

MONA LISA · MY HEART  
MY HEART STOOD STILL · MY HEART  
NIGHT AND DAY · NOW IS THE HOUR · C  
ON THE STREET WHERE YOU LIVE · ON

READER'S DIGEST

# ALL-TIME FAVOURITES SONGBOOK

PEOPLE WILL SAY WE'RE IN LOVE · PUT  
RED SAILS IN THE SUNSET · 'S WONT  
SECRET LOVE · SEND IN THE CLOWNS ·  
SMOKE GETS IN YOUR EYES · SOME ENO  
SOMEONE TO WATCH OVER ME · SUMM  
TENDERLY · THE BLUE ROOM · THE M  
THE NEARNESS OF YOU · THE SOUND O  
THOU SWELL · TOO MARVELLOUS FOR  
IS THING CALLED LOVE? · V  
'S SORRY NO







Reader's Digest

*All-Time  
Favourites  
Songbook*

MUSIC ARRANGED AND EDITED BY  
DAN FOX

Published by The Reader's Digest Association Limited, London

# How your Songbook is Programmed for Pleasure

---

Everybody enjoys hearing music over the radio or on records or tapes; we even make folk heroes out of unusually gifted interpreters of songs, whether singers or instrumentalists. Yet there is nothing about music so satisfying as the involvement of playing and singing great songs together. Great in the sense of soaring melodies, rhythmic dances, dreamy romantic ballads – all the glittering facets of the musical diamond.

This involvement in music is what the Reader's Digest *All-Time Favourites Songbook* is all about. Here, we give you a unique collection of 97 favourites for endless evenings of fun, relaxation and excitement. And this is what we mean when we say unique: in no other songbook will you find a selection of songs so enticingly programmed, with such easy and adaptable arrangements, with surprising musical twists. You will find they are simple to play and will delight your friends. We are really proud not only of the songs we have selected but of the way we are presenting them to you. And we are sure you will be pleased, too, when you run through the first few of these up-to-the-minute arrangements.

Actually, simply by opening it, you will see one reason why the *All-Time Favourites Songbook* is something special. Rather than being stitched and bound together, the pages are hinged on a spiral binding that allows them to lie flat on a music rack. The result: no need to flatten down pages yourself and no danger of damaging the book's spine. Also, of the 97 selections included, no fewer than 57 have been so organised that they fit completely on either one or two pages, thereby eliminating page turning in the middle of a song. This has been accomplished not by reducing the size of the typeface but by omitting the rarely played introductory verses or forestrains as well as any superfluous harmonic embellishments that might prove difficult for the average performer. On the other hand, the more

experienced performer will probably want to add his own imaginative elaborations.

Selecting just the right songs for a well-balanced compendium resulted in a list of 97 songs that constitute virtually an all-time musical hit parade. These are the songs that are almost as meaningful to us as pictures in a family album or pages in a diary. We have danced to them, sung them in schools, on birthdays, at sing-alongs, at family reunions, and at all kinds of social events. There is hardly one here that will fail to stir your memory of some treasured past event.

We hope we have also increased your enjoyment of this songbook with the introductory paragraphs you will find with the songs in the book. These are crammed with stories about how a song was born, how it was introduced to the public, what musical and lyrical qualities have given the song its distinction. Some players may want to read them aloud before the group singing gets underway.

To make sure that these songs appear in the most useful and enjoyable way possible, the editors have been guided by the concept of pleasure programming. One of the features on this unique and exclusive Reader's Digest approach to music is to group together songs with common chronological and musical traits. In this book, they fall into six major categories:

1. ***Down Memory Lane*** . . . Wonderfully nostalgic numbers which include favourites from before the First World War, the hectic days of the Jazz Age, and the 'protest' years after the Second World War.

2. ***Melodies from the Tuneful Twenties*** . . . Memorable music and lyrics from the pens of the giants of musical shows: George and Ira Gershwin, Richard Rodgers and Lorenz Hart, Cole Porter, Noël Coward, Vincent Youmans, Ray Henderson, and Jerome Kern and Oscar Hammerstein.

3. *All-time Hits of the Thirties* ... Haunting themes from dramatic hits, and hit tunes from the screen's happiest musicals ... Fond recollections of Fred Astaire and Ginger Rogers dancing, Eddie Cantor singing, and the lovely, lilting voice of British musical comedy star Jessie Matthews.

4. *Favourites from the Forties* ... From Second World War hits such as the *Beer Barrel Polka* (better known as *Roll Out The Barrel*) to cheerful, optimistic numbers which many of us sang while growing up after the war.

5. *Yesterday's Hits: the Fifties, Sixties and Seventies* ... How often a song triggers our memory of a certain time, a certain place, a certain person. These lovely melodies are so familiar it seems they were topping the charts just the other day. Can it really be so long ago since their words and tunes first entered our lives, and came to sum up for many of us certain magical moments – moments which we will treasure forever.

6. *Magic of the Movies* ... Songs sung in the floridly romantic musicals of yesterday have never lost their appeal. And they bring back some bewitching scenes in screen history – when stars such as Frank Sinatra, Gene Kelly, Bing Crosby, Doris Day and Louis Armstrong sang what became well-loved classics from the cinema.

Pleasure programming, however, does not stop with placing songs in these categories. We provide you here with many more cross-references to help you round out particular moods and occasions. Here you will find nostalgic songs and glad songs; songs for the particular girl and songs for the particular boy; songs to start musical parties off with a swing and songs to bring them to a close; and songs for all kinds of group singing from

barbershop-style ensembles to 'choirs'.

All the arrangements have been especially created to provide easy-to-play fingering so that the average home musician can perform to his best advantage. Many of the pieces, chiefly the older songs, have been updated for the first time through the use of smooth, modern harmonies and intriguing rhythmic effects.

Note, too, that each song has been arranged for three instruments: piano, guitar and organ. However, these arrangements can easily be adapted to any treble-clef C instrument, such as accordion, ukulele, recorder, marimba and xylophone. Most of them can also be used for the chord organ.

Any guitarist – or would-be guitarist – need only read the special guitar diagrams above the staves to be able to accompany the songs. As for the organist, he should have no trouble finding the proper organ pedal merely by reading the small notes on the bass clef.

The songs may also be performed on a keyboard instrument by playing the melody with the right hand and following the chord symbols to improvise a left-hand accompaniment. Piano students will probably recognise this as the 'popular piano' method widely used by music teachers today.

It is also important to note that, in order to distinguish the melody from other symbols for the right hand, the stem of each melody note goes upward unless it stands alone.

A songbook, of course, can simplify the arrangements, but it cannot play them. It can be a teaching aid, but it cannot teach. Nonetheless, everything possible has been done to assure the amateur musician's fullest enjoyment and proficiency. The rest is up to you ... Experienced pianists who have played these arrangements tell us: 'The notes seem to fall right under your fingers – no need for reaching or stretching.'

We hope you will feel the same way.

# Index to Songs

---

A Foggy Day .....	239
After You've Gone .....	30
Alfie .....	252
All Of Me .....	248
All the Things You Are .....	100
Almost Like Being in Love .....	142
April in Paris .....	110
April Showers .....	34
Autumn Leaves .....	162
Beer Barrel Polka (Roll Out The Barrel) .....	134
Beyond the Sea .....	139
Blowin' in the Wind .....	24
Blueberry Hill .....	154
Blues in the Night.....	132
Bye Bye Blackbird .....	84
Can't Help Lovin' Dat Man .....	81
Carolina in the Morning .....	36
Charleston .....	28
Charmaine .....	178
Dancing in the Dark .....	112
Dancing on the Ceiling .....	96
Embraceable You .....	92
Fascinating Rhythm .....	78
Feelings .....	172
For Me and My Gal .....	39
Getting To Know You .....	180
Gigi .....	236
Heart and Soul .....	231
Hello, Dolly! .....	196
I Don't Want to Set the World on Fire .....	146
I Get a Kick Out of You .....	114
I Only Have Eyes for You .....	244
If .....	16
If Ever I Would Leave You .....	188
If You Were The Only Girl In The World .....	10
I'll See You Again .....	64
I'm Forever Blowing Bubbles .....	12
I'm Looking Over a Four Leaf Clover .....	160
In a Shanty in Old Shanty Town .....	102
Isle of Capri .....	98
It Had to Be You .....	204
It Might As Well Be Spring .....	201
It's Only a Paper Moon .....	223
Jeepers Creepers .....	250
Just One of Those Things .....	118
Long Ago (And Far Away) .....	228
Love Is Here to Stay .....	226
Love Story Theme (Where Do I Begin).....	210
Lovely to Look At .....	206
Lover, Come Back to Me .....	26
Lulu's Back in Town .....	234
Ma (He's Making Eyes at Me) .....	50



Make Believe .....	76
Manhattan .....	20
Mona Lisa .....	128
My Funny Valentine .....	220
My Heart Stood Still .....	56
My Melancholy Baby .....	46
My Prayer .....	104
Night and Day .....	89
Now is the Hour .....	130
Oh, What a Beautiful Mornin' .....	144
On the Street Where You Live .....	192
One Alone .....	52
Paper Doll .....	44
People Will Say We're In Love .....	157
Puff (The Magic Dragon) .....	186
Put On a Happy Face .....	184
Red Sails in the Sunset .....	94
(Roll Out The Barrel) Beer Barrel Polka .....	134
'S Wonderful .....	58
Secret Love .....	246
Send In The Clowns .....	168
Shine On, Harvest Moon .....	32
Smoke Gets in Your Eyes.....	86
Some Enchanted Evening .....	149
Someone to Watch Over Me .....	66
Summertime .....	122
Tea for Two .....	74
Tenderly .....	152
The Blue Room .....	72
The Man I Love .....	53
The Nearness of You .....	213
The Sound of Music .....	198
The Way We Were .....	216
Thou Swell .....	70
Tie a Yellow Ribbon Round the Ole Oak Tree .....	164
Till We Meet Again .....	14
Too Marvellous for Words .....	242
True Love .....	208
What Is This Thing Called Love? .....	60
What Now My Love .....	175
When Day Is Done .....	42
Who's Sorry Now? .....	18
With a Song in My Heart .....	62
You Do Something to Me .....	68
You Go to My Head .....	107
You'll Never Walk Alone .....	125

## *List of Sections*

- |  |  |
|--|--|
| <p>1. Down Memory Lane 10–52</p> <p>2. Melodies from the<br/>Tuneful Twenties 53–85</p> <p>3. All-time Hits of the Thirties 86–124</p> | <p>4. Favourites from the Forties 125–163</p> <p>5. Yesterday's Hits: the Fifties, Sixties<br/>and Seventies 164–200</p> <p>6. Magic of the Movies 201–254</p> |
|--|--|

# Pleasure Programmes

---

## *For a Special Girl or Boy*

After You've Gone .....	30
Alfie .....	252
All the Things You Are .....	100
Embraceable You .....	92
For Me and My Gal .....	39
Gigi .....	236
Hello, Dolly! .....	196
I Don't Want to Set the World on Fire .....	146
I Get a Kick Out of You .....	114
I Only Have Eyes for You .....	244
If .....	16
If Ever I Would Leave You .....	188
If You Were The Only Girl In The World .....	10
I'll See You Again .....	64
Isle of Capri .....	98
It Had to Be You .....	204
Lovely to Look At .....	206
Lover, Come Back to Me .....	26
Lulu's Back in Town .....	234
My Heart Stood Still .....	56
My Melancholy Baby .....	46
My Prayer .....	104
Night and Day .....	89
One Alone .....	52
'S Wonderful .....	58
Someone to Watch Over Me .....	66
Tea for Two .....	74
The Man I Love .....	53
Thou Swell .....	70
Till We Meet Again .....	14
Too Marvellous for Words .....	242
You Do Something to Me .....	68
You Go to My Head .....	107
When Day Is Done .....	42
With a Song in My Heart .....	62

## *Cheerful Songs*

Almost Like Being in Love .....	142
Beer Barrel Polka (Roll Out The Barrel) .....	134
Carolina in the Morning .....	36
Charleston .....	28
For Me and My Gal .....	39
Getting To Know You .....	180
Hello, Dolly! .....	196
I'm Looking Over a Four Leaf Clover .....	160
Jeepers Creepers .....	250
Lulu's Back in Town .....	234
Ma (He's Making Eyes at Me) .....	50
Oh, What a Beautiful Mornin' .....	144
Paper Doll .....	44
Puff (The Magic Dragon) .....	186
Put On a Happy Face .....	184
'S Wonderful .....	58
Tea for Two .....	74
Tie a Yellow Ribbon Round the Ole Oak Tree .....	164
You Do Something to Me .....	68

## *Nostalgic Songs*

All Of Me .....	248
Autumn Leaves .....	162
Beyond the Sea .....	139
Blueberry Hill .....	154
Charmaine .....	178
I'll See You Again .....	64
I'm Forever Blowing Bubbles .....	12
Isle of Capri .....	98
Just One of Those Things .....	118
Love Story Theme (Where Do I Begin) .....	210
Lover, Come Back to Me .....	26
Red Sails in the Sunset .....	94
Shine On, Harvest Moon .....	32
Smoke Gets in Your Eyes .....	86
Summertime .....	122
Tenderly .....	152
The Way We Were .....	216
Till We Meet Again .....	14
What Now My Love .....	175
When Day Is Done .....	42

## ***Places to Sing About***

A Foggy Day (in London Town) .....	239
April in Paris .....	110
Beyond the Sea .....	139
Blueberry Hill .....	154
Carolina in the Morning .....	36
In a Shanty in Old Shanty Town .....	102
Isle of Capri .....	98
Manhattan .....	20
On the Street Where You Live .....	192
The Blue Room .....	72

## ***Just the Right Time***

*(Songs for special days, months and seasons)*

April in Paris .....	110
April Showers .....	34
Carolina in the Morning .....	36
It Might As Well Be Spring .....	201
My Funny Valentine .....	220
Night and Day .....	89
Oh, What a Beautiful Mornin' .....	144
Red Sails in the Sunset .....	94
Shine On, Harvest Moon .....	32
Summertime .....	122
When Day Is Done .....	42

## ***Wedding Songs***

For Me and My Gal .....	39
I Only Have Eyes for You .....	244
If .....	16
If You Were The Only Girl In The World .....	10
Love Is Here to Stay .....	226
My Prayer .....	104
Night and Day .....	89
One Alone .....	52
Tea for Two .....	74
The Blue Room .....	72
True Love .....	208

## ***To Get Things Going***

April Showers .....	34
Charleston .....	28
Fascinating Rhythm .....	78
Hello, Dolly! .....	196
I'm Looking Over a Four Leaf Clover .....	160
People Will Say We're In Love .....	157
Beer Barrel Polka (Roll Out The Barrel) .....	134

## ***The Party's Over***

After You've Gone .....	30
All Of Me .....	248
Heart and Soul .....	231
Long Ago (And Far Away) .....	228
My Melancholy Baby .....	46
My Prayer .....	104
Now is the Hour .....	130
Red Sails in the Sunset .....	94
Send In The Clowns .....	168
Some Enchanted Evening .....	149
The Nearness of You .....	213
Till We Meet Again .....	14

## Index to First Lines

A foggy day in London Town .....	239
After you've gone and left me crying .....	30
All of me, why not take all of me? .....	248
April in Paris, chestnuts in blossom .....	110
Are the stars out tonight? .....	244
Charleston, Charleston, made in Carolina .....	28
Come sweetheart mine, don't sit and pine .....	46
Dancing in the dark till the tune ends .....	112
Don't throw bouquets at me .....	157
Embrace me, my sweet embraceable you! .....	92
Fascinating rhythm, you've got me on the go! .....	78
Feelings, nothing more than feelings .....	172
Fish got to swim and birds got to fly .....	81
For me and my gal, for me and my little sweetheart .....	39
Getting to know you, getting to know all about you .....	180
Gigi, am I a fool without a mind .....	236
Gotta get my old tuxedo pressed .....	234
Gray skies are gonna clear up .....	184
He dances overhead on the ceiling, near my bed .....	96
Heart and soul I fell in love with you .....	231
Hello, Dolly, well, hello, Dolly .....	196
How many roads must a man walk down .....	24
I don't want to set the world on fire .....	146
I found my thrill on Blueberry Hill .....	154
I get no kick from champagne .....	114
I give to you and you give to me .....	208
I have often walked down this street before .....	192
I took one look at you .....	56
I wonder why you keep me waiting .....	178
If ever I would leave you, it wouldn't be in summer .....	188
If they made me a king .....	16
If you were the only girl in the world .....	10
I'll see you again whenever spring breaks through again .....	64
I'm as restless as a willow in a windstorm .....	201
I'm comin' home; I've done my time .....	164
I'm forever blowing bubbles .....	12
I'm goin' to buy a paper doll that I can call my own .....	44
I'm looking over a four leaf clover .....	160
Isn't it rich? Are we a pair? .....	168
It had to be you .....	204
It was just one of those things .....	118
It's not the pale moon that excites me .....	213
It's only a shanty in old Shanty Town .....	102
It's very clear our love is here to stay .....	226
Jeepeers Creepers! Where'd ya get those peepers? .....	250
Long ago and far away .....	228
Lovely to look at, delightful to know .....	206
Ma, he's making eyes at me! .....	50
Mem'ries light the corners of my mind .....	216
Mona Lisa, Mona Lisa men have named you .....	128
My funny Valentine, sweet comic Valentine .....	220
My mama done tol' me .....	132
My prayer is to linger with you .....	104
Night and day you are the one .....	89
Nothing could be finer than to be in Carolina .....	36
Now is the hour when we must say good-bye .....	130
Oh, shine on, shine on, harvest moon .....	32
Once I had a secret love .....	246
One alone to be my own .....	52
Pack up all my care and woe .....	84
Picture you upon my knee, just tea for two and two for tea .....	74
Puff the magic dragon lived by the sea .....	186

Red sails in the sunset 'way out on the sea .....	94
'S wonderful! 'S marvellous! You should care for me! .....	58
Say, it's only a paper moon .....	223
Smile the while you kiss me sad adieu .....	14
Some enchanted evening you may see a stranger .....	149
Someday he'll come along, the man I love .....	53
Somewhere beyond the sea somewhere waiting for me ...	139
Summer journeys to Niag'ra .....	20
Summertime, an' the livin' is easy .....	122
The evening breeze caressed the trees .....	152
The falling leaves drift by the window .....	162
The hills are alive with the sound of music .....	198
The sky was blue, and high above .....	26
There's a bright golden haze on the meadow .....	144
There's a garden, what a garden .....	134
There's a somebody I'm longing to see .....	66
They asked me how I knew my true love was true .....	86
Thou swell! Thou witty! Thou sweet! Thou grand! .....	70
Though April showers may come your way .....	34
'Twas on the Isle of Capri that I found her .....	98
We could make believe I love you .....	76
We'll have a blue room, a new room, for two room .....	72
What a day this has been! .....	142
What is this thing called love? .....	60
What now my love? .....	175
What's it all about, Alfie? .....	252
When day is done and shadows fall .....	42
When you walk through a storm hold your head up high .....	125
Where do I begin to tell the story .....	210
Who's sorry now? .....	18
With a song in my heart I behold your adorable face .....	62
You are the promised kiss of springtime .....	100
You do something to me .....	68
You go to my head and you linger like a haunting refrain .....	107
You're just too marvellous .....	242

