the be - gin - ning has just be - gun'. The piano accompaniment provides a harmonic accompaniment with chords Cmaj7, B, Em7, and A7. The system concludes with a final chord in the piano part.

# RETURN TO ME



N.C.

when the sun goes down. So, please  
when the sun goes down.) Co - me



2 =

meet me in the pla - za near your ca - sa, I am on - ly one and  
bel - la cel - la lu - na, bril - le stret - te, stret - te co - me tut - ta



that is one too few, on an eve - ning in  
bel - le a pas - seg - giare, sot - to il cie - lo di



Ro - ma. }  
Ro - ma. } Don't know what the coun - try's com - in' to,

Adim G/D G/B F#/A#

but in Rome do as the Ro - mans do, with

Am7 D7 G 1 N.C.

you, on an eve-ning in Ro - ma. (Though there's

2 D7 G D7 G

Sot-to il cie - lo di Ro - ma. On an eve-ning in Ro - ma,

# RETURN TO ME

Words and Music by DANNY DI MINNO  
and CARMEN LOMBARDO

Moderately



N.C.



Re - turn to me, oh, my dear, I'm so  
Ri - tor - na a me, non la scia - re mi



lone - ly; hur - ry back, hur - ry back, oh, my  
so - lo; vien - i tu, vien - i tu, vien - i



N.C.

love, hur - ry back, I am yours. Re - turn to  
tu, vien - i tu, mi a - mor. Ri - tor - na a

## RETURN TO ME

F Gm7 C7

me, for my heart wants you on - ly;  
me, ca - ra mi - a ti a - mo;

Gm7 C7

hur - ry home, hur - ry home, won't you please hur - ry home to my  
so - lo tu, so - lo tu, so - lo tu, so - lo tu, mi - o

F Bb F F7 Bb

heart. My dar - ling,  
cuor. Bam - bi - na,

Gm7 C7 F

if I hurt you, I'm sor - ry;  
dar il cour - a - nes su - no; for - man -



E7 C7

give me, and please say you are mine!  
 tie - ni, so - la - men - te per me.

N.C. F

Re - turn to me, please come back, bel - la  
 Ri - tor - na a me, e la san - ta ve -

Gm7 C7 Gm7 C7

mi - a; hur - ry back, hur - ry home to my arms, to my lips, and my  
 mu - ta; vien - i tu, vien - i tu so - lo tu, so - lo tu mi a -

1 2

F Bdim7 C7 N.C. F Bb Fmaj7

heart. Re - turn to heart.  
 mor! Ri - tor - na a mor!

rit.

# SEND ME THE PILLOW YOU DREAM ON

Words and Music by  
HANK LOCKLIN

With feeling

*mf*

C F C

Send me the pil - low — that you dream on, —

G7 C

Don't you know that I still care for you? — Send me the

F C G7

pil - low — that you dream on, — So, dar - ling, I can dream on it

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C C7 F C

too. Each night while I'm sleep - ing, oh, so lone - ly,  
wait - ed so long for you to write me,

G7 C

I'll share your love in dreams that once were true;  
But just a mem - 'ry's all that's left of you;

F C

Send me the pil - low — that you dream on, — So dar - ling, I can

G7 C C7 C F C Dm7 C

dream on it too. I've too.

# SMILE

Moderately, with great warmth

Words by JOHN TURNER and GEOFFREY PARSONS  
Music by CHARLES CHAPLIN

Piano introduction in 4/4 time, marked *mf*. The music is in F major and consists of a series of chords and melodic lines in both hands.

**F**

Smile, tho' your heart is ach - ing, smile, e - ven tho' it's break - ing.

The first system of the song, including the vocal line and piano accompaniment. The key signature is F major and the time signature is 4/4. The piano part features a steady bass line and chords that support the vocal melody.

**Fdim** **Gm** **A<sup>dim</sup>** **Gm** **D7-9** **Gm** **D7** **Gm**

When there are clouds in the sky, you'll get by, if you smile through your

The second system of the song, including the vocal line and piano accompaniment. The key signature is F major and the time signature is 4/4. The piano part features a steady bass line and chords that support the vocal melody. Guitar chords are indicated above the staff.