## Index to Composers

Albert, Morris <i>Feelings</i> .....	172
Arlen, Harold <i>Blues in the Night</i> .....	132
<i>It's Only a Paper Moon</i> .....	223
Ayer, Nat D. <i>If You Were The Only Girl In The World</i> ..	10
Bacharach, Burt <i>Alfie</i> .....	252
Bayes, Nora (also written by Norworth, Jack) <i>Shine On, Harvest Moon</i> .....	32
Bécaud, Gilbert <i>What Now My Love</i> .....	175
Benjamin, Bennie (also written by Durham, Eddie; Marcus, Sol; and Seiler, Eddie) <i>I Don't Want to Set the World on Fire</i> .....	146
Black, Johnny S. <i>Paper Doll</i> .....	44
Boulanger, Georges (original melody adapted by Kennedy, Jimmy) <i>My Prayer</i> .....	104
Brown, L. Russell (also written by Levine, Irwin) <i>Tie a Yellow Ribbon Round the Ole Oak Tree</i> .....	164
Brown, Lew (also written by Timm, Wladimir A.; Vejvoda, Jaromir; and Zeman, Vasek) <i>Beer Barrel Polka (Roll Out The Barrel)</i> .....	134
Burnett, Ernie <i>My Melancholy Baby</i> .....	46
Carmichael, Hoagy <i>Heart and Soul</i> .....	231
<i>The Nearness of You</i> .....	213
Conrad, Con <i>Ma (He's Making Eyes at Me)</i> .....	50
Coots, J. Fred <i>You Go to My Head</i> .....	107

Coward, Noël	<i>I'll See You Again</i>	64	Meyer, George W.	<i>For Me and My Gal</i>	39
Creamer, Henry (also written by Layton, Turner)	<i>After You've Gone</i>	30	Norworth, Jack (also written by Bayes, Nora)	<i>Shine On, Harvest Moon</i>	32
Donaldson, Walter	<i>Carolina in the Morning</i>	36	Pollack, Lew (also written by Repée, Erno)	<i>Charmaine</i>	178
Duke, Vernon	<i>April in Paris</i>	110	Porter, Cole	<i>I Get a Kick Out of You</i>	114
Durham, Eddie (also written by Benjamin, Bennie; Marcus, Sol; and Seiler, Eddie)	<i>I Don't Want to Set the World on Fire</i>	146		<i>Just One of Those Things</i>	118
Dylan, Bob	<i>Blowin' in the Wind</i>	24		<i>Night and Day</i>	89
Evans, Ray (also written by Livingston, Jay)	<i>Mona Lisa</i>	128		<i>True Love</i>	208
Evans, Tolchard	<i>If</i>	16		<i>What Is This Thing Called Love?</i>	60
Fain, Sammy	<i>Secret Love</i>	246		<i>You Do Something to Me</i>	68
Gershwin, George	<i>A Foggy Day</i>	239	Prévert, Jacques (also written by Mercer, Johnny; and Kosma, Joseph)	<i>Autumn Leaves</i>	162
	<i>Embraceable You</i>	92	Rapée, Erno (also written by Pollack, Lew)	<i>Charmaine</i>	178
	<i>Fascinating Rhythm</i>	78	Rodgers, Richard	<i>Dancing On The Ceiling</i>	96
	<i>Love Is Here to Stay</i>	226		<i>Getting To Know You</i>	180
	<i>'S Wonderful</i>	58		<i>It Might As Well Be Spring</i>	201
	<i>Someone to Watch Over Me</i>	66		<i>Manhattan</i>	20
	<i>Summertime</i>	122		<i>My Funny Valentine</i>	220
	<i>The Man I Love</i>	53		<i>My Heart Stood Still</i>	56
Gross, Walter	<i>Tenderly</i>	152		<i>Oh, What a Beautiful Mornin'</i>	144
Grosz, Will	<i>Isle of Capri</i>	98		<i>People Will Say We're In Love</i>	157
Hamlisch, Marvin	<i>The Way We Were</i>	216		<i>Some Enchanted Evening</i>	149
Henderson, Ray	<i>Bye Bye Blackbird</i>	84		<i>The Blue Room</i>	72
Herman, Jerry	<i>Hello, Dolly!</i>	196		<i>The Sound of Music</i>	198
Johnson, Jimmy (also by Mack, Cecil)	<i>Charleston</i>	28		<i>Thou Swell</i>	70
Katcher, Dr Robert	<i>When Day Is Done</i>	42		<i>With a Song in My Heart</i>	62
Kellette, John William (also written by Kenbrovin, Jaan)	<i>I'm Forever Blowing Bubbles</i>	12		<i>You'll Never Walk Alone</i>	125
Kenbrovin, Jaan (also written by Kellette, John William)	<i>I'm Forever Blowing Bubbles</i>	12	Romberg, Sigmund	<i>Lover, Come Back to Me</i>	26
Kennedy, Jimmy (musical adaptation by Boulanger, Georges)	<i>My Prayer</i>	104		<i>One Alone</i>	52
Kern, Jerome	<i>All the Things You Are</i>	100	Rose, Vincent (also written by Lewis, Al; and Stock, Larry)	<i>Blueberry Hill</i>	154
	<i>Can't Help Lovin' Dat Man</i>	81	Schwartz, Arthur	<i>Dancing in the Dark</i>	112
	<i>Lovely to Look At</i>	206	Scott, Clement	<i>Now is the Hour</i>	130
	<i>Long Ago (And Far Away)</i>	228	Seiler, Eddie (also written by Benjamin, Bennie; Durham, Eddie; and Marcus, Sol)	<i>I Don't Want to Set the World on Fire</i>	146
	<i>Make Believe</i>	76	Silvers, Louis	<i>April Showers</i>	34
	<i>Smoke Gets in Your Eyes</i>	86	Simons, Seymour	<i>All Of Me</i>	248
Kosma, Joseph (also written by Mercer, Johnny; and Prévert, Jacques)	<i>Autumn Leaves</i>	162	Siras, John (also written by Little, Little Jack)	<i>In a Shanty in Old Shanty Town</i>	102
Lai, Francis	<i>Love Story Theme (Where Do I Begin)</i>	210	Snyder, Ted	<i>Who's Sorry Now?</i>	18
Layton, Turner (also written by Creamer, Henry)	<i>After You've Gone</i>	30	Sondheim, Stephen	<i>Send In The Clowns</i>	168
Levine, Irwin (also written by Brown, L. Russell)	<i>Tie a Yellow Ribbon Round the Ole Oak Tree</i>	164	Stock, Larry (also written by Lewis, Al; and Rose, Vincent)	<i>Blueberry Hill</i>	154
Lewis, Al (also written by Rose, Vincent; and Stock, Larry)	<i>Blueberry Hill</i>	154	Strouse, Charles	<i>Put On a Happy Face</i>	184
Lipton, Leonard (also written by Yarrow, Peter)	<i>Puff (The Magic Dragon)</i>	186	Timm, Wladimir A. (also written by Brown, Lew; Vejvoda, Jaromir; and Zeman, Vasek)	<i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Little, Little Jack (also written by Siras, John)	<i>In a Shanty in Old Shanty Town</i>	102	Trenet, Charles	<i>Beyond the Sea</i>	139
Livingston, Jay (also written by Evans, Ray)	<i>Mona Lisa</i>	128	Vejvoda, Jaromir (also written by Brown, Lew; Timm, Wladimir A.; and Zeman, Vasek)	<i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
Loewe, Frederick	<i>Almost Like Being in Love</i>	142	Warren, Harry	<i>I Only Have Eyes for You</i>	244
	<i>Gigi</i>	236		<i>Jeepers Creepers</i>	250
	<i>If Ever I Would Leave You</i>	188		<i>Lulu's Back in Town</i>	234
	<i>On the Street Where You Live</i>	192	Whiting, Richard A.	<i>Till We Meet Again</i>	14
Mack, Cecil (also written by Johnson, Jimmy)	<i>Charleston</i>	28		<i>Too Marvellous for Words</i>	242
Marcus, Sol (also written by Benjamin, Bennie; Durham, Eddie; and Seiler, Eddie)	<i>I Don't Want to Set the World on Fire</i>	146	Williams, Hugh	<i>Red Sails in the Sunset</i>	94
Marks, Gerald (also written by Simons, Seymour)	<i>All Of Me</i>	248	Woods, Harry	<i>I'm Looking Over a Four Leaf Clover</i>	160
Mercer, Johnny (also written by Kosma, Joseph; and Prévert, Jacques)	<i>Autumn Leaves</i>	162	Yarrow, Peter (also written by Lipton, Leonard)	<i>Puff (The Magic Dragon)</i>	186
			Zeman, Vasek (also written by Brown, Lew; Timm, Wladimir A.; and Vejvoda, Jaromir)	<i>Beer Barrel Polka (Roll Out The Barrel)</i>	134
			Youmans, Vincent	<i>Tea for Two</i>	74

# IF YOU WERE THE ONLY GIRL IN THE WORLD



Comic George Robey first posed this piece of melodic make-believe at the Alhambra Theatre, in the 1916 London musical *The Bing Boys Are Here*. The song ticked-over for some 13 years until American crooner Rudy Vallee got a bright idea: he changed its beat from a foxtrot to a waltz and successfully reintroduced it in his film debut, *The Vagabond Lover*, made in 1929.

Words by Clifford Grey

Music by Nat D. Ayer

Moderate waltz

The musical score is written for piano and voice. It consists of three systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderate waltz' and the dynamic is 'mf'. The melody starts with a dotted quarter note followed by an eighth note. The lyrics 'If You (I) Were The' are written below the notes. A guitar chord diagram for F major is shown above the final note of the first system. The second system continues the melody with lyrics 'On - ly Girl In The World, And I (you) were the on - ly boy,'. It includes guitar chord diagrams for D7, G7, C7, and F. The dynamic is 'p'. The third system concludes the phrase with lyrics 'Noth - ing else would mat - ter in the world to - day,'. It includes guitar chord diagrams for C7, F, and Gm7. The dynamic is 'mp'.

C7 C aug. Fmaj7 F

We could go on lov - ing in the same old way. A Gar - den of

*p.*

D7 G7 C7 F

E - den just made for two, With noth - ing to mar our joy.

*p.*

C7 Dm Am

I would say such wonder-ful things to you,

*mf*

*p.*

Bb C7 Am 7-5 D7 Bb6 Bbm

There would be such wonder-ful things to do, If You Were The On - ly

(I)

*p.*

Fmaj7 D aug. D7 G7 C7 F

Girl In The World And I were the on - ly boy.

(you)

*p.*



# I'm Forever Blowing Bubbles

The name 'Kenbrovin' was the pseudonym of three songwriters – James Kendis, James Brockman and Nat Vincent. Contracting their first names would have been difficult, but their last names lent themselves to the abbreviations of 'Ken', 'bro' and 'vin'. When the song became popular in the 1920s, West Ham United Football Club adopted it for their own – because one of their leading players was nicknamed 'Bubbles', on account of his curly hair. The West Ham players made a record of the song for the 1975 Cup Final, when they beat Fulham 2-0.

Words and Music by Jaan Kenbrovin and John William Kellette

Slow waltz



F C F C D7

They fly so high, near - ly reach the sky, Then like my

G7 C

dreams they fade and die. For - tune's al - ways  
*f a little faster*

E7 Am F E

hid - ing, I've looked ev - 'ry - where,

G7 C G7 C Am

*rit.* *a tempo* I'm For - ev - er Blow - ing Bub - bles, Pret - ty

D7 G7 C

bub - bles in the air.  
*rall.*

# Till We Meet Again

American composer Richard Whiting and lyricist Raymond Egan thought so little of this song's commercial chances that they threw the manuscript into a wastepaper basket. Mrs Whiting, however, had other ideas. She fished it out and, unknown to her husband, took it to publisher Jerome Remick. Her faith in the song was soon confirmed. Even before the sheet music was off the presses Remick got the first inkling of the song's future success when it won a 1918 war-song contest sponsored by a Detroit cinema. In 1951 it was sung by Doris Day in the film musical *On Moonlight Bay*.



Words by Raymond B. Egan

Music by Richard A. Whiting

Slowly, with sentiment

mf

*p.*

G

D7

G

Smile the while you kiss me sad a - dieu,

When the clouds roll by I'll come to you;

C G E7 A7

Then the skies will seem more blue Down in

D7 G

lov - ers' lane, my dear - ie. Wed - ding bells will

D7 G

ring so mer - ri - ly, Ev - 'ry tear will be a mem - o -

C G E7

ry. So wait and pray each night for me, *rall.*

A7 Am7 D7 G

*a tempo* Till We Meet A - gain.



Today a song can become a round-the-world hit within a few weeks, but in 1934 tastes differed radically from country to country. In England, for example, the big hit was a dramatic ballad, *If*; in the United States the public ear was tuned to light love songs and swing-band rhythms. But by 1951 America's mood had changed and 'big' ballads became the rage. Perry Como remembered *If*, and recorded it and – after 17 years – the song became an 'overnight' best-seller in the United States as well.

Words by Robert Hargreaves and Stanley J. Damerell

Music by Tolchard Evans

Slow waltz

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

*mf* *in tempo*

thing, I'd still be a slave to you. If I ruled the

*p cresc.*

night, Stars and moon so bright, Still I'd turn for light to

Dm7/G Eb G7 C Em  
 you. If the world to me bow'd, Yet humb-ly I'd

Am G/B Am/C Cdim G/B Bbdim F/A  
 plead to you. If my friends were a crowd, I'd turn in my need to

E/G# 5fr. Gm6/Bb A7 Dm7 Am/C B7  
 you. If I ruled the earth, What would life be

*mp cresc.*



Em Am Dm7 G7-9 Ab C  
 worth If I had-n't the right to you? slowing down

# Who's Sorry Now?

Words by: Bert Kalmar and Harry Ruby

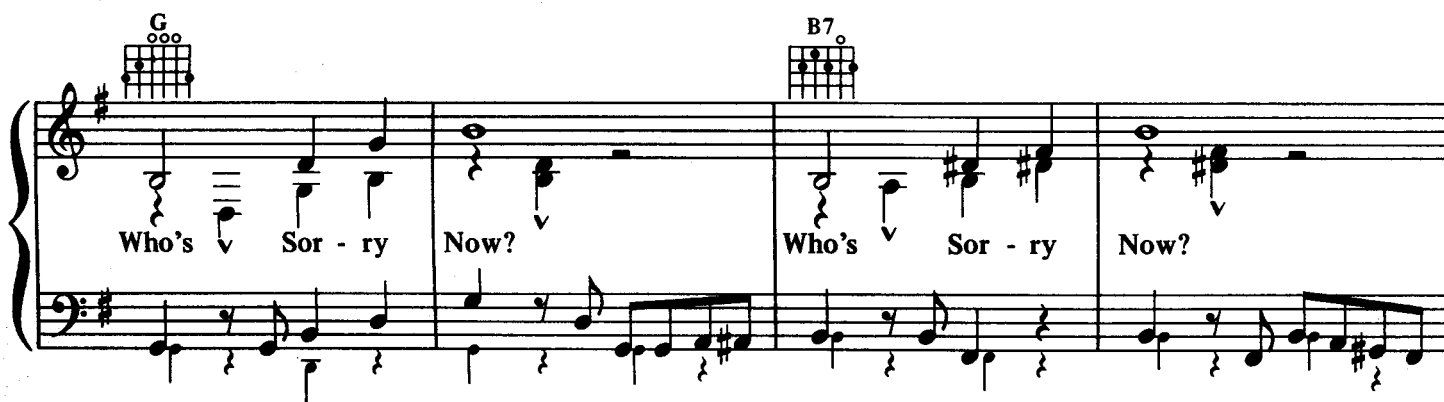
Music by: Ted Snyder



Written originally for a vaudeville team, Crafts and Haley, this number went on to become one of the top American hits of 1923. It was featured in a Marx Brothers film *A Night in Casablanca* in 1946; and in the 1950 film *Three Little Words* – the story of songwriters Kalmar and Ruby – it was sung by Gloria de Haven. About 35 years after it was first recorded, a young rock singer, Connie Francis, was looking for a song to launch her career. Her father remembered this old hit and suggested she record it. By early 1955 she had taken it to No. 1 in the charts.

Moderately, with a ragtime lilt (  to be played like  )

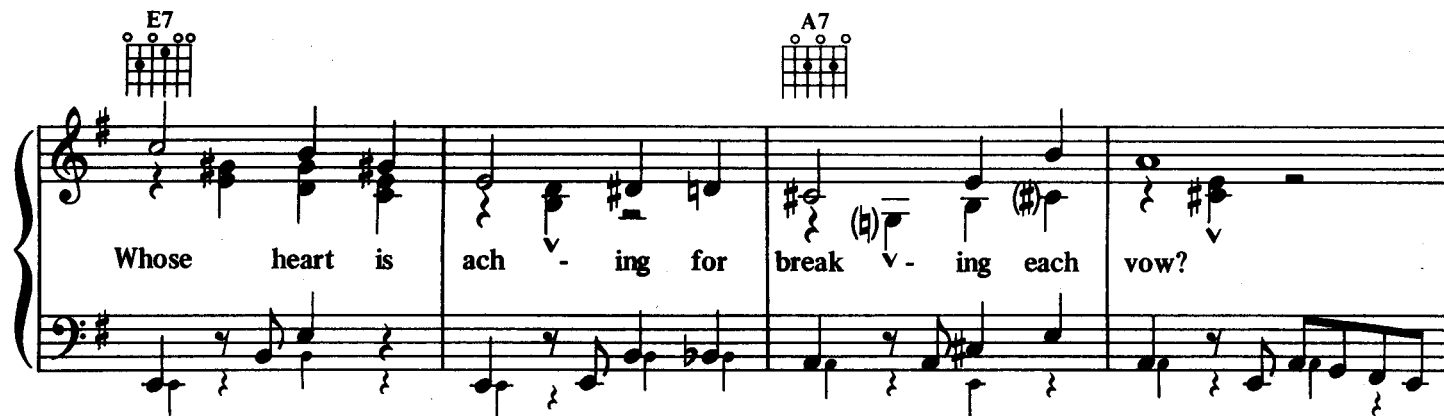




mf



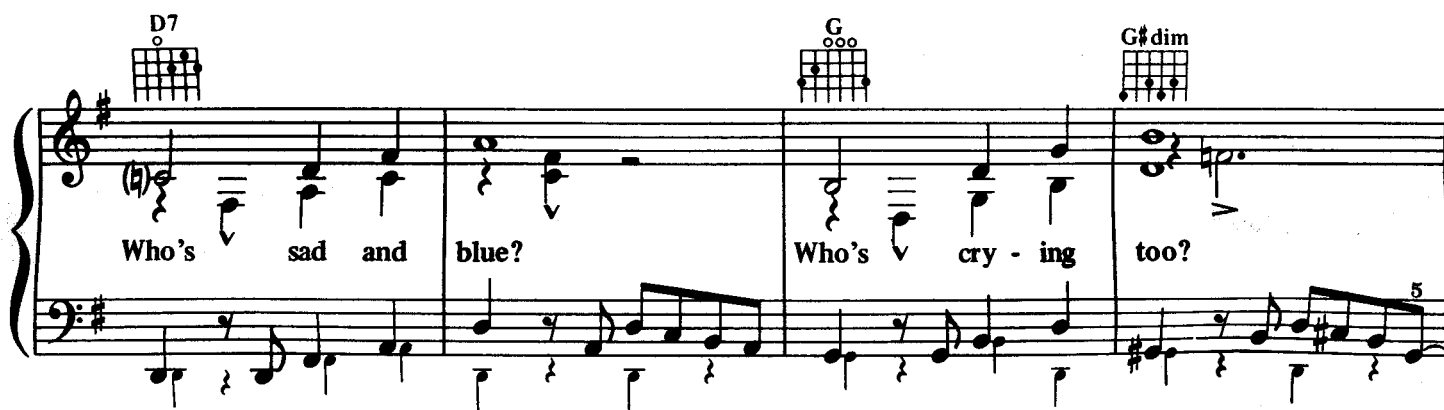
G  B7 




Who's Sor - ry Now? Who's Sor - ry Now?



E7  A7 

Whose heart is ach - ing for break - ing each vow?



D7  G  G#dim 

Who's sad and blue? Who's cry - ing too?

D A7 D7 Eb9 D7

Just like I cried o - ver you.

G B7

Right to the end, Just like a friend,

E7 Am E7

I tried to warn you some - how.

Am Cm6 G F7 E7

You had your way, Now you must pay;

A7 D7 G Eb7 G

I'm glad that you're sor - ry now.

One section of this song's lyrics has required updating - the lines referring to a current long-running show on Broadway. In the original 1925 version the show was *Abie's Irish Rose*. Afterwards, new lyrics referred to Rodgers'



and Hammerstein's *South Pacific*. Then came a version that celebrated *My Fair Lady*. For a later edition the publisher picked the controversial British revue *Oh! Calcutta!* *Manhattan* was Rodgers' and Hart's first big hit.

Words by: Lorenz Hart

Music by: Richard Rodgers

# MANHATTAN

Quickly *f* *deliberately* *mp* *quickly* *VERSE* *freely and rather quickly* *mf*

Sum - mer jour - neys

to Ni - ag' - ra And to oth - er plac - es ag - gra - vate all our cares;

Am7 -5fr. D7-9 -4fr.

Gm7 C7-9 F

We'll save our fares; I've a coz - y lit - tle flat in what is known as



Am7 -5fr. D7-9 -4fr. Gm7 C7-9 *slower*

old Man - hat - tan, We'll set - tle down right here in town:

Fmaj7  
**CHORUS**  
Moderately, in tempo

Fmaj7/A bass -5fr. Abdim Gm7 C7-9 Fmaj7 Gm7

We'll have Man - hat - tan, The Bronx and Stat - en Is - land too;  
We'll go to Green - wick, Where mod - ern men itch To be free;

Am7 -5fr. Abdim Gm7 Am7 -5fr. Bbmaj7 -6fr. C7+5 -9fr. Fmaj7 D7-9 -4fr.

It's love - ly go - ing through the Zoo;  
And Bowl - ing Green you'll see with me;

*simile*

Gm7 C7 Fmaj7 Fmaj7/A bass -5fr. Abdim Gm7 A7

It's ver - y fan - cy On old De - lan - cey  
We'll bathe at Bright - on The fish you'll fright - en

Dm C/E<sub>bass</sub> Fmaj7 Edim Dm7 G7<sub>9</sub>

Street, you know; The sub - way charms us so; When balm - y  
 When you're in; Your bath - ing suit so thin. Will make the

Gm7 C7 Fmaj7 Fmaj7/A<sub>bass</sub> Abdim








breez - es blow To and fro; And tell me what street  
 shell - fish grin Fin to fin; I'd like to take a

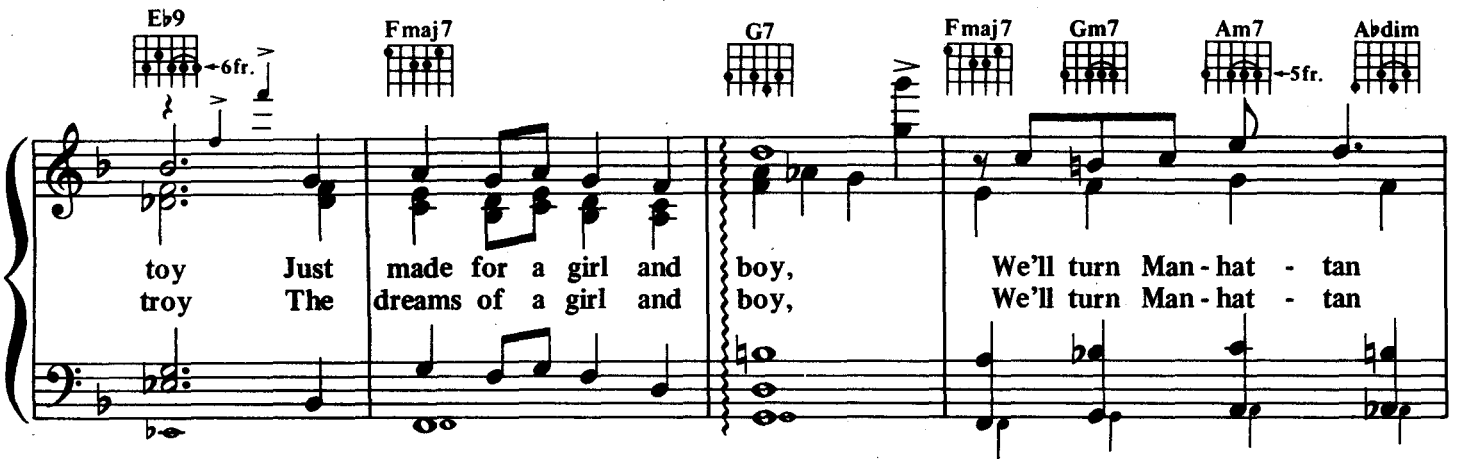
Gm7 C7-9 Fmaj7 Gm7 Am7 Abdim Gm7 Am7

com - pares to Mott Street in Ju - ly; Sweet push-carts gent - ly glid -  
 sail on Ja - mai - ca Bay with you; And fair Can - ar - sie's Lakes











Bbmaj7 -6fr. C7+5 -9fr. F9 -8fr. Cm6 -8fr. D7 -3fr. Gm7

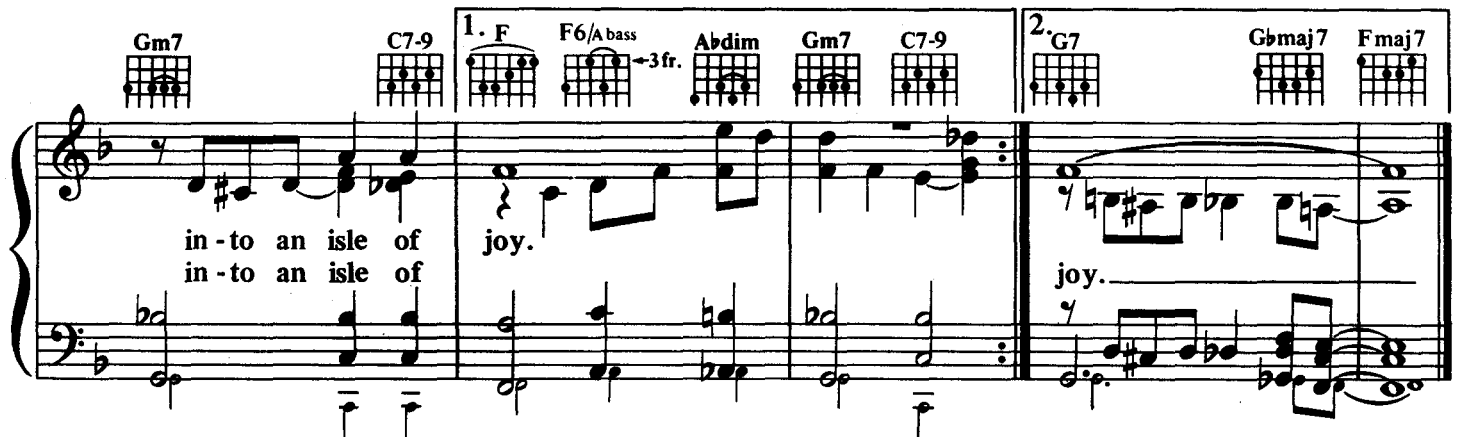
ing we'll by: The great big cit - y's a wond - 'rous  
 view: The cit - y's bus - tle can - not des -

Eb9  → 6fr.      → 5fr. 



toy troy      Just The      made for a girl and dreams of a girl and boy, boy,      We'll turn Man-hat-tan  
 We'll turn Man-hat-tan

  **1.**   → 3fr.    **2.**   



in-to an isle of joy.  
 in-to an isle of joy.  
 joy.

We'll go to Yonkers  
 Where true love conquers  
 In the wilds;  
 And starve together, dear, in Childs'  
 We'll go to Coney  
 And eat bologny on a roll;  
 In Central Park, we'll stroll  
 Where our first kiss we stole,  
 Soul to soul;  
 \* Though "Oh! Calcutta!" has raised a flutter on Broadway  
 We both may see it clothed some day;  
 The city's clamor can never spoil  
 The dreams of a boy and goil  
 We'll turn Manhattan Into an isle of joy.

- \* Original Lyric: *Our future babies we'll take to "Abie's Irish Rose."  
I hope they'll live to see it close.*
- First Revision: *And "South Pacific" is a terrific show they say:  
We both may see it close some day.*
- Second Revision: *And for some high fare we'll go to "My Fair Lady" say,  
We'll hope to see it close some day.*





# Blowin' in the Wind

Among modern folk song balladeers, no one has made a stronger impact than Bob Dylan, whose *Blowin' in the Wind*, composed in 1962, practically became the anthem of the civil rights movement in the United States. The sensitive words, however, are equally applicable to any situation involving man's indifference to the basic rights of others. In 1964, Peter, Paul and Mary's recording of the song received awards both as the best performance by a vocal group and as the best folk song recording.

Words and Music by  
Bob Dylan

Brightly

*mf*

C F C F

How man-y roads must a man walk down Be-fore you call him a

G7 C F C

man? Yes, 'n' how man-y seas must a white dove

sail Be - fore she sleeps in the sand?

Yes, 'n' how man-y times must the can-non balls fly Be -

fore they're for - ev - er banned? The an - swer, my friend, is

Blow-in' In The Wind, The an - swer is Blow-in' In The Wind.

How many times must a man look up  
 Before he can see the sky?  
 Yes 'n' how many ears must one man have  
 Before he can hear people cry?  
 Yes 'n' how many deaths will it take till he knows  
 That too many people have died?  
 The answer my friend, is blowin' in the wind,  
 The answer is blowin' in the wind.

How many years can a mountain exist  
 Before it's washed to the sea?  
 Yes 'n' how many years can some people exist  
 Before they're allowed to be free?  
 Yes 'n' how many times can a man turn his head  
 Pretending he just doesn't see?  
 The answer my friend, is blowin' in the wind,  
 The answer is blowin' in the wind.

# Lover, Come Back to Me

*The New Moon*, a Hammerstein-Romberg operetta of 1928, was one of the few musicals ever to close down completely and then, rewritten and restaged, become a standing-room-only attraction on Broadway. Unquestionably, much of the credit must go to the songs that were added, including the yearning *Lover, Come Back to Me*, sung by the show's prima donna, Evelyn Herbert.

Words by Oscar Hammerstein II

Music by Sigmund Romberg

Moderately and somewhat freely

B7

F#7-9

B7

Em

Am

Em

I'm so lone - ly.

Ev-'ry road I walk a-long, I've walked a-long with you.

A7

D7

G

B7

D#dim

No won-der I am lone - ly.

The sky is blue;

The night is cold;

Em

Fdim

Am

The moon is new,  
*cresc. little by little*

But love is old.  
*slowing*

And while I'm wait-ing here, This

G/D

D9

G

G/F

C/E

Cm/Eb

G

heart of mine is sing - ing,

"Lov-er, come back to

me."

# Charleston

The dance sensation that best typified the zestful spirit of the 1920s was the high-kicking Charleston, which also happened to be the name of a song. Introduced in the 1923 all-Negro revue *Runnin' Wild*, it soon became the favourite dance in ballrooms around the world. In the 1950 film *Tea for Two* Billy De Wolfe and Patricia Wymore danced and sang the Charleston.



Words and Music by  
Cecil Mack  
and Jimmy Johnson

With spirit **Bb** **D7** **G7**

Charles - ton, — Charles - ton, — Made in — Car - o - li - na, —

**C7** **F9** **Bb6** **G dim.** **F7**

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

**Bb** **D7** **G7** **C7**

Charles - ton, — Charles - ton, — Lord, how — you can shuf - fle, —

**Dm** **A7** **D7**

*p cresc.* Ev - ry step — you do, Leads to some - thing new, Man I'm tell - ing you,



**F 7** **Bb** **D7**

It's a la - pa - zoo, Buck dance, Wing dance,

**G7** **C7** **F#**

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

**Bb6** **G dim.** **F7** **Bb** **Bb7**

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

**Eb** **Ebm** **Bb6** **G dim.** **F7**

one time, The dance called the Charles-ton, Made in South Car-o-

**Bb** **Bb7** **Eb** **Ebm** **Bb** (No Chord)

line!

# AFTER YOU'VE GONE

Words and Music by Henry Creamer and Turner Layton

This song, written by the American black vaudeville team of Henry Creamer and Turner Layton, became a standard almost before the ink was dry. Al Jolson introduced it at New York's Winter Garden in 1918, and both Sophie Tucker and Louis Armstrong included it in their repertoires during the 1920s. It

became a Benny Goodman jazz classic in 1935, a Bing Crosby winner when he recorded it with the Paul Whiteman band, a Judy Garland favourite in the 1942 film *For Me and My Gal*, and it gave Shirley MacLaine a chance to show her musical talents in the 1958 film *Some Came Running*.

Slowly, but with a lilt (♩ = ♪<sup>3</sup>)

The musical score is presented in a grand staff format, with a treble clef for the vocal line and a bass clef for the piano accompaniment. The key signature is one flat (B-flat major), and the time signature is common time (C). The tempo is marked 'Slowly, but with a lilt' with a note value of a quarter note equal to a triplet eighth note. The score is divided into four systems, each containing piano accompaniment and vocal lines. The piano accompaniment includes chord diagrams for Fmaj7, Fm6, C, A7, D9 (5fr.), G9, C, C7, and Fmaj7. The vocal lines include lyrics and are accompanied by a bass line. The lyrics are: 'Af-ter you've gone, Af-ter I'm gone, And left me cry-ing; Af-ter we break up; Af-ter you've gone, Af-ter I'm gone, There's no de-ny-ing; You're gon-na wake up. You'll feel blue; You will find You'll feel sad; You were blind. You'll miss the dear-est pal you've ev-er had. To let some-bod-y come and change your mind. There'll come a time, Af-ter the years.'

Fm6



C



A7



Now don't for-get it;  
We've been to-geth-er,

There'll come a time—  
Their joy and tears,—

When you'll re-gret it.  
All kinds of weath-er.

Dm



Edim



Dm/F



Bb9



C/G



E7/G#



Some - day,  
Some - day,

when you grow lone - ly,  
blue and down-heart - ed,

Your heart will break like mine and  
You'll long to be with me right

Am



F#dim



C/G



G7



you'll want me on - ly.  
back where you start - ed.

Af-ter you've gone,—  
Af-ter I'm gone,—

Af-ter you've gone a -  
Af-ter I'm gone a -

1



way.

2.



way.

slowing down

# SHINE ON, HARVEST MOON

Words and Music by Nora Bayes and Jack Norworth

*Shine On, Harvest Moon* was written by the well-known American vaudeville team of Nora Bayes and her husband, Jack Norworth, in 1908. Later that year, the highly temperamental Miss Bayes interpolated the song in the *Ziegfeld Follies*, and it remained closely linked to her for the rest of her career. Ironically, although they insisted upon being billed as 'The Stage's Happiest Couple', the Norworths – who were always quarrelling – were divorced in 1913. As well as becoming a popular romantic ballad, the song became one of the staple numbers of the barbershop quartets which were so popular in America at the turn of the century.



With a lilt; not too fast

*mf*

Oh,

E7

A7

shine on, shine on, har - vest moon Up in the

D7

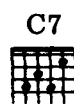
sky. I ain't had no lov - in' since



Jan - u - ar - y, Feb - ru - ar - y, June or Ju - ly. — Snow time

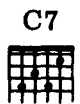


ain't no time to stay — Out - doors and spoon. So,

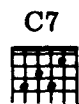


shine on, shine on, har - vest moon, For me and my

1.



2.



gal. Oh, gal.



# April Showers

When Al Jolson was in a Broadway show, audiences did not care a bit about the story. The all-important attraction was their beloved 'Jolie' singing and clowning to his - and their - heart's content. So it was with *Bombo*, a 1921 hit that opened at a new theatre named in Jolson's honour. The nightly showstopper, which Jolson sang from a platform jutting out into the audience, was *April Showers*. It was also the last song he sang in public - to the US troops in Korea, shortly before his death in October 1950.

Words by B. G. DeSylva

Music by Louis Silvers

Moderately

*mf*

Though A - pril Show - ers

— may come your way, — They bring the flow - ers — that bloom in

May. — So if it's rain - ing — have no re - grets, —

Am7

D7

G

Am7

D7

G

E7

Am

C#m6 D7

Be-cause it is - n't rain-ing rain you know (It's rain-ing vi - o -

(No Chord) Am7 D7 G

-lets). And where you see clouds up - on the hills

E7 Am

You soon will see crowds of daf - fo - dils. So keep on

Am7 Cm6 G Em A7

look-ing for a blue - bird And list'-ning for his song, When-

Am7 D7 G

ev - er A - pril Show-ers come a - long.

# Carolina in the Morning

The 1920s saw a profusion of songs celebrating the appeal of the Southland of the United States. Though Gus Kahn and Walter Donaldson had never been in Carolina when they penned this tribute, their adroit combination of hopping and skipping notes, internal rhymes and tongue-twisting descriptions produced an irresistible travel brochure.

Words by Gus Kahn

Music by Walter Donaldson



With a lilt

*mf*

C Cmaj7 C6 C#dim.

Noth - ing could be fin - er than to be in Car - o - li - na In The

G7 Dm G7 Dm Dm+7

Morn - ing, No one could be sweet - er than my

The musical score is written for piano in 4/4 time. It features a melody line and a bass line. The first system shows the instrumental introduction with a dynamic marking of *mf*. The second system includes the first line of lyrics: "Noth - ing could be fin - er than to be in Car - o - li - na In The". The third system includes the second line of lyrics: "Morn - ing, No one could be sweet - er than my". Chord diagrams are provided for the first line of lyrics, and guitar chord diagrams are provided for the second and third lines of lyrics. The score concludes with a final chord in the bass line.



Dm7                      Dm6                      Ebdim.                      C

sweet-ie when I meet her in the morn - ing.

F                      C

Where the morn - ing - glo - ries Twine a-round the

A7                      D7                      G                      Dm                      E7

door, Whis - per - ing pret - ty sto - ries

Am7                      D7                      G7                      C                      Cmaj7

I long to hear — once more. Stroll-ing with my girl - ie where the

C6                      C#dim.                      G7                      Dm                      G7

dew is pearl-y ear - ly in the morn - ing,

Dm                      Dm+7                      Dm7                      Dm6

But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at

Ebdim.                      G7                      C

dawn - ing, If I had A - lad - din's lamp for

C7                      F                      D7                      Fm6                      G7

on - ly a day, — I'd make a wish and here's what I'd say: —

C                      Am

Noth - ing could be fin - er than to be in Car - o - li - na In The

D7                      G7                      C                      F                      G7                      C

f Morn - ing.

# For Me and My Gal

In 1917, according to hard-up composer Meyer, 'I was writing songs for a living and I needed money, so I wrote this ballad'. Lyricist Edgar Leslie borrowed the title from the last line of the earlier hit, *Shine On, Harvest Moon*. When first introduced in vaudeville it 'laid an egg', until a hard-working song plugger placed it with such stars as Al Jolson, Sophie Tucker, Eddie Cantor and George Jessel. In 1942 it served as the title song of a film starring Gene Kelly (his first) and Judy Garland, and it became a hit all over again. It is one of the most popular melodies ever written about the joy and excitement of getting married and of anticipating the family to come.

Words by: Edgar Leslie and E. Ray Goetz

Music by: George W. Meyer

Barbershop style

optional arpeggio

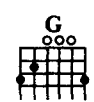
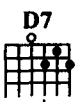
*f* (For Me And My Gal, For me and my

lit - tle sweet - heart) *mf* The bells are ring - ing

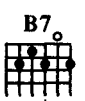
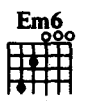
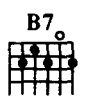
For Me And My Gal; The birds are

D7

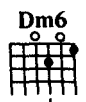
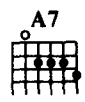
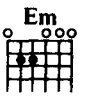
G



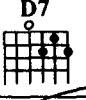
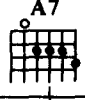
sing - ing For Me And My Gal.