**Bbm** **E<sup>b</sup>9** **F**

fear and sor - row, smile and may - be to - mor - row, you'll see the sun come shin - ing

The third system of the song, including the vocal line and piano accompaniment. The key signature is F major and the time signature is 4/4. The piano part features a steady bass line and chords that support the vocal melody. Guitar chords are indicated above the staff.

**Gm** **C7** **F**

thru for you. Light up your face with glad - ness, hide ev - 'ry

**Fdim** **Gm** **Adim** **Gm** **D7-9** **Gm** **D7**

trace of sad - ness. Al - tho' a tear may be ev - er so near, that's the

**Gm** **Bbm** **Eb9** **F**

time you must keep on try - ing, smile, what's the use of cry - ing. You'll find that

**Gm** **C7** **F**

life is still worth while if you'll just smile.

*slower*

# SOMEWHERE THERE'S A SOMEONE

Words and Music by  
BAKER KNIGHT

Moderately



*mf*



Some - where there's a some - one for



ev - 'ry - one. Some - where there's a



some - one for me. Though I

**D7** **G** **B7/F#**

may be lone - ly now, I'll see it through some -

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "may be lone - ly now, I'll see it through some -". The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. The first line of piano accompaniment includes guitar chord diagrams for D7, G, and B7/F# above the vocal staff. The piano part features a steady bass line and chords in the right hand.

**Em** **A7**

how. To some - one's heart, I know, I hold the

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "how. To some - one's heart, I know, I hold the". The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. The second line of piano accompaniment includes guitar chord diagrams for Em and A7 above the vocal staff. The piano part continues with a consistent accompaniment pattern, including a triplet of eighth notes in the vocal line.

**Am** **Cm/Eb** **D7** **G**

key. Some - where there's a

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "key. Some - where there's a". The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. The fifth line of piano accompaniment includes guitar chord diagrams for Am, Cm/Eb (3fr), D7, and G above the vocal staff. The piano part features a steady bass line and chords in the right hand.

**B7** **Em**

some - one for ev - 'ry - one.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "some - one for ev - 'ry - one.". The piano accompaniment (bottom two staves) has a grand staff with treble and bass clefs. The seventh line of piano accompaniment includes guitar chord diagrams for B7 and Em above the vocal staff. The piano part continues with a consistent accompaniment pattern, including a long note in the vocal line.



Some - where there's a some - one for me.



And I'll search my whole life through, un - til I find a love that's



true, for I know some - where there's a some - one for

1



2



me. me.



# STANDING ON THE CORNER

from THE MOST HAPPY FELLA

Relaxed

By FRANK LOESSER

mf

3

3

3

3

3

3

G G7/B C Am7-5 G Bb

HERMAN and BOYS:

Stand - ing on the cor - ner watch - ing all the girls go by,  
Stand - ing on the cor - ner watch - ing all the girls go by,  
Stand - ing on the cor - ner watch - ing all the girls go by,

Eb D7 G G7/B Cmaj7 Am7-5

Stand - ing on the cor - ner watch - ing all the girls go  
Stand - ing on the cor - ner giv - ing all the girls the  
Stand - ing on the cor - ner un - der - neath a spring - time

D F Eb D7 G B7

by  
eye  
sky

Broth - er you don't know a nic - er oc - cu -  
Broth - er if you've got a rich i - mag - i -  
Broth - er you can't go to jail for what you're

**Em7** **Am7-5** **D7**

pa - tion, Mat-ter of fact neith - er do I. Than  
 na - tion, give it a whirl, give it a try, Try  
 think - ing, Or for the "woooooo look in your eye. You're on - ly

**G** **G7/B** **C** **Am7-5** **G6/D** **A7**

stand - ing on the cor - ner watch - ing all the girls, watch - ing all the girls, watch - ing all the  
 stand - ing on the cor - ner watch - ing all the girls, girls, watch - ing all the girls, girls, watch - ing all the  
 stand - ing on the cor - ner watch - ing all the girls, watch - ing all the girls, watch - ing all the

**A7-5** **D7** **To Coda** **G** **Am7** **C7/Bb** **B7**

girls go by.  
 girls go by.  
 girls go by.