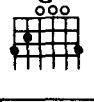
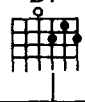
Ev - 'ry - bod - y's been know - ing To a wed-ding they're



go - ing, And for weeks they've been sew - ing,



Ev - 'ry Su - sie and Sal. They're con - gre -



gat - ing For Me And My Gal

D7

The par - son's wait - ing For Me And My

B7 D7 G7

Gal. And some - time I'm gon - na build a lit - tle

C Eb7

home for two, For three or four or more In

D7 G

love - land For Me And My Gal.

Eb7 G

(For Me And My Gal!)

# When Day Is Done

English version by B. G. DeSylva

Music and original text by Dr. Robert Katcher

Although composer Katcher had written operettas in his native Vienna, and later spent more than ten years in Hollywood, his only lasting work is *When Day Is Done*. Called *Madonna* when first published in Vienna in 1924, it received its English title and lyrics years later – and became the signature tune of the pre-war English dance-band leader, Ambrose.

Softly and gently

*pp* When Day Is Done and shadows fall, I

dream of you; When Day Is Done I think of all the joys we

*mp* knew. That yearning, returning, to hold you in my arms, Won't

*cresc.* go love, I know love, Without you night has lost its charms. *rall. et decresc.*

Chord diagrams shown: G, F#, Am, D9, D7, G, G6, E7, A7, D7, C#dim., G6, Gm7, G#dim., Bm7, Am7, D7-9.

G F# Am D9

*p a tempo*  
Day Is Done and grass is wet with twi - light's dew, My

D7 F#m7-5 B7

lone - ly heart is sink - ing with the sun. Al -

G9 Dm7/G G7 Cmaj7 Cmaj7

though I miss your ten - der kiss the whole day through, I

Bm7 Bbm7 Am7 (D7) G Am7

miss you most of all When Day Is Done. *pp*

Gmaj9 Cm6 Gmaj7

*Ped.* (chime effect)



# Paper Doll

In 1930 in America composer Johnny Black sold *Paper Doll* to a publisher, E.B. Marks, for a \$100 advance against royalties, but neglected to mention that he himself had copyrighted the song back in 1915. It collected dust in Marks' file until 1942, when the Mills Brothers recorded their hit version. Then someone discovered that the copyright was due to expire and Marks would lose the song unless he could sign up the renewal rights. But Johnny Black was dead and it was necessary to locate his heirs. The trail led to an elderly father and an ex-wife. Both were persuaded to sign, but the ex-wife demanded a bonus – one week in New York for her and a friend as guests of the publisher. The bonus was paid and the song was saved.

By: Johnny S. Black

Slowly, with an easy swing (  to be played like  )



**Chords:**  
F:   
D7:   
G7:   
C7:   
E7:   
F6:   
E7:   
F6:   
F/A bass:   
Abdim:   
C/Gbass:   
A7:   
A dim: 

I'm goin' to buy a Pa - per Doll that I can call my own, A  
doll that oth - er fel - lows can - not steal. And then the  
flir - ty, flir - ty guys with their flir - ty, flir - ty eyes, Will



G7 C7

have to flirt with dol - lies that are real. When

F C7+5

I come home at night she will be wait - ing, She'll

C7 A7

be the tru - est doll in all this world. I'd

Bb Bdim F/Cbass A7 D7

rath - er have a Pa - per Doll to call my own, than have a

G7 Gm7 C7-9 F

fick - le - mind - ed real live girl.

# My Melancholy Baby

Words by George Norton; Music by Ernie Burnett

Over the years this tuneful song has become linked with a moving expression of end-of-the-evening feelings. Originally called *Melancholy*, it was first heard around 1912 at the Dutch Mill in Denver, Colorado, then one of the more elegant night spots in the West, and it went on to become a popular vaudeville number. During the late 1920s it was frequently featured by Tommy Lyman, an American cabaret singer who began work at midnight and continued to perform into the wee small hours. It was also sung by Priscilla Lane in the 1939 James Cagney gangster film, *The Roaring Twenties*.



Freely

C



Gaug



C



Gaug



Come sweet-heart mine, —  
Birds in the trees, —

Don't sit and pine, —  
Whis - per - ing breeze, —

C



C/E



Ab7/Eb



Dm7/G



Dm



C#dim/A



Tell me of the cares that make you feel so blue. What have I done? —  
Should not fail to lull you in - to peace - ful dreams. So, tell me why —

Dm



C#dim/A



D7



Dm7/G



G7



An-swer me, hon'; —  
Sad - ly you sigh, —

Have I ev - er said an un - kind word to you?  
Sit - ting at the win - dow where the pale moon beams.

C 5fr.      Gaug 4fr.      C 5fr.      Gaug 4fr.

My love is true —  
You should-n't grieve; —

And just for you, —  
Try and be - lieve. —

C 5fr.      C/E      Ab7/Eb      Dm7/G

I'd do al - most an - y - thing at  
Life is al - ways sun - shine when the

an - y time.  
heart beats true.

D7      G7      E7

Dear, when you sigh —  
Be of good cheer; —

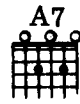
Or when you cry, —  
Smile through your tears; —

A7      D7      Dm7/G      G7

Some-thing seems to grip this ve - ry heart of mine.  
When you're sad, it makes me feel the same as you.

*slowing down*

Moderately, in 2 (♩=1 beat)

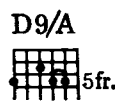


Chorus

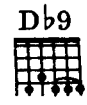
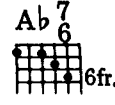
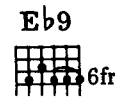
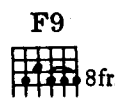
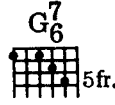
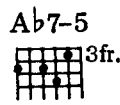
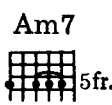
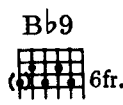
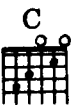
Come to me my mel-an-chol-y ba-by;



Cud-dle up and don't be blue.



All your fears are fool-ish fan-cies may be;



You know, dear, that I'm in love with you.

Cmaj7 Dm7 D#m7 Em7 F9 Bb9 Aaug A7

Ev - 'ry cloud must have a sil - ver lin - ing;

Dm Dm7 Fmaj7

Wait un - til the sun shines through. Smile my hon - ey

F#m7-5 F7-5 Em7 Bb7-5 A6 A7+5 Dm7 Fmaj7/G G13-9

dear While I kiss a-way each tear, Or else I shall be mel-an - chol-y

1. C6 Fmaj7 Em7 Dm7 2. Cmaj7 Dm7 D#m7 Em7 F9 Bb9 C6

too. too. (D.C.) Melody L.H. R.H. L.H.

# Ma (He's Making Eyes at Me)

Vaudeville was at the height of its popularity in the Roaring Twenties, and Eddie Cantor one of its top stars. In the 1921 revue *The Midnight Rounders* the ebullient Cantor style cried out for a novelty number, which would give him a chance to roll his 'saucer' eyes. Cantor's performance of *Ma* helped keep the show running for two years. In 1958 the song had a new lease of life as a rock 'n' roll number.

Words by: Sidney Clare

Music by: Con Conrad

Brightly, in 2

*f* (like a finger exercise)

1 2 3 5 4 2 1 2

5 4 3 1 2 1

C

D7

Ma, he's mak - ing eyes at me!

G7

C

Ma, he's aw - ful nice to me!

G7

Ma he's al - most break - ing my heart

G7 C G7

I'm be - side him, Mer - cy! Let his con - science guide him!

C D7

Ma, he wants to mar - ry me,

G7 B7 Bb7 A7 Ab7 G7

Be my hon - ey bee.

C G7 C G7 D7 G7

Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,

D7 G7 C

Ma, he's kiss - ing me!

# ONE ALONE

That stirring vow of fidelity, *One Alone*, from *The Desert Song*, is part of a three-way musical discussion called *Eastern and Western Love*. Representing the 'eastern' points of view one Moroccan tribesman advises treating love as a passing pleasure, while another advocates a 'harem of blossoms'. But the Red Shadow, a Frenchman in disguise, rejects both ideas. He pledges his undying devotion to 'one alone to be my own'. Harry Welchman starred in the 1927 London version, and recently John Hanson has played the Red Shadow in theatres throughout Britain.

Words by Otto Harbach and Oscar Hammerstein II  
 Music by Sigmund Romberg

Slowly

*mp*

*con 8va bassa (ad lib.) con 8*

*con 8*

*con 8*

*con 8*

*con 8*

*con 8*

*con 8*

*con 8*

*con 8*

*f*

*8*

*Ped.*

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and fingerings. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Slowly'. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as triplets, slurs, and pedaling marks. Chord diagrams are provided for the guitar, and the piano part includes fingering numbers and articulation marks like accents and slurs. The lyrics are: 'One A-lone to be my own, I a-lone to know her ca-ress-es; One to be e-ter-nal-ly The one my wor-ship-ping soul pos-sess-es. At her call I'd give my all, All my life and all my love en-dur-ing; This would be a mag-ic world to me, If she were mine a-lone.'





# The Man I Love

*The Man I Love* had the odd distinction of becoming a recognised standard despite its having been: (1) thrown out of the Broadway musical for which it had been written (*Lady, Be Good* in 1924); (2) sung in a show that initially flopped on the road (the 1927 *Strike Up the Band*); (3) added to and then cut from a third musical (*Rosalie*, 1928); and (4) rejected when *Strike Up the Band* was successfully revised in 1930. The reason for the last rejection was ironic: by then

the song had become too well known. In England, this was largely thanks to Lady Louis Mountbatten, who had heard the song in New York. She liked it so much that, on her return to London, she had it played by the Berkeley Square Orchestra, who turned it into a café society hit. It was then taken up by various jazz groups – who played it in London and Paris – and American visitors would go home humming the melody and asking bands in New York to play it.

Words by Ira Gershwin

Music by George Gershwin

Slowly, with expression

Handwritten musical notation for the piano introduction. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The right hand (i.h.) plays a melodic line with eighth and sixteenth notes, while the left hand plays a simple accompaniment of chords. The tempo and expression markings are 'Slowly, with expression' and 'p simply'.

Pedal tacet

Handwritten musical notation for the first vocal line. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'Some-day he'll come a - long, The Man I Love;'. The key signature is Bb and Eb. Chord diagrams for Eb and Ebm are shown above the staff. The tempo and expression markings are 'p simply'.

Handwritten musical notation for the second vocal line. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'And he'll be big and strong, The Man I Love;'. The key signature is Bb and Eb. Chord diagrams for Bbm and C7+5 are shown above the staff.

Abm6

Bb7

And when he comes my way,

I'll do my best to

Ebmaj7

Abmaj7

Fm9

Bb7-9

Eb

make

him

stay.

He'll look at me and smile,

Ebm

Bbm

C7+5

I'll un-der-stand;

And in a lit-tle while

he'll take my hand;

Abm6

Bb7

Fm7

Emaj7

And though it seems ab-surd,

I know we both won't

say

a

Eb

Fm6

G7

Cm

Cm7

D7

G7

word.

May-be I shall meet him

Sun-day, May-be

*mf più mosso*

Cm G7 Cm Cm7

Mon - day, may - be not; Still I'm sure to meet him

D7 G7 Cm Gm7 C7 Fm9 Emaj7

one day; May - be Tues - day will be *rall.* my good news day.

Eb Ebm

He'll build a lit - tle home, just meant for two,

Bbm C7+5 Abm6

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

Bb7 Bb9+5 Fm7 Emaj7 Ebmaj7

I'm wait - ing for The Man I Love.

# My Heart Stood Still

No lyric writer has ever enjoyed a greater reputation for intricate, many-syllabled rhyming than Lorenz Hart. Yet Hart could also be both eloquent and simple, which he proved conclusively in his words for *My Heart Stood Still*. Here not only is there so meaningful a line as 'That unfelt clasp of hands', but the entire lyric - with the exception of just six words - was put together with words of only one syllable. It was first sung by Jessie Matthews and Richard Dolman in 1927 in the London revue *One Damn Thing After Another*. The ballad was also used in the 1927 Broadway musical *A Connecticut Yankee*.



Words by Lorenz Hart  
 Music by Richard Rodgers

Moderately and a trifle freely

*p* *mf* *p* *p*

I took one look at you,  
 That's all I meant to do;  
 And then My Heart Stood Still!  
 My feet could step and walk,  
 My lips could move and talk,

G Bb dim. Am7 D7  
 Gmaj7 Dm7 Db7-5 C6 F9 G Am7 D9 Bm7 Bbmaj7  
 Am7 D7-9 G Bb dim. Am7 D7 Gmaj7 Dm7 Db7-5 C6 F9

G Am7 D9 G Cmaj7 G

And yet My Heart Stood Still! ————— Though not a

Gm D aug D

sin - gle word was spo - ken, I could tell you knew, ————— That un - felt

Em7-5 A7 D aug D7

clasp of hands ————— Told me so well you knew.

G Bbdim. Am7 D7 Gmaj7 Dm7 Db7-5 Cmaj7 Cm

I nev - er lived at all Un - til the thrill of that

Am7 D7sus4 D7-9 Gmaj7 (No Chord)

mo - ment when My Heart Stood Still.

# 'S Wonderful



Here lyricist Ira Gershwin's aim was to achieve the amusingly sibilant sound caused by dropping the 'it' from the contraction 'it's', and slurring the remaining 's' as part of the following word. The result: 's lovely to play and 's fun to sing. Fred Astaire's sister, Adele, first introduced the song in the 1927 musical *Funny Face*. The song was revived by Twiggy in *My One and Only*, which opened on Broadway in May 1983.

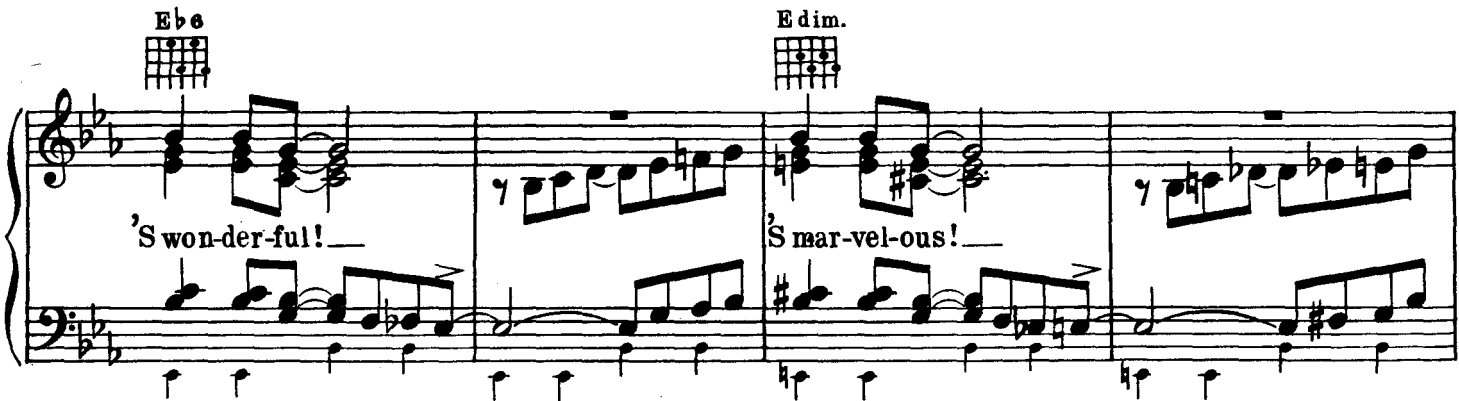
Words by Ira Gershwin

Music by George Gershwin

Moderate swing

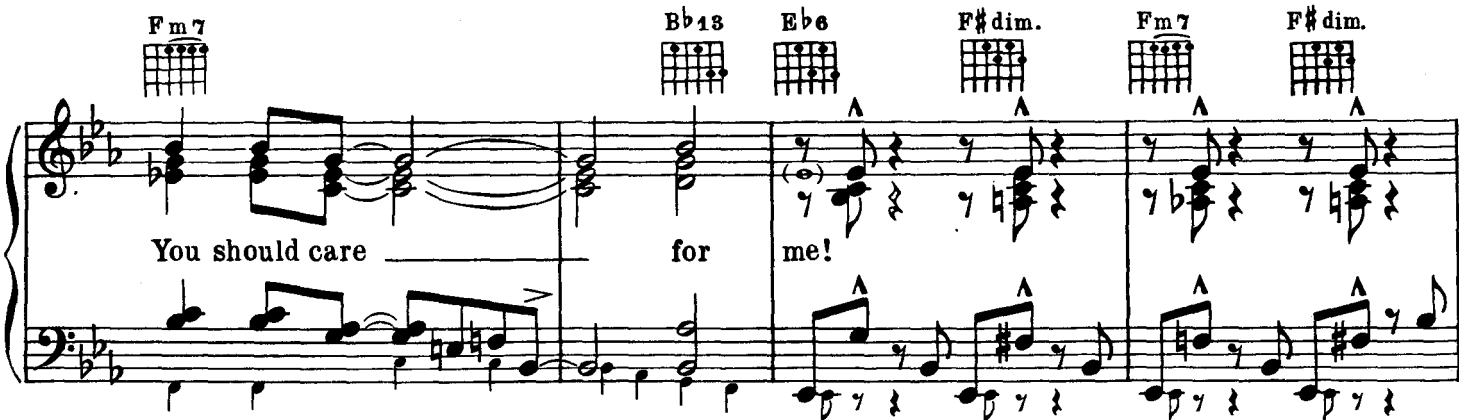


Piano introduction in 4/4 time, featuring a rhythmic melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat).



First vocal line with lyrics: 'Swonder-ful! — 'Smar-vel-ous! —

Accompanying piano chords: E<sup>b</sup>6, E dim.



Second vocal line with lyrics: You should care — for me!

Accompanying piano chords: Fm7, B<sup>b</sup>13, E<sup>b</sup>6, F<sup>#</sup>dim., Fm7, F<sup>#</sup>dim.

E♭6

E dim.

Fm7

'Saw-ful nice! 'S par-a-dise! 'S what I love

B♭7+5

E♭6 add 9

D7-9

Gmaj7

Am7

Bm7

Am7

to see! You've made my life so

*p subito*

Gmaj7

Am7

Bm7

Am7

Dm7

Dm6

Gm7

C9

Cm7

F9

glam-or-ous, You can't blame me for feel-ing am-o-rous.

*cresc.*

Fm7

B♭7-9+5

E♭6

Cm6

Oh! 'S won-der-ful! 'S mar-vel-ous!

Fm7

B♭7 sus4

B♭9+5

E♭6

Fm7

Abm6

E♭maj9

That you should care for me!



# What Is This Thing Called Love?

It was while listening to native chants in Marrakesh, Morocco, that Cole Porter got the inspiration for this dark, brooding melody of despair. Introduced in London by Elsie Carlisle in the 1929 revue *Wake Up and Dream*, the song became so well known that by the time the show moved to New York, in the following year, audiences greeted it as an old favourite. It is one of the classic songs about the agony of being jilted and left alone.

Words and Music by Cole Porter

Slow blues (but not draggy)

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The tempo is marked 'mp' (mezzo-piano). The key signature has one flat (B-flat major/D minor) and the time signature is 4/4. The lyrics are: 'What Is This Thing Called Love? This fun - ny thing called love? Just who can solve Its mys - ter -'. Chord diagrams are provided for the piano accompaniment: C9, Fm, G7, G7+5, C, and C9.



Fm G7 C

y? Why should it make a fool of me?

Cm7 F7 Bbmaj9 Bb6

*Swing out a bit* *mf* I saw you there one won-der-ful day; You

Ab Ab6 Ab7 G (No Chord)

took my heart and threw it a-way. That's why I

*rather sustained* *mp*

C9 Fm

ask the Lord in Heav-en a-bove, What

G7 G7+5-9 C6add9

Is This Thing Called Love?

# With a Song in My Heart



The appearance of film star Glenn Hunter in the 1929 American musical *Spring Is Here* presented a problem: he could not sing. So Rodgers and Hart gave *With A Song In My Heart* to his more vocally gifted 'rival', John Hundley. Almost 20 years later, the BBC adopted the song as the theme tune for *Family Favourites*, when the record request programme was launched on the air in January 1948.

Words by Lorenz Hart

Music by Richard Rodgers

Slowly, but rhythmically

First system of piano introduction, 4/4 time signature. Dynamics include *f*, *ff*, and *mf*.

Second system of piano introduction, 4/4 time signature. Dynamics include *mp*. Includes guitar chord diagrams for C and G7.

With A Song In My Heart

I be-hold your a - dor - a-ble face.

Third system of piano introduction, 4/4 time signature. Dynamics include *mf*. Includes guitar chord diagrams for Am and E7.

Just a song at the start,

But it soon is a hymn to your grace.

Fourth system of piano introduction, 4/4 time signature. Dynamics include *cresc.*. Includes guitar chord diagrams for Am, Am7, Am6, F, Dm, and C.

When the mu - sic swells

I'm touch - ing your hand;

B7 Dm6 C dim. Bm7 Bb A7 sus4 A7 Dm7 G7

It tells that you're stand - ing near, and  
*f* *decresc.*

C G7 C G7

*mp* At the sound of your voice Heav-en o-pens its por-tals to me.

Am E7 Am E7

*mf* Can I help but re - joice That a song such as ours came to be?

Am Am7 Am6 C D7 Fm6

But I al-ways knew I would live life through  
*f*

C Dm7 G7 C C6

*ff* With A Song In My Heart for you.  
*rit.*

# I'll See You Again



Noël Coward's operetta *Bitter Sweet* opened at His Majesty's Theatre, London, in 1929 and told of the touching romance between a Victorian English girl and her Viennese music teacher – whom she marries and who is later killed in a duel. The recurring waltz theme, *I'll See You Again* – according to Noël Coward – “just dropped into my head, whole and complete”, during a taxi ride. It was first sung in the guise of a musical exercise by the hero and heroine, played by George Metaxa and Peggy Wood.

Words and Music by Noël Coward

Moderate waltz

The musical score is presented in three systems. The first system shows the piano introduction in 3/4 time, marked *f dim.* and *mp*. The second system contains the vocal melody with lyrics: "I'll See You A - gain When - ev - er spring". The third system continues the vocal melody with lyrics: "breaks through a - gain. Time may lie heav - y be -". Chord diagrams are provided above the vocal line for each measure. Fingerings are indicated with numbers 1-5 for the right hand and 5-3 for the left hand.

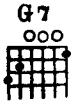
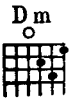
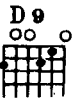
*f dim.* *mp*

*C* *A7* *Dm* *Dm7*

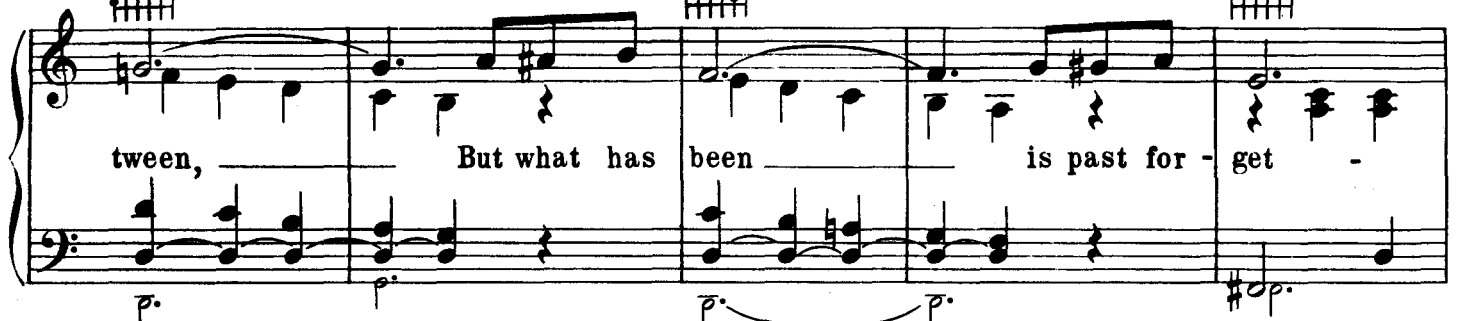
I'll See You A - gain When - ev - er spring

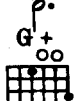
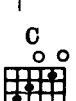
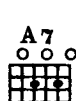
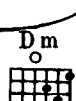
*G7* *C* *C* *Ebdim.*

breaks through a - gain. Time may lie heav - y be -

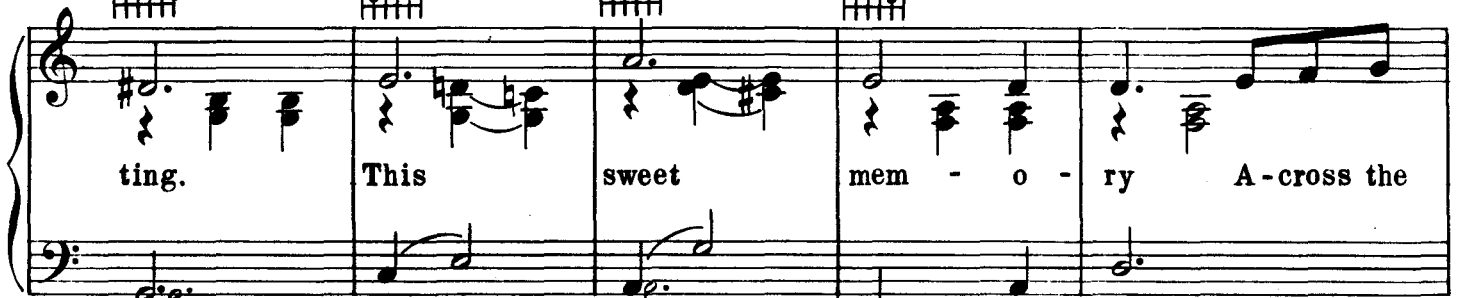
G7  Dm  D9 

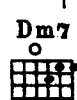
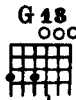
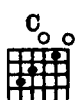
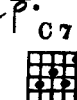
tween, But what has been is past for - get -




G+  C  A7  Dm 

ting. This sweet mem - o - ry A-cross the



Dm7  G13  C  C7 









years will come to me;



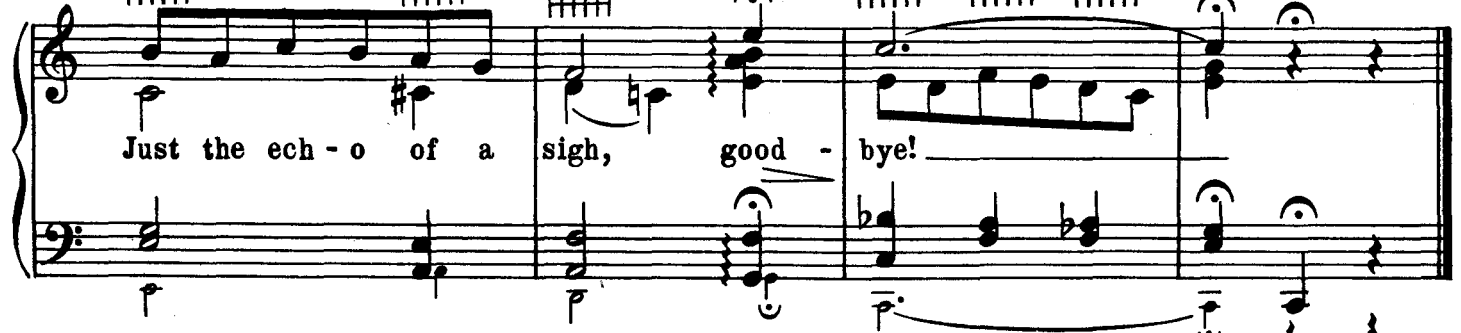
F  E7  Am  Ebdim. 

Tho' my world may go a - wry, In my heart will ev - er lie



Am7  A7  Dm7  G7  C7  F  Fm6  C# 

Just the ech - o of a sigh, good - bye!



# Someone to Watch Over Me

When forlorn Gertrude Lawrence, clutching a rag doll, sang this gentle plea in the 1926 musical comedy *Oh, Kay* a Broadway critic stated that the Gershwins had 'wrung the withers of even the most hard-hearted of those present'. Composer George had originally written the melody in up tempo, but soon realised that it sounded far better as a slow romantic ballad. The musical came to London's His Majesty's Theatre in 1927, again starring Gertrude Lawrence along with comedian Claude Hulbert.



Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

*p*

*mp*

*p*

There's a some-bod-y I'm long-ing to see, I hope that he Turns out to be

Some-one who'll watch o-ver me. I'm a lit-tle lamb who's

C

D Fdim. C Ebdim. Dm6 C#dim.

Dm F#m7-5 G7 Em7 A7+5-9 Dm7 G7+5 C

D F dim. C Eb dim. Dm6 C# dim. Dm  
 lost in the wood, I know I could Al-ways be good To one who'll

F#m7-5 G7 D7 Dbmaj7 C C9 F  
 watch o-ver me. Al-though he may not be the man some girls

C B7 E7 Bb aug.11 Am7  
 think of as hand-some, To my heart he car-ries the key.

Ab7-5 G7 C D F# dim. C Eb dim.  
 Won't you tell him please to put on some speed, Fol-low my lead,

Dm6 C# dim. Dm F#m7-5 G7 C Cmaj9  
 Oh, how I need Some-one To Watch O-ver Me.

# You Do Something to Me



The bridge, or middle part, of a standard popular song has seldom been more excitingly constructed than in *You Do Something to Me*. Here the melody seems to take wings on a flight of pure ecstasy as it punches out the message with those infectious interior rhymes: 'Do do that *vooo* doo that you do so well'. The song, a product of 1929, was introduced in Cole Porter's first major Broadway success *Fifty Million Frenchmen*, a spoof on Americans abroad.

Words and Music by Cole Porter

Moderately

*p* (Quasi Tom-Tom)

F E/F

You Do

F C 11 C 9

Some-thing To Me, Some-thing that sim-ply mys-ti-fies me.

Gm D7/G Gm D7/G G7

*mp* Tell me, why it should be You have the

Detailed musical score for piano accompaniment of the song 'You Do Something to Me'. The score is in G major and 4/4 time, marked 'Moderately'. It features a 'Quasi Tom-Tom' pattern in the bass line. The lyrics are: 'You Do Some-thing To Me, Some-thing that sim-ply mys-ti-fies me. Tell me, why it should be You have the'. The score includes guitar chord diagrams for F, E/F, C 11, C 9, Gm, and D7/G.



C11 C9 F Abdim.

pow'r to hyp - no - tize me? Let me

*f subito*

C7 D Db C

live 'neath your spell, Do do that voo - doo that

Bb Am C7 F E/F F

you do so well. For You Do Some-thing To

D7 G7 Gm7 C7 F

Me That no - bod - y else could do.

G/F Gb/F F

*dim.* *pp*

*Sua*

# Thou Swell

Words by  
Lorenz Hart

Music by  
Richard Rodgers

The mating of Olde English with 1927 slang was accomplished with great style in Rodgers' and Hart's *Thou Swell*. Surprisingly, when first sung in *A Connecticut Yankee* during the show's Philadelphia tryout, the song left audiences so cold that the producer wanted it taken out of the score. Richard Rodgers fought to keep it in and was vindicated when it became one of the musical's most admired numbers. Its popularity was ensured when the musical became a success at London's Daly's Theatre in 1929.

Moderately, with a bounce

The first system of musical notation is in 4/4 time, featuring a treble and bass clef. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a sustained low G3. Dynamics include a forte (f) marking and a piano (p) marking. The system concludes with the word "Thou" in italics.

The second system contains the lyrics: "Swell! Thou wit-ty! Thou sweet! Thou grand! Wouldst". Above the treble clef, guitar chord diagrams for Gm7, C7, Gm7, C7, Gm7, C7, Gm7, and C7 are provided. The melody continues with quarter notes and rests. The bass line provides harmonic support with quarter notes.

The third system contains the lyrics: "kiss me pret-ty? Wouldst hold my hand? Both thine". Above the treble clef, guitar chord diagrams for F, Bb9, F, E7, and F are provided. The melody continues with quarter notes and rests. The bass line provides harmonic support with quarter notes.

The fourth system contains the lyrics: "eyes are cute too; What they do to me. Hear me". Above the treble clef, guitar chord diagrams for C7, D7 (with an 8th fret instruction), Gm7, C7, and F are provided. The melody continues with quarter notes and rests. The bass line provides harmonic support with quarter notes.

Em7-5 ← 5 fr.    A7 ← 5 fr.    Dm7-5 ← 3 fr.    G7 ← 3 fr.    C7

hol-ler, I choose a sweet lol-la - pa-loo-sa in thee. I'd

Gm    C7    Gm7    C7    Gm7    C7    Gm7    C7

feel so rich in a hut for two; Two

F    Bb9    F    E7    F

rooms and kit-chen I'm sure would do. Give me

C7    D7 ← 3 fr.    Gm7    C7    A7    Cm6    D7

just a plot of, Not a lot of land. And Thou

Gm7    C7    Gm7    C7    F    F6    Fmaj7    F6

Swell! Thou wit-ty! Thou grand!

# The Blue Room

Words by  
Lorenz Hart



Music by  
Richard Rodgers

This tender ode to domestic tranquillity was first sung in the 1926 Broadway musical *The Girl Friend*, which came to London and the Palace Theatre in the following year. The key word 'room' is skilfully emphasised in the first and second eight-bar sections: every time it is sung it is preceded by the rhyme falling on 'C' with the word itself raised one tone higher.

Moderately, with style

Introduction musical notation for piano, consisting of four measures. The first measure starts with a forte (*f*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic and is marked *rall.* (rallentando).

Musical notation for the first line of lyrics. The lyrics are: "We'll have a blue room, A new room, For two room, Where". The first measure includes the instruction "with a lilt". Above the staff are guitar chord diagrams for F, C7, F, and C7.

Musical notation for the second line of lyrics. The lyrics are: "ev-'ry day's a hol-i-day Be-cause you're mar-ried to me." Above the staff are guitar chord diagrams for F, F7-9, Bb, Bbm, Dm7, G7, C7sus4, and C7.

Musical notation for the third line of lyrics. The lyrics are: "Not like a ball-room, A small room, A hall room, Where". Above the staff are guitar chord diagrams for F, C7, F, and C7.

F F7-9 Bb Bbm Dm7 G7 Gm7 C7 F

{ I } can smoke { my } pipe a-way, With { your } wee head up - on { my } knee.

C7 F Abdim.

We will thrive on, keep a - live on Just noth-ing but kiss - es,

Gm Gm7 Am7 Dm7 G7 C7sus4 C7

With Mis-ter and Mis - sus On lit-tle blue chairs.

F C7 F C7

{ You } sew { your } trous-seau, And Rob - in - son Cru - soe Is

{ I'll } wear { my }

F F7-9 Bb Bbm Dm7 G7 Gm7 C7 F

not so far from world-ly cares As our blue room far a-way up - stairs! —

*rall.*

# Tea for Two



A 'dummy lyric' is a temporary set of words put together to help lyricists work out a song's metric form and rhyme scheme. *Tea for Two* may be a classic, but it still uses the dummy lyric Irving Caesar dashed off hurriedly one night. The cheerful number was added to the 1925 musical comedy *No, No, Nanette*, which came from Broadway to London's Palace Theatre - when the cast included George Grossmith, Binnie Hale and Joan Barry.

Words by Irving Caesar

Music by Vincent Youmans

*mf* Rather rapidly *mp* *rall.*

Moderately

*mp* Pic - ture you up - on my knee, Just Tea For Two and two for tea, Just me for you and

*mf* you for me a - lone. No - bod - y near us to see us or hear us, No

*mf* friends or re - la - tions on week - end va - ca - tions, We won't have it known, dear, that

Bm7 ← 7 fr.    E7 ← 5 fr.    Amaj7 ← 5 fr.    C7    Gm7    C7

we own a tel - e - phone, dear. Day will break and

Gm7    C7    Fmaj7    F6    Fmaj7    F6    Gm7    C7

you'll a-wake And start to bake a sug - ar cake For me to take for

Gm7    C7    Am7-5    D7-9

all the boys to see.

Bb6 ← 10 fr.    Am7-5 ← 8 fr.    Cm7 ← 6 fr.    F#dim. ← 5 fr.    A dim. ← 8 fr.    Gm7 ← 6 fr.    Bbmaj7 ← 5 fr.    Eb9 ← 6 fr.

We will raise a fam - i - ly, A boy for you, A girl for me, Oh

F/A bass ← 6 fr.    Abdim add E ← 5 fr.    Gm7    C7    F6    Eb9 ← 6 fr.    Gb9 ← 9 fr.    F6 add9 ← 8 fr.

can't you see how hap - py we would be?

# Make Believe



*Make Believe* was one of the immortal melodies heard in Kern's 1927 musical version of Edna Ferber's novel *Showboat*. Lyricist Oscar Hammerstein recalled: 'Jerome played a melody for me and I got some words to fit the middle part. They were "Couldn't I? Couldn't you? Couldn't we?" At the moment, though, I had no idea what I and you and we couldn't do. It just seemed to sing. Later, I wrote words up to that section and then away from it. But this is not the ideal way to write a song.'

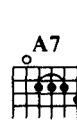
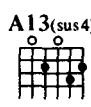
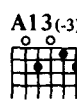
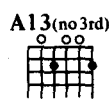
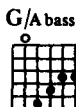
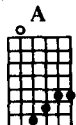
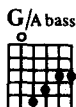
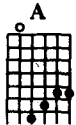
Words by:  
Oscar Hammerstein II

Music by:  
Jerome Kern

Rather quickly



Moderately slow



D E7 A9 A7 D#dim

you? Could - n't I? Could - n't we Make Be -

A7

lieve our lips are blend - ing in a

D E7

phan - tom kiss or two or three? Might as

G6 G#dim D/A bass D#dim

well Make Be - lieve I love you For to

A7 A7-9 D Gm6 D

tell the truth I do.

# Fascinating Rhythm

'Fascinating' is the proper term for this combination of words and music. After receiving the melody from his brother, lyricist Ira Gershwin faced an enormous task: the jagged, syncopated tune with its tricky accents hardly lent itself to a boy-girl expression, either amorous or humorous. So he simply hit upon a lyric describing the effects of a nagging, insinuating, fascinating rhythm. Fred and Adele Astaire first sang about it in the musical *Lady, Be Good!* which opened on Broadway in 1924 and at London's Empire Theatre in 1926 – again with the Astaires.

Words by  
Ira Gershwin

Music by  
George Gershwin

Rapidly

*pp*

Moderately

*With a jazz feeling* (♩♩♩ = ♩♩♩♩)

*mf*

Fas - ci - nat - ing Rhy - thm, You've

got me on the go! Fas - ci - nat - ing Rhy - thm, I'm all a -

G7 Gm7 C7 Gm7 C7 Gm7

-quiv-er. What a mess you're mak-ing! The neigh-bors want to know why I'm

C7 Gm7 C7 F

al-ways shak-ing just like a fliv-ver. Each morn-ing

Dm7 G7 G9+5 C C9 C7-9

I get up with the sun, (Start a-hop-ping, nev-er stop-ping)

Am7 D7 G7 A7

To find at night, no work has been done. I know that

Dm7 G7 Dm7 G7 Dm7

once it did-n't mat-ter, But now you're do-ing wrong; When you

G7 Dm7 G7 Gm7 C7

start to pat-ter, I'm so un-hap-py. Won't you take a day off? De-

Gm7 C7 Gm7 C7 Gm7 C7

side to run a-long some-where far a-way off, And make it snap-py!

F Dm6 E7 Am7

Oh, how I long to be the man I used to be!