**G** **Am7** **C7/Bb** **B7** **Em**

by. I'm the cat  
 Sat - ur - day

Em6

C/E

Em

C/E

Em6

C/E

Eb7

that got the cream,  
and I'm so broke,

Have - n't got a girl,  
Could-n't buy a girl,

But I can dream,  
a nick - el coke,

Have - n't got a girl,  
Still I'm liv - ing like

But I can wish, so I take me down to Main Street And  
A mil - lion - aire, when I take me down to Main Street And

G

D7-9

G

D7

Eb7

D7

D.S. al Coda  
(1st verse)

that's where I se - lect my i - mag - i - na - ry dish!  
I re - view the ha - rem pa - rad - ing for me there.

CODA

by ..

# SWAY

(Quien será)

English Words by NORMAN GIMBEL  
Spanish Words and Music by PABLO BELTRAN RUIZ

Moderately

Em F F9 Em F9 B7

*f*

Em F#dim7 B7 F#dim7 B7

When ma - rim - ba rhy - thms start to play, dance with me,  
 Quien se - rá la que me quie - ra a mi Quien se - rá

*mf*

Em C9#11 C9 B9

make me sway. Like the la - zy o - cean hugs the shore,  
 Quien se - rá Quien se - rá la que me dé su a - mor

C9#11 C9 B7b9 Em6 B7b9 Em6

hold me close, sway me more. Like a flow - er bend - ing  
 Quien se - rá Quien se - rá Yo no sé si la po -

F#dim7 B7 F#dim7 B7 Em

in the breeze, bend with me, sway with ease. —  
*dré en - con - trar yo no sé yo no sé —*

C9#11 C9 B9 C9#11 C9 B7b9

When we dance you have a way with me, stay with me,  
*Yo no sé si vol - ve - ré a que - rer Yo no sé*

Em6 B7b9 Em6 G6/B Bbdim7 D7/A D7

sway with me. Oth - er danc - ers may be on the floor, dear, but my eyes will  
*Yo no se He que - ri - do vol - ver a vi - vir la pa - sión y el ca -*

G B7 F#dim7 B7

see on - ly you. On - ly you have that mag - ic tech - nique, when we sway I grow  
*lor de o - tro a - mor de o - tro a - mor que me hi - cie - ra sen - tir que me hi - cie - ra fe -*

Em C9 B7b9 Em F#dim7 B7 F#dim7 B7

weak. I can hear the sound of vi - o - lins, long be - fore  
 liz co - mo a - yer lo fué quien se - rá la que me quie - ra a mí Quien se - rá

Em C9#11 C9 B9

it be - gins. — Make me thrill as on - ly you know how,  
 Quien se - rá — Quien se - rá la que me dé su a - mor

1

C9#11 C9 B7b9 Em6 B7b9 Em6 Em Em#5 Edim Em

sway me smooth, sway me now. — When ma - rim - ba rhy - thms  
 Quien se - rá Quien se - rá Quien se - rá la que me

2

Em6 B7b9 Em6 Em C F#m7b5 B7 Em

sway me now. — Sway me smooth, sway me now. —  
 Quien se - rá Quien se - rá, quien se - rá.

# THAT'S AMORÉ

(That's Love)

from the Paramount Picture THE CADDY

Words by JACK BROOKS  
Music by HARRY WARREN

Moderately

Bbm

Ebm/Bb

In Na - po - li, where love is king, when boy meets

Bbm6

Gb

F7

Bb

girl, here's what they sing:

Bb

When the moon hits your eye like a

B $\flat$ /D      D $\flat$ dim7      F7/C      Bdim7

big piz - za pie, that's a - mor - é.

Cm7      F7

When the world seems to shine like you've had too much

B $\flat$

wine, that's a - mor - é.      Bells will

B $\flat$ /D      D $\flat$ dim7

ring, ting - a - ling - a - ling, ting - a - ling - a - ling, and you'll sing, "Vee - ta



F7/C



Bdim7



F7/C



F7



bel - la." Hearts will

*a tempo*

play, tip - py - tip - py - tay, tip - py - tip - py - tay like a gay tar - an -

Bb



(optional)

tel - la. (Luck - y fel - la.) When the

Bb/D



Ddim7



stars make you drool just like pas - ta fa - zool, that's a -

F7/C

Bdim7

Cm7

F7

mor - é. When you

dance down the street with a cloud at your feet, you're in

D7/A

Ab7b5


G7

love. When you

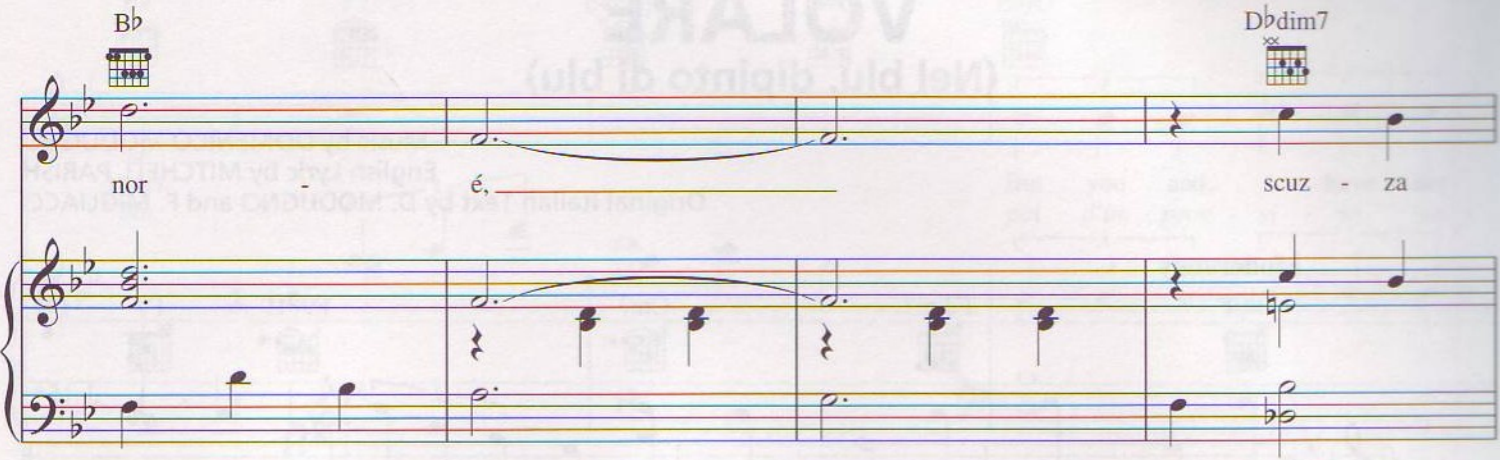
Cm

Ebm6

walk in a dream but you know you're not dream - ing, Sig -

Bb  Dbdim7 






nor - é, - - - - - scuz - za



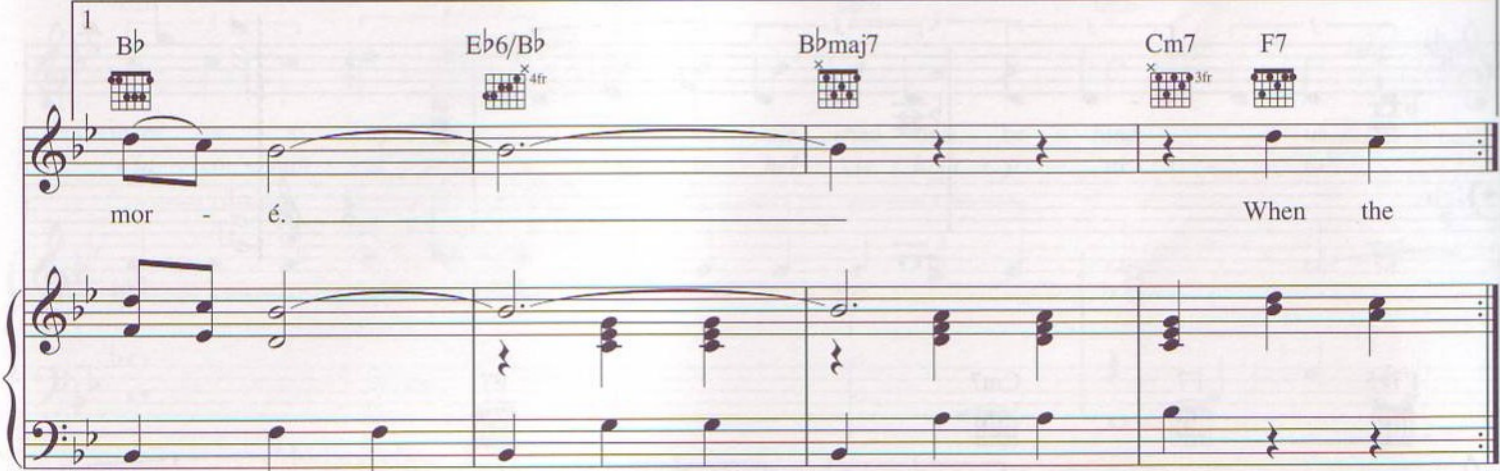
F7/C  Dbdim7  F7/C  Dbdim7  F7/C  F7 




me, but you see, back in old Na - po - li, that's a -



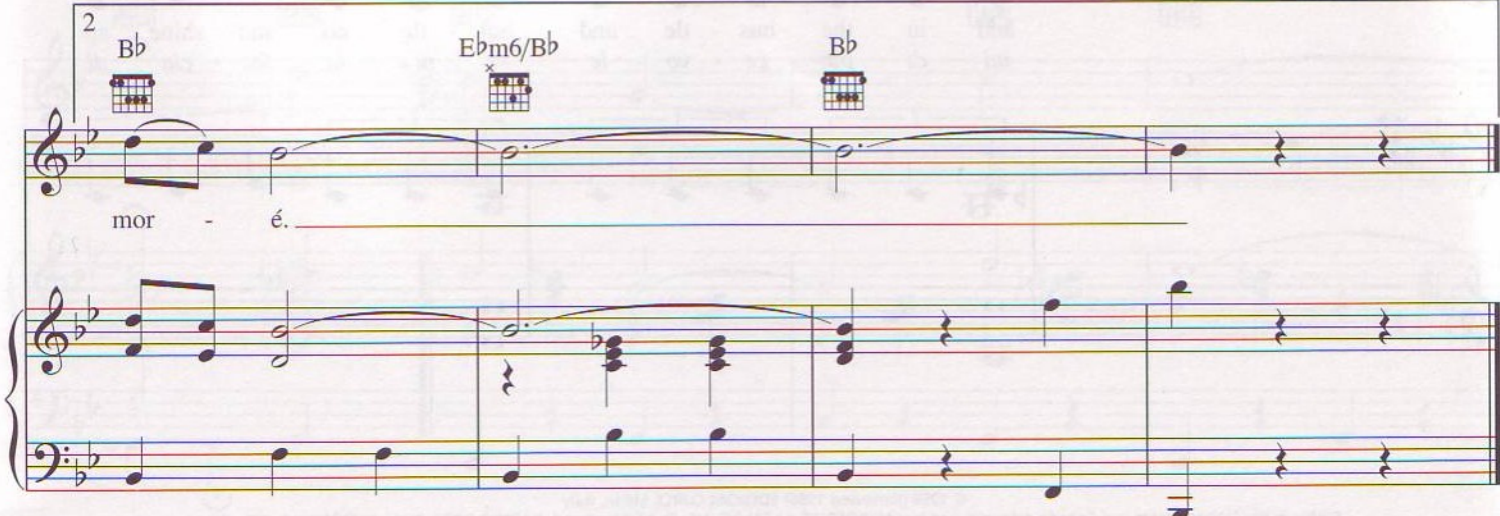
1 Bb  Eb6/Bb  Bbmaj7  Cm7  F7 

mor - é. - - - - - When the



2 Bb  Ebm6/Bb  Bb 

mor - é. - - - - -



# VOLARE

(Nel blu, dipinto di blu)

Music by DOMENICO MODUGNO  
 English Lyric by MITCHELL PARISH  
 Original Italian Text by D. MODUGNO and F. MIGLIACCI

Moderately

Bb/F Fdim7 Cm7 F9#11 F9

*mp* *rit.*

Freely

Bb Bdim Cm Cm7

Some-times the world is a val-ley of heart-aches and tears,  
 Pen - so che un so - gno co - sì non ri - tor - ni mai più:

F7b5 F7 Cm7 F7

and in the hus - tle and bus - tle no sun - shine ap -  
 mi di - pin - ge - vo le ma - ni e la fac - cia di



pears. *blu,*

But you and I have our  
 poi d'im - prov - vi - so ve -

**D<sup>b</sup>dim7**



**Cm**



love al - ways there to re - mind us,  
 ni - vo dal ven - to ra - pi to



there is a way we can leave all the shad - ows be - hind us.  
 e in - co - min - cia - vo a vo - la - re nel cie - lo in - fi - ni - to.