D7 Dm7 G7 Dm7 G7

*mf* Fas-ci-nat-ing Rhyth-m, Oh, won't you stop pick-ing on

C Eb Gb A C

me!  
*pp subito*

me!  
*pp subito*

# Can't Help Lovin' Dat Man



Originally written in fast tempo, as a dance sequence, this melody was later slowed down – by Helen Morgan, who played Julie in the 1927 Broadway production of *Showboat*. Miss Morgan, perched on top of a piano, sang it in her night-club act as an evocative and haunting ‘torch song’. In the 1928 London production of *Showboat*, at the Drury Lane Theatre, it was sung by Marie Burke (as Julie) and Edith Day (as Magnolia). When it was revived in London in 1971 at the Adelphi, Cleo Laine (among others) played Julie and Lorna Dalla played Magnolia.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

Moderately and rather freely

slower

*f*

*f*

Cmaj7 Am7 Dm7 G7 Cmaj7 Gm7 C7<sup>5</sup>

Fish got to swim\_ and birds got to fly, I got to love\_ one

F6 Fm6 Em7 Am7 Ab7 G7

man till I die, Can't Help Lov - in' Dat Man\_ of

Cmaj7

Eb9

Dm7

G7<sup>+5</sup><sub>9</sub>

Cmaj7

Am7

-6 fr.

mine. Tell me he's la - zy,

Dm7

G7

Cmaj7

Gm7

C7<sup>5</sup><sub>9</sub>

F6

Fm6

tell me he's slow, - Tell me I'm cra - zy, may - be, I know, -

Em7

Am7

Ab7

G7

Cmaj7

Dm7

-4 fr.

*rush it a bit*

Can't Help Lov - in' Dat Man - of mine.

Gm7

C7-9

F6

F# dim

When he goes a - way

Cmaj7

D9

Em7

Ebmaj7

-5 fr.

Dat's a rain - y day, And when he comes

back dat day is fine, The sun will shine.

*slower*

*in tempo*

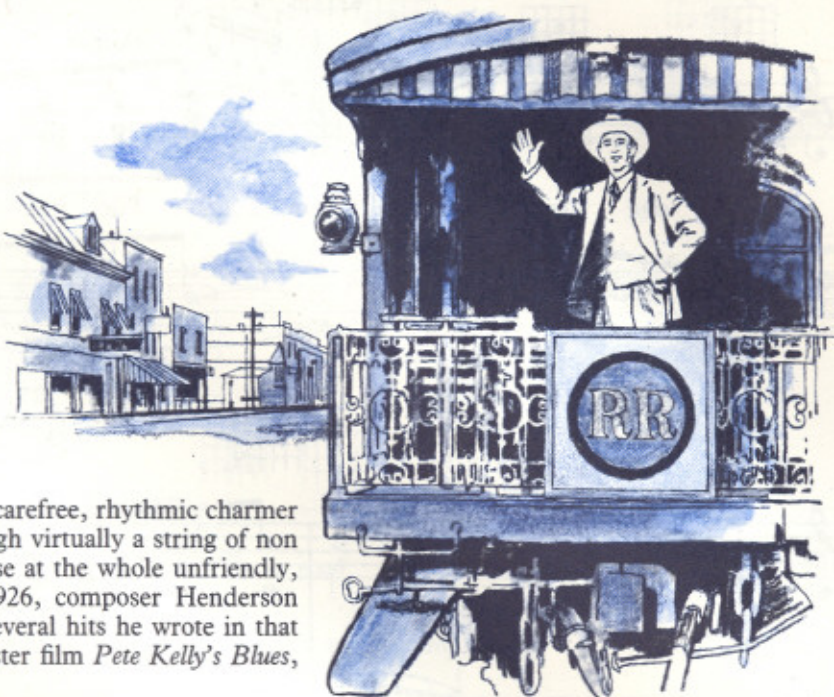
He can come home as late as can be, Home with - out him ain't

no home to me Can't Help Lov - in' Dat Man of

mine.



# Bye Bye Blackbird



Every new generation seems susceptible to this carefree, rhythmic charmer of a song. Perhaps it is because the lyrics, though virtually a string of non sequiturs, convey the feeling of thumbing a nose at the whole unfriendly, complicated, oppressive world. In the year 1926, composer Henderson could afford to do this. *Blackbird* was one of several hits he wrote in that year. The song was included in the 1955 gangster film *Pete Kelly's Blues*, with Peggy Lee and Ella Fitzgerald.

Words by Mort Dixon

Music by Ray Henderson

Moderato

*l.h.*  
*mp rather freely*

Fmaj7 Fmaj7+5 Gm7 Fmaj7

Pack up all my care and woe,  
steady and smooth

Gm7 Am7 F6 F6/A Ab dim. (add G) Gm7 C9

Here I go sing-ing low, Bye Bye Black-bird,

Gm7 Am7 Gm7 Am7

Where some-bod-y waits for me, Sug-ar's sweet,



Gm7 C7-9 Am7 F6

so is she, Bye Bye Black-bird.

F7 Am7-5 D7

No one here can love and un - der - stand me,  
*f with a swing*

Gm Ebmaj7 Em7-5 Gm Gm7-5 C9

Oh, what hard luck sto - ries they all hand me; *rit.*

Fmaj7 Fmaj7+5 Gm7 Fmaj7 Gm7 Am7-5 D7

Make my bed and light the light, I'll ar - rive late to - night,  
*a tempo smoothly as before*

Gm7 C7-9+5 F6

Black - bird, Bye Bye. *l.h. rather freely*

# SMOKE GETS IN YOUR EYES

It was 1933, the depths of the Depression, and shows were closing up and down along Broadway. But *Roberta* played on, thanks to this plaintive song, first intended by Jerome Kern as an instrumental interlude to fill in during scene changes. He dusted off a march he had composed some time earlier as a theme for an unproduced radio series, slowed down the tempo and then decided it could use lyrics after all. On opening night, the song brought down the house. Irene Dunne sang it in the 1935 film version to a wistful accompaniment of mandolins.

Words by:  
Otto Harbach

Music by:  
Jerome Kern

Somewhat freely

*p*

They asked me how I

knew My true love was true. I of course re-

plied, Some - thing here in - side, Can - not be de - nied.

Chord diagrams shown above the staff:

- C
- Em7
- Ebdim
- Dm7
- G9
- C
- Caug
- Fmaj7
- F#dim
- Em7
- Am7
- Dm7
- G7
- C

G7 C Em7 Ebdim Dm7 G9

They said some-day you'll find, All who love are

C Caug Fmaj7 F#dim Em7 Am7

blind, When your heart's on fire, You must re-a-

Dm7 G7 C

lize Smoke Gets In Your Eyes.

Ab

So I chaffed them and I gai-ly laughed to think they could

Bbm7 Eb7 Ab

doubt my love. Yet to-day My love has

flown a - way — I am with- out my love.

C G7

Now laugh - ing friends de - ride Tears I can - not hide,

C Em7 Ebdim Dm7 G9 C Caug

So I smile and say, "When a love - ly flame

Fmaj7 F#dim Em7 Am7

dies, Smoke Gets In Your Eyes."

Dm7 G7 G7+5 C



# Night and Day



*Night and Day* was created to fit the limited singing range of Fred Astaire, who introduced it in the 1932 Broadway musical *Gay Divorce*. The following year Astaire repeated his success when the show opened at the Palace Theatre in London. As a lyricist, Cole Porter showed his great skill at depicting contrasts: 'night and day', 'near or far', 'roaring traffic's boom' and 'the silence of my lonely room'. As a melodist, he composed a compelling theme spun out to 16 bars, repeated, and brought back, somewhat abridged, within the final eight.

Words and Music by Cole Porter

Moderate Latin tempo

mf

Night And Day—

Dbmaj7

C7

Fmaj9

F6

you are the one, On - ly you—

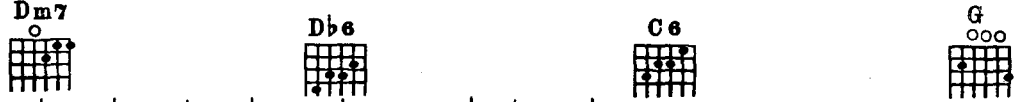
Dbmaj7

C7

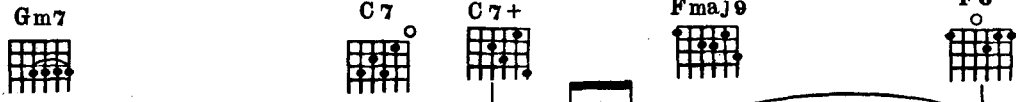
Fmaj9

F6

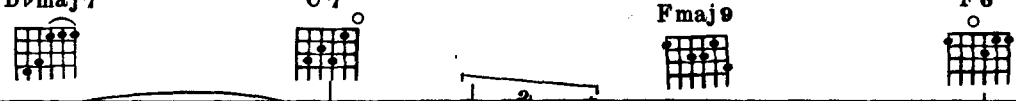
— be - neath the moon and un - der the sun. Wheth - er

Dm7                      Db6                      C6                      G  



near to me or far, — It's no mat-ter, dar-ling, where you are, — I

Gm7                      C7                      C7+                      Fmaj9                      F6  


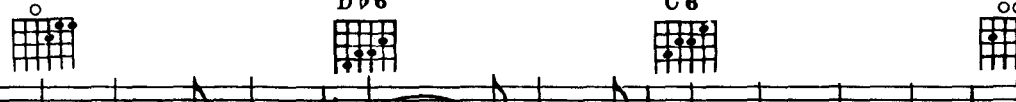
think of you — Night And Day. — Day and night —

Dbmaj7                      C7                      Fmaj9                      F6  


Why is it so, — That this long-

Dbmaj7                      C7                      Fmaj9                      F6  


- ing for you fol-lows wher-ev-er I go? — In the

Dm7                      Db6                      C6                      G  


roar-ing traf-fic's boom, — In the si-lence of my lone-ly room, — I

Gm7

C7

C7+

Fmaj9

F6

think of you Night And Day. Night And

A<sup>b</sup>

Fmaj9

Day un-der the hide of me There's an

A<sup>b</sup>

Fmaj7

Oh, such a hun-gry yearn - ing, burn - ing in - side of me. And its

Dm7

D<sup>b</sup>6

C6

G7

tor-ment won't be through 'Til you let me spend my life mak-ing love to you,

Gm7

C7

G<sup>b</sup>maj7

F

Day and night, Night And Day.

# Embraceable You

Though written in 1928 for an unproduced operetta called *East Is West*, the Gershwin brothers' *Embraceable You* was not sung in public until two years later when 19-year-old Ginger Rogers did the honours in *Girl Crazy*. Ira managed to write three sets of four-syllable rhymes in a slow tempo ballad without jarring the romantic mood set by brother George.



Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

*f* *rall.* *mf a tempo*

G 6  
Bbdim.

Am 7 D 7 Am 7 F 9

G F#m7-5 B 7 Em

Em-brace me, My sweet Em-  
brace - a - ble You! Em-brace me, You ir - re -  
-place - a - ble you! Just one look at you, my heart grew

The musical score is presented in a grand staff format (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system includes the tempo marking 'Moderate ballad', dynamic markings 'f', 'rall.', and 'mf a tempo', and guitar chords G 6 and Bbdim. The second system includes guitar chords Am 7, D 7, Am 7, and F 9. The third system includes guitar chords G, F#m7-5, B 7, and Em. The lyrics are written below the vocal line, with some words split across lines. The piano accompaniment features a steady bass line and chords that support the vocal melody.



Bm Dmaj7 Em7 A7

tip - sy in me; You and you a - lone bring out the

Bm7 Bb7 Am11 Ab7-5 G6 Bbdim.

gyp - sy in me! I love all the man - y

Am7 D7 Am7 F9

charms a - bout you; A - bove all I want my

Dm7 G7 Cmaj7 F#m7-5 B7 Em

arms a - bout you. Don't be a naugh-ty ba - by, *p subito cresc.* Come to pa-pa, Come to

A9 A9-5 Gmaj7 Cm7 D7 G6 (No Chord)

pa-pa, do! *f* My sweet Em - brace - a - ble You!

# Red Sails

A 1935 visit to the romantic island of Capri inspired British lyricist Jimmy Kennedy to write this song, suggested by bright red sails on little Italian boats, cast against a purple Mediterranean sunset. It became a hit on both sides of the Atlantic, and Gracie Fields reintroduced it in Britain in 1947.

Words by: Jimmy Kennedy

Music by: Hugh Williams

## in the Sunset



Moderately slow

*p dreamily*

*mp*

Red Sails In The Sun - set, 'Way out on the sea,

Oh! car - ry my loved one Home safe - ly to me.

He sailed at the dawn - ing, All day I've been blue,

Bm7 Bb9 Am7 D9 D7-9 G6 Dm7/Cbass

Red Sails In The Sun-set I'm trust - ing in you.

Am/Dbass Cm/Dbass G/Dbass Am/Dbass G

Swift wings you must bor-row, Make straight for the shore.

Am/Dbass Cm/Dbass G/Dbass A7 Am7/Dbass

We mar-ry to-mor-row, And he goes sail-ing no more.

Gmaj7 G7 C6add9 Cm6 Gmaj7 Am7 Bm7 Bb9

Red Sails In The Sun-set, 'Way out on the sea, Oh! car-ry my

Am7 D9 D7-9 G6 Dm7/Cbass G6add9

loved one Home safe-ly to me.



# Dancing on the Ceiling

Had impresario Florenz Ziegfeld not taken such a strong dislike to *Dancing on the Ceiling*, the song would have been unveiled in his Broadway musical *Simple Simon*, early in 1930. But Rodgers and Hart did not have long to wait for a spot to be found for it. The song was slotted into their musical, *Evergreen*, which opened in London later the same year. Sung by Jessie Matthews, the lilting air became the showstopper of the production. Jessie Matthews, a popular musical comedy star in the 1930s and 1940s, later won new fame in the title role in BBC radio's serial, *Mrs Dale's Diary*.

Words by Lorenz Hart    Music by Richard Rodgers

Moderately

F      F aug.      Gm7      G7      Am7      G#m7      Gm7      C7+5  
 He danc-es    o-ver-head    On the ceil-ing, near my bed,    In my  
*p Slowly and simply*

Am7-5    D7-9      Gm7      C7-9      F      F aug.  
 sight,      Through the night.      I try to      hide in vain

Gm7 G7 Am7 G#m7 Gm7 C7+5 Am7-5 D7-9

Un - der-neath my coun - ter - pane; There's my love

Gm7 C7-9 F D7 Gm7 C7

Up a - bove! I whis - per, "Go a-way, my lov - er,

*mf poco più mosso*

Fmaj9 F#dim. Gm7 C7

it's not fair," But I'm so grate-ful to dis-cov - er

Fmaj7 Am7 Ab7 Gm7 C7-5 F Faug. Gm7 G7

He's still there. *rall.* I love my ceil-ing more Since it is a

*p Tempo I*

Am7 G#m7 Gm7 C7 G7 Gbmaj7 F

danc - ing floor Just for my love.

# ISLE OF CAPRI

Words by Jimmy Kennedy; Music by Will Grosz

Romantic and nostalgic, with an amusing twist at the end, *Isle of Capri* is a product of the British songwriting team of Will Grosz and Jimmy Kennedy. Guy Lombardo and His Royal Canadians introduced the ballad in the United States in 1934, and Xavier Cugat and his orchestra popularised it further through their nightclub appearances and recordings. But it was the raucous swing version by Wingy Manone in 1935 that brought the song its greatest fame and gave the one-armed trumpeter his first hit recording. Gracie Fields also had a hit with it in Britain.

Slowly

*p* 'Twas on the

Isle of Ca-pri that I found her, Be-neath the shade of an old wal-nut  
sweet as a rose at the dawn-ing, But some-how fate had-n't meant her for

tree. me. Oh, I can still see the flow'rs bloom-ing round her, Where we  
And though I sailed with the tide in the morn-ing, Still my

met on the Isle of Ca-pri. She was as  
heart's on the Isle of Ca-pri.

Bb6



Bdim



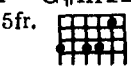
F/C



Am11



G#m11



Gm11



C11



Sum-mer-time was near - ly o - ver,

Blue I - tal-ian sky a -

Fmaj7



Bm7-5



Bb7



A7



Ab7



Gm7



Gb7



Fmaj7



Eb9



bove;

I said, "La-dy, I'm a rov - er,

Dm7



G13



C11



Fmaj9



Can you spare a sweet word of love?"

She whis-pered soft - ly, "It's best not to  
*smooth and dreamy*

C11



lin - ger," And then as I kissed her hand I could see She wore a plain gold - en ring on her

F/C



C9



F6



fin - ger; 'Twas good - bye on the Isle of Ca - pri.

# All the Things You Are

Nobody expected this song to become a hit, let alone an all-time favourite. Jerome Kern admittedly composed the complex melody for his own satisfaction, but he was certain the public would never hum it. Then the show in which it appeared, *Very Warm for May* (1939), was a disaster. Yet *All the Things You Are* survived, and appealed enough to Joan Regan and Mario Lanza to record it.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

**Maestoso** *slowing down rather freely*

*f* *ff* *mp*

You

**Fm7** → 8fr.

**Bbm7** → 6fr.    **Eb7** → 4fr.    **Abmaj7** → 4fr.    **Dbmaj7** → 6fr.    **G7** → 6fr.

are the prom - ised kiss of spring - time That makes the lone - ly win - ter seem

**Cmaj7** → 5fr.    **Cm7** → 8fr.    **Fm7** → 8fr.    **Bb7** → 9fr.

long. You are the breath - less hush of

**Ebmaj7** → 8fr.    **Abmaj7** → 4fr.    **Am7-5** → 4fr.    **D7-5** → 3fr.    **Gmaj7**

eve - ning That trem - bles on the brink of a love - ly song.



Am7 -5fr. *in tempo* D7 -3fr. Gmaj7 -3fr.

You are the an - gel glow that lights a star,

Cmaj7 F#m7-5 A6 Gm F#m F7 E

The dear - est things I know are what you are.

Caug Fm7 -8fr. Bbm7 -6fr. Eb7 -4fr. Abmaj7 -4fr.

Some day my hap - py arms will hold you, And

Dbmaj7 -6fr. Gb13 Abmaj7 -4fr. Bbm11 -4fr. Cm7 -8fr. Bdim -6fr.

*(slow arpeggio) more freely*

some day I'll know that mo - ment di - vine, When

Bbm7 -6fr. Eb11 -6fr. Eb7-9 -5fr. (No chords) *maestoso*

All The Things You Are, are mine.



# In a Shanty in Old Shanty Town

In 1932, when this paean to poverty was written, there were many shanties in many shanty towns throughout the United States. For the country was then in the depth of the Depression and receptive to a lyric celebrating the pleasure of a far from luxurious abode. Co-composer Little Jack Little, who was primarily a pianist and band-leader, introduced the number on his radio programme in his intimate half-singing, half-talking style. In Britain the song – with its longing for home and mother – has been recorded by, among others, Vera Lynn and Max Bygraves.