**Moderately**



Vo - la - re, oh, oh!  
 Vo - la - re, oh, oh!

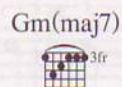
*mf*



Can - ta - re, oh, oh, oh, oh!  
 Can - ta - re, oh, oh, oh, oh!



Let's fly way up to the clouds, a -  
 nel blu, di - pin - to di blu, fe -



way from the mad - den - ing crowds. We can sing in the glow of a  
 li - ce di sta - re las - sù, E vo - la - vo, vo - la - vo fe -



star that I know of, where lov - ers en - joy peace of mind. Let us  
 li - ce più in al - to del so - le ed an - co - ra più su, men - tre il

leave the con - fu - sion and all dis - il - lu - sion be - hind.  
 mon - do pian pia - no spa - ri - va lon - ta - no lag - giù,

Just like birds of a feath - er, a rain - bow to - geth - er we'll  
 u - na mu - si - ca dol - ce suo - na - va sol - tan - to per

find. \_\_\_\_\_ Vo - la - re, \_\_\_\_\_ oh,  
 me. \_\_\_\_\_ Vo - la - re, \_\_\_\_\_ oh,

oh! \_\_\_\_\_ Can - ta - re, \_\_\_\_\_ oh, oh, oh,  
 oh! \_\_\_\_\_ Can - ta - re, \_\_\_\_\_ oh, oh, oh,

Gm Cm7 F9 Bb

oh! \_\_\_\_\_  
oh! \_\_\_\_\_

No won - der my hap - py heart sings, your  
nel blu, — di - pin - to di blu, fe -

*mp*

Cm7 F9

1 Bb G7b9 2 Bb

love has giv - en me wings. Vo - wings. Your  
li - ce di sta - re las - sù. Vo - sù. Nel

*mf* *fade till end*

Cm7 F9 Bb Cm7 F9 Bb

love has giv - en me wings. Your love has giv - en me wings.  
blu, di - pin - to di - blu, fe - li - ce di sta - re las - sù.



# YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

Words and Music by RUSS MORGAN,  
LARRY STOCK and JAMES CAVANAUGH

Moderately

Chord diagrams: C6, Cdim7, G/D, E7#5, E7, Am, D13<sup>4fr</sup>, D7#5

mf

Chord diagrams: G, B7, B7#5, B7, Em, B7, A/B, B7

Some look for glo - ry, it's still the old sto - ry of

Chord diagrams: E7, D/E, E7, Am, E7/B, A13<sup>4fr</sup>, A7#5, D9<sup>4fr</sup>

love ver - sus glo - ry, and when all is said and done: You're

Chord diagrams: G, B7, E7b9, E7, B7/F#, E7/G#

no - bod - y 'til some - bod - y loves you, you're

Am D7 G6 D7#5

no - bod - y 'til some - bod - y cares. You

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. Chords are indicated above the staff: Am, D7, G6, and D7#5.

Bm7 Bbdim Am7

may be king, — you may pos - sess — the world and its gold, — but

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. Chords are indicated above the staff: Bm7, Bbdim, and Am7.

A6/9 A9#5 A9 Am7 D7 Am7 D7 D7#5

gold won't bring — you hap - pi - ness — when you're grow - ing old. — The

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. Chords are indicated above the staff: A6/9, A9#5, A9, Am7, D7, Am7, D7, and D7#5.

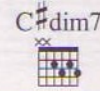
G B7 E7b9 E7 B7/F# E7/G#

world still is the same, you'll nev - er change it, — as

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. Chords are indicated above the staff: G, B7, E7b9, E7, B7/F#, and E7/G#.



sure as the stars shine a - bove.