Words by Joe Young

Music by Little Jack Little and John Siras

Moderate waltz

*mf* It's

*Sto-er*

*p.*

*F6* *A7* *D7*




on - ly a shan - ty in old Shan - ty Town, The

*A tempo*


*p.* *p.* *p.* *p.*

*G7* *F#7* *G7*

roof is so slan - ty it touch - es the ground. But my

C7  F  D7 

tum - bled down shack By an old rail - road track, Like a



G7  C7  F6 





mil - lion-aire's man-sion is call - ing me back. I'd give up a



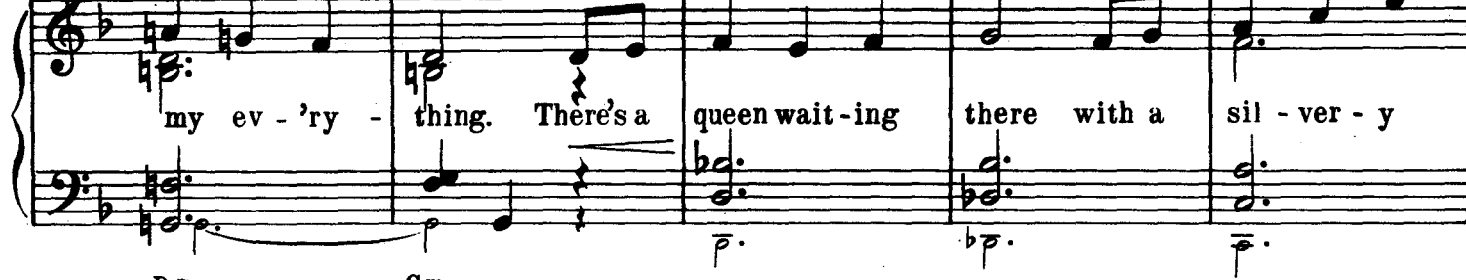
A7  D7  G7  F#7 





pal-ace if I were a king; — It's more than a pal-ace it's



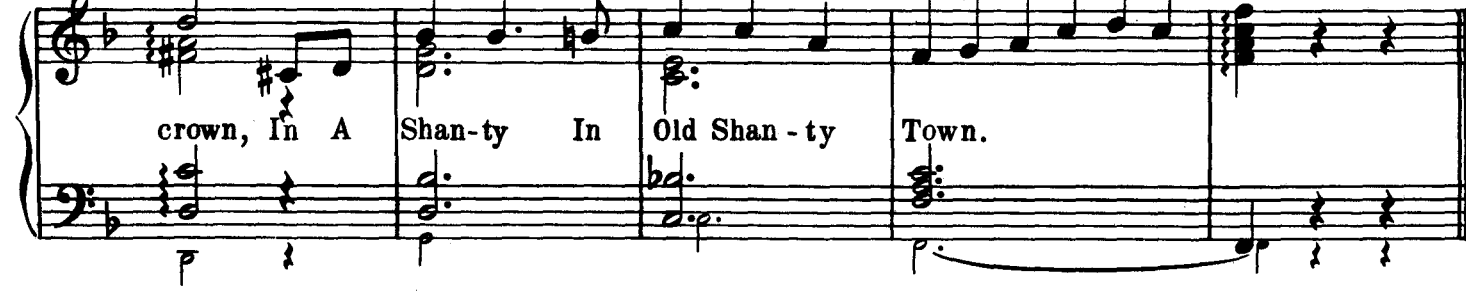
G7  Bb  Bbm  F 

my ev - 'ry - thing. There's a queen wait - ing there with a sil - ver - y



D7  Gm  C7  F 

crown, In A Shan-ty In Old Shan - ty Town.



# MY PRAYER

Music by Georges Boulanger  
Words and musical adaptation  
by Jimmy Kennedy

The melody was originally written in 1939 as a short piece for the violin, *Avant de Mourir* ('Before Dying'), by the French composer Georges Boulanger. English songwriter Jimmy Kennedy adapted the music to a song format and wrote lyrics which were introduced in England by Vera Lynn. In 1956-7 *My Prayer* became a best-selling record for the American singing group the Platters.

Andante cantabile

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a piano (*mp*) dynamic and features a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and triplets. The system concludes with a mezzo-forte (*mf*) dynamic and the word "My" written above the final note.

The second system of musical notation continues the piece. It includes three guitar chord diagrams: F\* (first fret, F major), Fdim (first fret, F diminished), and G7/F bass (second fret, G7 with F in the bass). The lyrics "prayer is to linger with you At the end of the" are written across the staves. The music features triplets and a *sim.* (similibrato) marking over a triplet in the lower staff.

The third system of musical notation includes three guitar chord diagrams: Bbm6/F bass (second fret, Bbm6 with F in the bass), F (first fret, F major), and C7sus4 (third fret, C7sus4). The lyrics "day In a dream that's di-vine. My" are written across the staves. The music continues with triplets and a consistent accompaniment.

\* Tune lowest string up a 1/2 step to F.

F Fdim

prayer *mf* is a rap-ture in blue,

G7/F bass G7-5/F bass Bbm6/F bass C7

With the world far a way And your lips close to

F Bbm

mine. *p* suddenly To night, while our hearts are a-

Fm Gm7-5

glow, Oh! tell me the words

G7 Gm7 Gm7-5 C7 sus 4 C7 F

that I'm long-ing to know. My prayer

*cresc.* *with passion*

8va higher till the end

Fdim G7/F bass

and the an-swer you give, May they still be the

Bbm6/F bass F Am

same For as long as we live: That you'll al-ways be

(still an 8va higher)

Gm7 C7 sus 4 C7 F Bbm6/F bass F

there At the end of my prayer. *slowing down*

# You Go to My Head

It took this song some two years before finding a publisher in 1938. American radio stations at that time had a strict ruling against any reference to an alcoholic beverage and here was a lyric dealing with the heady effects of no less than three. But the song became a hit despite the radio ban.

Words by Haven Gillespie

Music by J. Fred Coots

Slowly

*mp* You

Go To My Head — and you lin - ger like a

**Fmaj9** **Bbm7** **Eb9**

*p* haunt - ing refrain, —

And I find you spin - ning 'round in my brain. —

**Abmaj7** **G7** **C7** **Fm6**

Like the bub - bles in a glass of cham - pagne. — You

**G7** **C7** **F** **Gm7** **C9**

Go To My Head — like a sip of spark - ling Bur - gun - dy brew, —

**Fmaj9** **Bbm7** **Eb9** **Abmaj7**

G7 C7 Fm6 G7 C7

And I find the ver-y men-tion of you — Like the kick-er in a

F Cm7 F7 Bb6

ju-lep or two. — The thrill of the thought — that you

E7 F6

might give a thought — to my plea casts a spell o-ver me; Still I

Bm11 E7-9 C#m7 C7 Bm11 Bb7-5

say to my-self, "Get a hold of your-self, can't you see that it nev-er can

Amaj7 C7 Fmaj9 Bbm7 Eb9

be." You Go To My Head — with a smile that makes my



Abmaj7 ← 4 fr.      G7      C7      Fm6

tem-p'ra-ture rise, —      Like a sum-mer with a      thou-sand Ju-lys —

G7      C7      F      Cm7 ← 8 fr.      F7 ← 6 fr.

You in-tox-i-cate my      soul with your eyes. —      Tho' I'm

Bbmaj7 ← 6 fr.      Eb9 ← 6 fr.      Fmaj7 ← 5 fr.      Am ← 5 fr.

cer-tain that this      heart of mine —      Has-n't a ghost of a

Dm ← 6 fr.      Bb9      Am7 ← 5 fr.      Abmaj7 ← 4 fr.      Gm7      Gb7-5

chance in this cra-zy ro-mance, —      You Go To My

Am7 ← 5 fr.      Abmaj7 ← 4 fr.      Gm7 ← 5 fr.      Gb7-5      F#add9

Head. —      You Go To My      Head. —

# April in Paris

'Oh, to be in Paris now that April's here!' boomed a nostalgic Monty Woolley at a Manhattan bistro one day in 1932. 'April in Paris,' announced composer Vernon Duke dramatically. 'What a title!' And he promptly composed this lovely song for the revue *Walk a Little Faster* with the British comedienne Beatrice Lillie.

Words by E. Y. Harburg

Music by Vernon Duke

*pp Rapidly* *Slower mf*

*Ped.*

Fm6 B Cmaj7 Fm6 Gm+7 G7/6

A-pril In Par-is, Chest-nuts in blos-som,

*mp rather freely throughout*

Cmaj9 B6 C6 Gm7 Gm7-5 Gm7 C7+5-9

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

F6 E7/F Fmaj9 Bm7-5 G#dim. Am7

A-pril In Par-is, This is a feel-ing

*ten.*

8 2 1 4 8 2 1

F#m7-5    Am7    B7+5    B7    E7    Gm6    A7

No one can ev - er re - prise.

*mf cresc.*

Fmaj7    Ddim.    C    Fdim.    Fm6    Dbmaj7    C

I nev-er knew the charm of spring, Nev-er met it face to face.

Fmaj7    Dm    E7-9    Am    F#m7-5    B7-9    Emaj7    G7

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

Fm6    B    Cmaj7    Em7-5    Ab9    A9

A-pril In Par - is, Whom can I run to?

*p cresc.*

D9    C#9    D9    G7-9    Cs add9

What have you done to my heart?

# Dancing in the Dark



*Dancing in the Dark* was a product of sheer inspiration. While working on the score for the 1931 Broadway revue *The Band Wagon*, composer Arthur Schwartz was groping for – in his words – ‘a dark song, somewhat mystical, yet in slow, even rhythm’. For days nothing would satisfy him. Then one morning he awoke with this melody so fixed in his head that all he had to do was jot down the notes. Bing Crosby and Frank Sinatra made best-selling records of it.

Words by  
Howard Dietz

Music by  
Arthur Schwartz

Fmaj7



E7 / F bass



Slow, but not draggy

Gm7



Gm7 - 5



F/Abass



← 6 fr.

Fm/Abass



← 6 fr.

Cm / Gbass



← 3 fr.

Ab / Gbass



Bbm / F bass      Gb / E bass      Db7      Gm7-5 / C bass

Time hur - ries by, we're here and gone *rit.*

*molto dim.*

Fmaj7-      E7 / F bass

Look - ing for the light Of a new love to

*a tempo*

Gm7      Gm7-5      F / Abass ← 6 fr.

bright-en up the night, I have you, love, and We can face the

*cresc.*

Fm / Abass ← 6 fr.      Dbb      C7-9      F      Fm7

mu - sic to - geth er, Dancing In The

*ff*

Gm7-5      Gbmaj7      F#add9

Dark.

*p*

*Ped.*

# I Get a Kick Out of You



Words and Music by Cole Porter

Cole Porter's sophisticated ballad at first appears to fall into the familiar A-A-B-A pattern, with each section consisting of 16 bars. Yet both times the A theme is repeated, only the first six bars remain constant, the rest indulging in some compelling variations. This is particularly true in the final section in which the tones rise higher and higher with the plane's ascent, only to descend as the lyrics express total indifference to the flight. *I Get a Kick Out of You* was first sung in 1934 by Ethel Merman in the musical comedy *Anything Goes*, written by P.G. Wodehouse and Guy Bolton. It opened at the Palace Theatre in London in 1935, and was successfully revived at the Savoy in 1969.

Moderately

*With a latin feeling*  
*mp cresc.* *f*

*mf* I get no kick from cham - pagne,

Mere al - co - hol does - n't thrill me at all, So

Fm7 Bb7 Eb - 3 fr. Gm7 - 3 fr.

Fm7 Bb7 Eb - 3 fr. Gm - 3 fr.

Fm7



Bb7



Ebmaj7



← 3 fr.

Gm



← 3 fr.

tell me why should it be true That

Fm7



Bb7



Eb



← 3 fr.

Gm



← 3 fr.

I Get A Kick Out Of You?

Fm7



Bb7



Eb



← 3 fr.

Gm7



← 3 fr.

Some like a bop type refrain;

Fm7



Bb7



Eb



← 3 fr.

I'm sure that if I heard even one

Gm7



← 3 fr.

Fm7



Bb7



riff That would bore me terrifically

E♭maj7  
← 3 fr.

Gm  
← 3 fr.

Fm7

B♭7

too. ————— Yet I Get — A Kick Out — Of

E♭  
← 3 fr.

E♭11

You. *f* with a jazz feeling I get a kick ev - 'ry time

Gm7  
← 3 fr.

I see ————— You're stand - ing there be-fore

C11

Fm

D♭13  
6 fr.

me. ————— I get a kick tho' it's clear

F9  
← 3 fr.

Fm7-5

to me ————— You ob - vious - ly don't a - dore.



Bb7 Fm7.

me. *mf* With a latin feeling I get no

Bb7 Eb Gm7

← 3 fr. ← 3 fr.

kick in a plane,

Fm7 Bb7 Eb Gm

← 3 fr. ← 3 fr.

Fly - ing too high with some {gal guy} in the sky Is my

Fm7 Bb7 Gm7-5 C7

i - dea of noth - ing to do. Yet

Fm7 Bb7 Eb add9

I Get A Kick Out Of You. *ff*

*cresc.* *f*

# Just One of Those Things

Words and Music by Cole Porter

*Just One of Those Things* is anything but. It is one of those legendary songs written on the spur of the moment – in fact, overnight. When Cole Porter's musical *Jubilee* was being prepared for its Broadway opening in 1935, Moss Hart, who wrote the book for the show, suggested to Porter that a strong new song was needed for the second act. The composer agreed, and the next morning he appeared with a sheet of scribbled notes and sang for Hart the complete verse and chorus of *Just One of Those Things*. There was one word, however, that gave Porter trouble. He spent days poring through dictionaries, but he could not find an adjective to go with 'wings' until a friend suggested a word that had probably never before appeared in a popular song: 'gossamer'.

Briskly, in 2 (♩=1 beat)

A7 5fr.      Dm 5fr.      A7 5fr.

*mp* It was just one of those things,

smoothly throughout

F7 6fr.      Bm7-5 6fr.      Bbdim 5fr.      F/A 6fr.

Just one of those crazy flings, One of those

Fm/Ab 6fr.      Gm7      C7      F6      F#dim(add D)

bells that now and then rings, Just one of those

Gm7



Gm6



A7



5fr.

Dm



5fr.

things. It was just one of those

A7 5fr.

F7 6fr.

Bm7-5 6fr.

nights, Just one of those fab - u - lous

Bbdim 5fr.

Am7 5fr.

Fm/Ab 6fr.

Gm7

C7

flights, A trip to the moon on gos - sa - mer wings,


F6

F#dim(add D)

Fm

Bb9

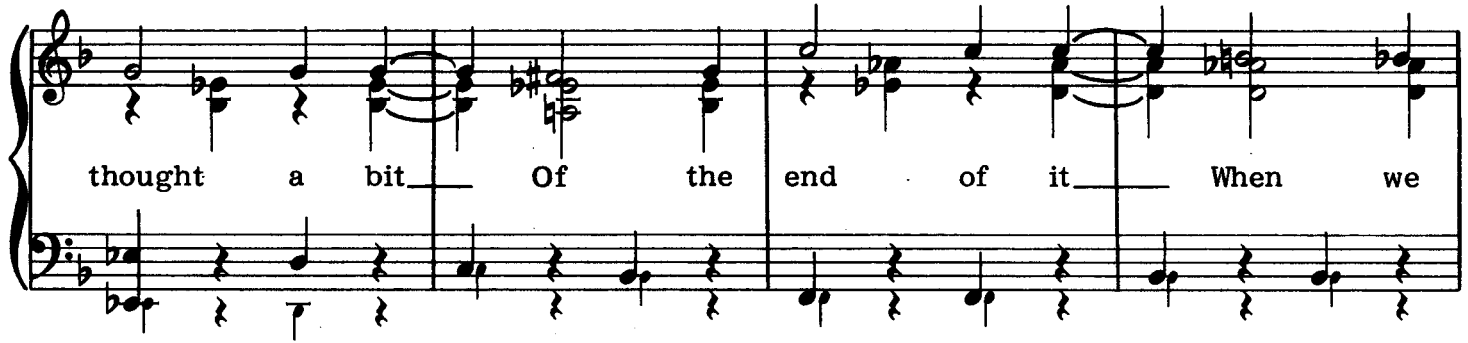
Just one of those things. If we'd

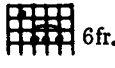
**E<sub>b</sub>**  
 6fr.

**Fm7**  
 8fr.

**B<sub>b</sub>7**  
 6fr.

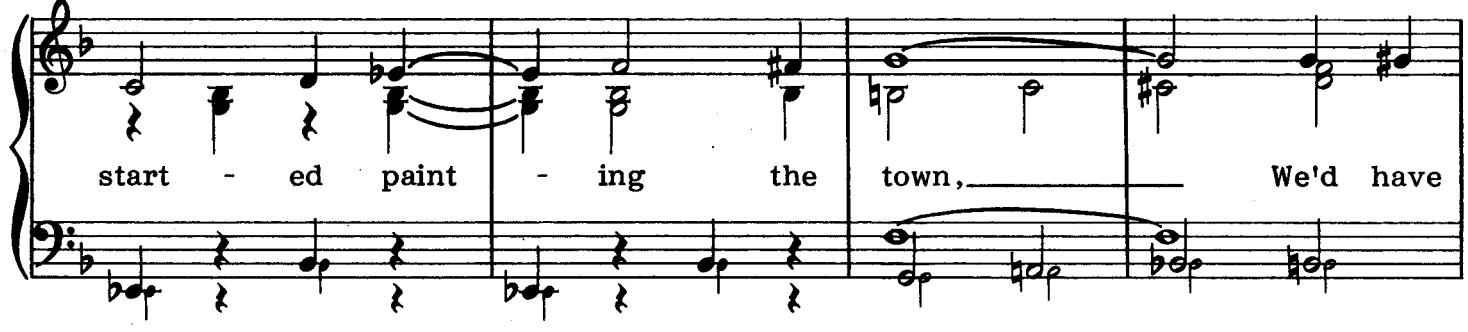
thought a bit Of the end of it When we

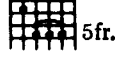



**E<sub>b</sub>**  
 6fr.


**G7**  
 3fr.


start - ed paint - ing the town, We'd have




**C**  
 5fr.

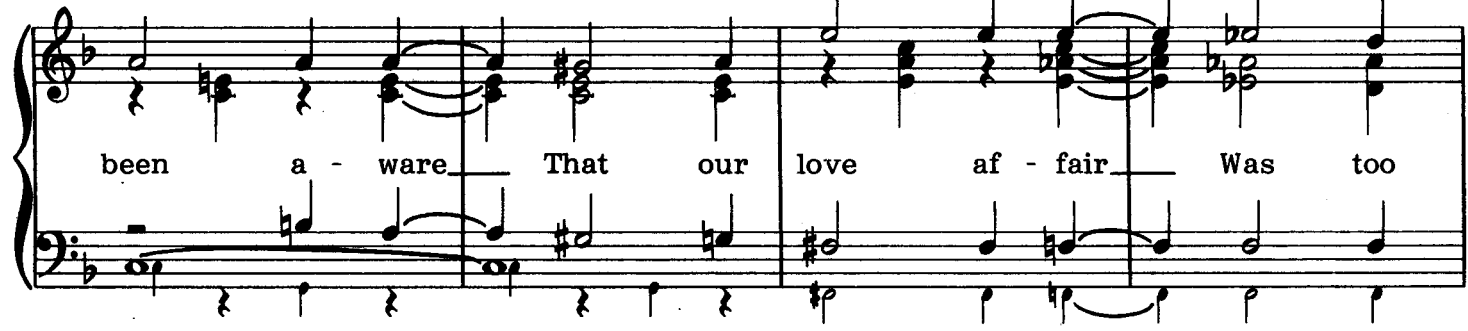
**F<sub>#</sub>m7-5**  
 10fr.


**Fm+7**  
 9fr.

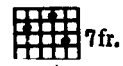
**Fm7**  
 9fr.


**Fm6**  
 9fr.

been a - ware That our love af - fair Was too



**Em7(omit 5th)**  
 8fr.

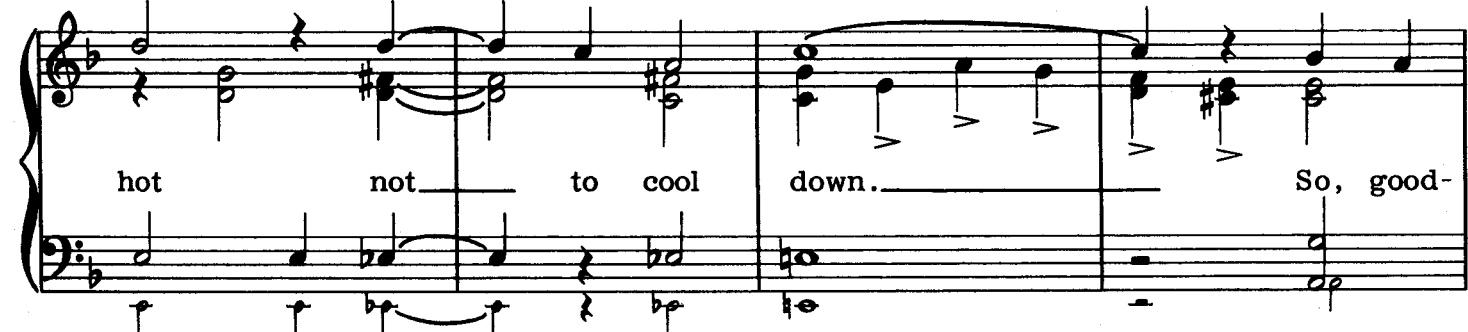
**E<sub>b</sub>dim**  
 7fr.