You're no - bod - y 'til some - bod - y loves



you, so find your - self some - bod - y to

1 G F13sus F9 Eb7sus Eb7 D9 2 G Cm7 G6

love. You're love.

# YOU BELONG TO ME

Words and Music by PEE WEE KING,  
REDD STEWART and CHILTON PRICE

Smoothly

Chord diagrams: Eb (3fr), Bb+, Eb (3fr)

*mp*

Chord diagrams: Bb+, Eb (3fr)

See the pyr - a - mids a -  
See the mar - ket place in

*mf*

Chord diagrams: Gm (3fr), Ab (4fr)

long the Nile, watch the sun rise on a  
old Al - giers, send me pho - to - graphs and

Chord diagrams: Eb (3fr), Db, C7, Fm7, Abm (4fr)

trop - ic isle, just re - mem - ber, dar - ling,  
sou - ve - nirs, just re - mem - ber when a

1

E $\flat$  Cm7 F7

all dream the ap - pears, while, you be - long ——— to

2

B $\flat$  B $\flat$ + F7 B $\flat$

me. you be - long ——— to

E $\flat$  E $\flat$ 7

me. I'll ——— be so a -

E $\flat$ + A $\flat$

lone ——— with - out you.

## YOU BELONG TO ME

G G $\flat$  F7

May - be you'll be

B $\flat$

lone some too and

B $\flat$ + E $\flat$

blue. Fly the ocean in a

Gm A $\flat$

sil - ver plane, see the jun - gle when it's

Eb      Db      C7      Fm7      Abm

wet with rain. Just re - mem - ber till you're

Eb      Cm7      To Coda      F7      Bb7

home a - gain, you be - long ——— to

Eb

me.

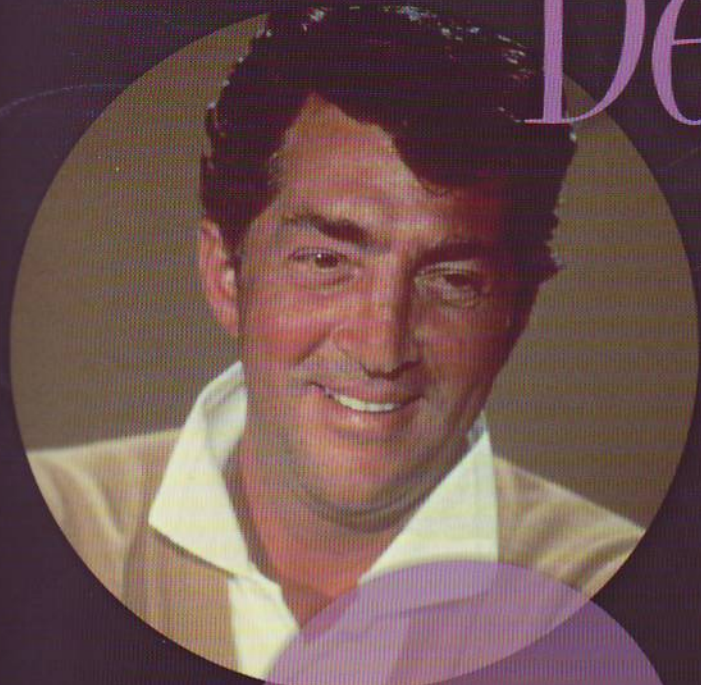
D.S. al Coda

CODA      F7

you ——— be -

Bb7b9      Eb

long ——— to me. ———



# *the* Dean Martin *Songbook*

Ain't That a Kick in the Head  
Bumming Around  
Everybody Loves Somebody  
Good Mornin' Life  
Good Night Sweetheart  
Houston  
I Take a Lot of Pride in What I Am  
I Will  
(Remember Me) I'm the One Who Loves You  
If  
In the Chapel in the Moonlight  
In the Misty Moonlight  
Innamorata  
Just in Time  
Lay Some Happiness on Me  
Mambo Italiano  
Memories Are Made of This  
Nobody's Baby Again  
The Object of My Affection  
On an Evening in Rome  
Return to Me  
Send Me the Pillow You Dream On  
Smile  
Somewhere There's a Someone  
Standing on the Corner  
Sway  
That's Amoré  
Volare  
You Belong to Me  
You're Nobody 'til Somebody Loves You

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