**C/E**  
 8fr.

N.C.

**A7**  
 5fr.

hot not to cool down. So, good-



Dm 5fr.

A7 5fr.

bye, dear, and a men;

F7 6fr.

Bm7-5 6fr.

Bbdim 5fr.

Here's hop - ing we meet now and then. It was

Am7 5fr.

D7 3fr.

Gm7

Gm7/C

C7-9

great fun, But it was just one of those

F6

Gm7-5

Gm7 6fr.

G#dim 6fr.

F6 6fr.

things.



When the curtain goes up on *Porgy and Bess*, the first song heard is this charming lullaby. DuBose Heyward developed the lyric from a passage in his book *Porgy* (on which the 1935 Negro folk opera was based) - 'Hush, li'l baby, don' you cry, Fadder an' mudder born to die.' George Gershwin loved his own melody. Director Rouben Mamoulian recalls George and his brother Ira performing the song: 'George played with the most beatific smile on his face . . . Ira sang - he threw his head back with abandon, his eyes closed, and sang like a nightingale. In the middle of the song, George could not bear it any longer and took over the singing from him. To describe George's face while he sang *Summertime* . . . Nirvana might be the word!'

Words by DuBose Heyward Music by George Gershwin

# Summertime

Slowly, with expression (♩ = 1 beat)

Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7/B bass 5 fr.

*p* Sum - mer - time, an' the liv - in' is

Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7 5 fr. Am6 5 fr. Dm 5 fr.

eas - y; Fish are jump - in',

F E B7 E Bb7-5

an' the cot - ton is high. Oh, yo'

Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7/B bass 5 fr.

dad - dy's rich, an' yo' ma is good look - in';

Am7 5 fr. D9-5 4 fr. C/G bass Am D Dm7/G bass

So hush, lit - tle ba - by, don' - yo'

Am6 5 fr. Eaug Am6 5 fr. Eaug Am6 5 fr. E7/B bass 5 fr.

cry. One of these morn - in's

Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7/B bass 5 fr. Am6 5 fr. E7 Am6 5 fr.

You goin' to rise up sing - in'; Then you'll

Dm      F      E      B7

spread yo' wings, — an' you'll take — the sky.

3      3

E      Bb7-5      Am6      E7/B bass      Am6      E7/B bass

But till that morn-in' — There's a noth - in' can

5 fr.      5 fr.      5 fr.      5 fr.

Am6      E7/B bass      Am      D9-5      C/G bass      Am      D/F# bass      Dm7/G bass

harm you, — With Dad - dy and Mam - my stand - in'

5 fr.      5 fr.      4 fr.      3

Am      D      Dm      Am6 add9

by. — slowly

7 fr.



# You'll Never Walk Alone

Cole Porter once said that Richard Rodgers' best songs have 'a kind of holiness about them'. He might well have been talking about *You'll Never Walk Alone*, a musical, emotional, and spiritual high point of Rodgers' and Hammerstein's 1945 show *Carousel*. Rodgers' wife, Dorothy, has named this as one of her four favourite Rodgers' compositions – the others are *Hello Young Lovers*, *Little Girl Blue* and a personal, sentimental favourite, *Dear, Dear*, the very first love song Rodgers wrote after they were married. Any visitor to Anfield, the home of Liverpool Football Club, will hear their supporters on the Kop singing *You'll Never Walk Alone*. It was adopted by the club soon after Gerry and the Pacemakers – part of the Mersey sound – had a No. 1 hit with it in 1963.

Words by Oscar Hammerstein II

Music by Richard Rodgers

Not too fast, with a singing tone

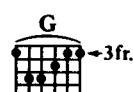


*p* very smoothly throughout\*

When you walk through a



storm hold your head up high And



don't be a - fraid of the dark

\*Suggestion to pianists:  
Use pedal while sustaining chords.

Gm *-3 fr.* Dm Bb

At the end of the storm is a

*mp*

F Dm Bb/D bass F/C bass

gold - en sky And the sweet sil - ver

Gm/Bb bass F/A bass E/G# bass C7/G bass *-5 fr.*

song of a lark. Walk

*cresc.*

F Fdim C/E bass

on through the wind, Walk on through the

*mf*

Fm6 C/G bass Em

rain, Tho' your dreams be tossed and

F G11 G7 C

blown. Walk on, walk

*mp cresc.*

Eaug F D7/F#bass

on, with hope in your heart And you'll

C/Gbass Eaug Fmaj7 F#7 Em/Gbass -sfr.

nev - er walk a lone,

*f*

G7 C/Ebass Eaug F G7 C

You'll nev - er walk a lone!

*Softer and softer till the end*

Fm6 C

# Mona Lisa

In 1949 songwriters Jay Livingston and Ray Evans were asked by Paramount to write a 'warning song' for *Captain Carey, U.S.A.*, an Alan Ladd film about the OSS in Italy during the Second World War. Every time the Nazis were in the neighbourhood, a strolling accordionist was to play this melody. *Mona Lisa* was the song, and it won an Academy Award. It was also a hit record for Nat 'King' Cole.

Words and Music by: Jay Livingston and Ray Evans

Slow and pretty

The first system of musical notation for 'Mona Lisa' is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and includes a *l.b.* (left hand) instruction. The melody is written in the treble clef, and the bass line is in the bass clef.

The second system of musical notation includes a guitar chord diagram for a D major chord (x02321). The lyrics are: "Mo - na Li - sa, Mo - na Li - sa men have named you: You're so". The piano part continues with chords and a bass line.

The third system of musical notation includes guitar chord diagrams for Em7 (x20210), A7 (x02020), and Em (x20210). The lyrics are: "like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have".

The fourth system of musical notation includes guitar chord diagrams for A7 (x02020) and D (x02321). The lyrics are: "blamed you for that Mo - na Li - sa strange - ness in your smile? Do you".

smile to tempt a lov - er, Mo - na Li - sa, Or is this your way to hide a brok - en

heart? Man - y dreams have been brought to your door - step. They just

G Gm7 C9 F A7

5 1 3 2 1 5 2

lie there, and they die there. Are you warm, are you real, Mo - na

D G

Li - sa, Or just a cold and lone - ly, love - ly work of art? Mo - na

D (No chords) D

Li - sa, Mo - na Li - sa.

Gm7 A7 D

*slower*

*pp*

# Now Is the Hour

(Maori Farewell Song)

Although usually thought of as a genuine Polynesian song, *Now is the Hour* is of neither Maori nor New Zealand origin. It is believed to have been written in Australia in 1913 under another title, and to have been adopted by Maori singers some years later. The song achieved widespread popularity during the Second World War, when it was associated with New Zealand servicemen abroad, and recorded by Bing Crosby in 1947. The following year Gracie Fields made it a hit in Britain.



Original words by Maewae Kaihau Music by Clement Scott  
English words by Dorothy Stewart

Andante (but not too slow)

mf f

G C/E bass Cm/Ebbass G D D7

Now is the hour When we must say good-  
Te i - wi te I - wi e te i - wi  
mp

G C F7 F#7 G Em

bye. Soon you'll be sail - ing  
e; Ta hu - ri mai - ra

A7 F D7 G C/Ebass Cm/Ebbass

Far a - cross the sea. While you're a -  
 Te nga - ka - u e. Ki nga ku -

G D D7 G C

way, Oh, then re - mem - ber me. When  
 pu O - te ro - ngo pai, Hei

F7 F#7 G F7 E7 A7 D7 (Guitar tacet) Melody

you re - turn, You'll find me wait - ing here.  
 o - ra - nga O - te i - wi e.

*slower*

Haere ra  
 Te manu tangi pai;  
 E haere ana,  
 Koe ki pamamao.  
 Haere ra,  
 Ka hoki mai ano,  
 Kite tau  
 E tangi atu nei.

# Blues in the Night

Words by  
Johnny Mercer

Written in 1941 for a minor Hollywood film called *Hot Nocturne*, this melancholy song became so popular that the picture was retitled *Blues in the Night*. Starring Priscilla Lane, Betty Field and Jack Carson, the film relates the romantic and professional adventures of a travelling jazz band. Johnny Mercer wrote alternative lyrics for a boy and girl. And the song – one of composer Arlen's own favourites – was nominated for an Academy Award.

Music by  
Harold Arlen

Blues tempo (tremolo)

The piano introduction is in 4/4 time, marked 'Blues tempo' and '(tremolo)'. It features a right-hand melody with a 'pp' (pianissimo) dynamic and a left-hand accompaniment of eighth notes. The melody includes a 'tr' (trill) on the final note. The dynamic shifts to 'mf' (mezzo-forte) at the end of the first measure.

(No Chord) 3 (N.C.) 3 (N.C.) 3

The vocal line begins with the lyrics: "ma-ma done tol' me — When I was in {knee-pants, — } My ma-ma done tol' me, —". The lyrics "knee-pants" and "pig-tails" are written below the line. The music includes triplets and is marked with "(No Chord)" and "(N.C.)".

C9 F9 8 fr. 3

The piano accompaniment for the second part features chords C9 and F9. The lyrics are: "Son! — A wom-an-'ll sweet talk, — } and give ya the big eye, —". Below the lyrics, it says "Hon! — A man's gon-na sweet talk, — }". The music includes triplets and is marked with "8 fr." and "3".

C G7 C9 G7 3

The piano accompaniment for the third part features chords C, G7, C9, and G7. The lyrics are: "but when the sweet talk-in's done — { A wom-an's a two-face, — } A man is a two-face, — } A". The music includes triplets and is marked with "3".



D7 G7 C9

wor-ri-some thing who'll leave ya t' sing the Blues In The Night.

F9 C9

Now the rain's a fall-in', Hear the train a-call-in', Whoo-ee, — (My ma-ma donetol'me,—)

F9 G9 C9

Hear that lone-some whis-tle Blow-in' 'cross the tres-tle, Whoo-ee, — (My ma-ma donetol'me,—) A

G7 D7 G7 C9

whoo-ee-duh whoo-ee,— Ol' click-e-ty clack's a-ech-o-in' back th' Blues In The Night. (Hum *pp*)

F9 D7 G7 C9

My ma-ma was right, there's Blues In The Night. *dim.*

# Beer Barrel

# Polka

(Roll out the Barrel)



Translated from Czech, this song's original title was *Unrequited Love*, hardly suitable for the merriest, most popular polka of all time. But in 1940, the American labels for a German recording carried the present title. At that time, any mention of alcohol on radio was taboo, but the juke-box business had begun to roll, and in no time at all the song could be heard from every box in the land. The Andrews Sisters made a hit record of the song, which later helped to cheer up the British people during the dark days of the Second World War.

By: Lew Brown,

Wladimir A. Timm,

Vasek Zeman and Jaromir Vejvoda

Polka tempo



There's a gar - den, what a gar - den, on - ly hap - py fa - ces



bloom there And there's nev - er an - y room there for a wor - ry or a

C

C/E<sub>bass</sub> E<sub>b</sub>dim

gloom there Oh there's mu - sic and there's dan - cing and a lot of sweet ro -

G7 C

man - cing When they play a pol - ka they all get in the swing

G7

Ev - 'ry time they hear that oom - pa - pa

C

Ev - 'ry - bo - dy feels so tra - la - la

G7

They want to throw their cares a - way

They all go lah - de - ah - de - ay.

C

Then they hear a rum - ble on the floor

G7

It's the big sur - prise they're wait - ing for

C

And all the cou - ples form a ring

G7

For miles a - round you'll hear them sing:

C

(No chords)

Musical notation for the first system, featuring a treble and bass clef with various notes and rests. The notation includes eighth and quarter notes, and rests, with some notes marked with a 'V' above them.

F

Roll out the bar - rel

*p*

Musical notation for the second system, including a treble and bass clef. The treble clef has a chord diagram for F major above the first measure. The lyrics "Roll out the bar - rel" are written below the notes. A piano (*p*) dynamic marking is present.

C9

We'll have a bar - rel of fun

Musical notation for the third system, including a treble and bass clef. The treble clef has a chord diagram for C9 above the first measure. The lyrics "We'll have a bar - rel of fun" are written below the notes.

C7

Roll out the bar - rel

Musical notation for the fourth system, including a treble and bass clef. The treble clef has a chord diagram for C7 above the first measure. The lyrics "Roll out the bar - rel" are written below the notes.

F

We've got the blues on the run.

Musical notation for the fifth system, including a treble and bass clef. The treble clef has a chord diagram for F major above the first measure. The lyrics "We've got the blues on the run." are written below the notes.

Zing boom Zing ta - rar - rel

*get louder gradually*

F7 Bb D7

Ring out a song of good cheer

Gm Gm/F bass E7 F

Now's the time to roll the bar - rel for the

G7 C7 F C7 F

gang's all here.



# Beyond the Sea

## (La Mer)

French words and Music by Charles Trenet  
English words by Jack Lawrence

During the 1930s and 1940s, Charles Trenet, probably France's most popular singer and entertainer next to Maurice Chevalier, was also the most prolific of French songwriters. His surging *La Mer*, written in 1945, contains many Debussy-like suggestions of Impressionism. Jack Lawrence wrote English lyrics for it in 1947, and in 1960 Bobby Darin's recording of *Beyond the Sea* sold a million copies.

With a lilt (♩ to be played as  $\overset{3}{\text{♩}}$ )

*mp*

Some-La

where mer be - yond the sea, Some- where wait-ing for me, qu'on voit dan-ser Le long des gol-fes clairs

My lov-er stands on gold - en sands And watch-es the A des re-flets d'ar-gent la mer. Des re-flets chan-

ships that go sail - ing. Some- where be - yond the geants sous la plui - e. La - mer au ciel d'é-

Chords: F, Dm, Bb, C7, F, Dm, Bb, C7, F, A7/E, Dm, C7, F/A, Dm, Bb, D7/A, Gm, C7, C#dim 5fr., Dm, Bb, G7, C, C/Bb, F/A, Dm, Bb, C7

F Dm Bb C7 F A7/E Dm C7

sea, He's there watch-ing for me. If I could  
te Con- fond ses blancs mou- tons A-vec les

F/A Dm Bb D7/A Gm C7 C#dim Dm Bb

fly like birds on high, Then straight to his arms I'd go  
anges si purs, la mer Ber - gè - re d'a- zur in - fi-

Gm7 C7 F E7 A F#m7 D6 E7 Amaj7 F#m7

sail - ing. It's far be-yond a star; It's  
ni e - Voy- ez près des é- tangs Ces  
play the bass smooth and steady

D6 E7 A A/G# F#m7 A/E G7/D C Am7 F G7

near be-yond the moon. I know be-yond a  
grands ro-seaux mouil- lés. Voy- ez ces oi-seaux



C Am7 F G7 C Bb/C Am/C Gm/C N.C.

doubt, My heart will lead me there soon. We'll  
blancs Et ces mai-sons rouil- lées. La

F Dm Bb C7 F Dm Bb C7 F A7/E

meet beyond the shore; We'll kiss just as be- fore.  
mer les a ber- cés Le long des gol- fes clairs

Dm C7 F/A Dm Bb D7/A Gm C7 C#dim 5fr.

Hap- py we'll be be- yond the sea, And nev- er a -  
Et d'une chan- son d'a-mour, la mer A ber- cé mon

1. Dm Bb G7 C7 F N.C. 2. G7 C7 F

gain I'll go sail ing. Some- sail ing.  
coeur pour la vi e, La vi e.

# ALMOST LIKE BEING IN LOVE



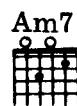
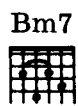
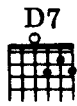
Words by Alan Jay Lerner; Music by Frederick Loewe

As a team, lyricist Alan Jay Lerner and composer Frederick Loewe scored their first commercial success in 1947, with *Brigadoon* – preceding *Paint Your Wagon*, *My Fair Lady* and *Camelot*. This charming fantasy of a Scottish village that wakens out of the mists for one day every hundred years proved the pair to be worthy of Broadway and gave the world such lovely music as *The Heather on the Hill*, *Come to*

*me*, *Bend to me*, *There But for You Go I* and the now-classic *Almost Like Being in Love*. The last lyrical number is sung in the show by the American hero Tommy Albright, who falls in love with a lass from *Brigadoon* – and, in a happy ending, remains with his love in the sleeping village. Philip Hanna sang this exhilarating song in 1949 in the highly successful London production at His Majesty's Theatre.

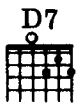
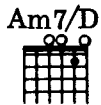
Moderately

What a



day this has been! What a rare mood I'm in! Why, it's al-most like  
 smile on my face For the whole hu - man race; Why, it's al-most like

ped. sim. throughout



1.



2.



be - ing in love. There's a love. All the  
 be - ing in love. All the

F#m7      B7      E      C      Am

mu - sic of life seems to be Like a bell that is

F#m7-5      B7      B7+5      B7      Bdim      Cmaj7      D7

ring-ing for me. And from the way that I feel, When that

Bm7      Bbdim      Am7      Bbdim      G6/B

bell starts to peal, I would swear I was fall-ing, I could swear I was

C6      Eb/C#      G/D      Em7      Am9      D7-9      G9

fall-ing; It's al - most like be-ing in love.

# Oh, What a Beautiful Mornin'



No Broadway musical had ever started with a stage empty of people except for one old woman churning butter. But then, until *Oklahoma!* came along in 1943, no musical had ever started with a song like *Oh, What a Beautiful Mornin'*, which the hero, Curly, begins from offstage. Its warmth and sheer delight in the glories of nature on a fine day waltzed each evening's show off to a magical beginning for five years and nine weeks. Hammerstein worked for three weeks on the lyric to create 'an atmosphere of relaxation and tenderness'. Rodgers, on the other hand, dashed off the melody in about ten minutes. No matter; the effect was perfection.

Words by Oscar Hammerstein II Music by Richard Rodgers

Moderately, but somewhat freely

*mf*

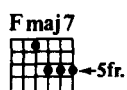
(1) There's a bright gold - en  
 (2) (All the) cat - tle are  
 (3) (All the) sounds of the

Fm/Cbass C Fm/Cbass C Fm/Cbass

(1) haze on the mead - ow, There's a bright gold - en haze on the  
 (2) stand - in' like stat - ues, All the cat - tle are stand - in' like  
 (3) earth are like mu - sic, All the sounds of the earth are like

C Bb9 Cmaj7 Dm7 Em7

(1) mead - ow, The corn is as high as an el - e - phant's  
 (2) stat - ues, They don't turn their heads as they see me ride  
 (3) mu - sic, The breeze is so bus - y it don't miss a

Fmaj7  
 ←5fr.

Em7  


Ebmaj7  


Dm11  


D♭ aug 11  


(1) eye, An' it looks like it's climb - in' clear up to the sky.  
 (2) by, But a lit - tle brown mav' - rick is wink - in' her eye.  
 (3) tree, And a ol' weep - in' wil - ler is laugh - in' at me.

Cmaj7  


C  


B♭/F bass  

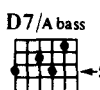

F  

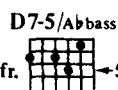

Em7  

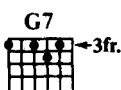

Am7  


*Refrain, in tempo*

Oh, what a beau - ti - ful morn - in', Oh, what a beau - ti - ful

D7/A bass  
 ←5fr.

D7-5/Ab bass  
 ←5fr.

G7  
 ←3fr.

Cmaj7  

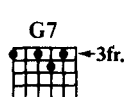

Am7  

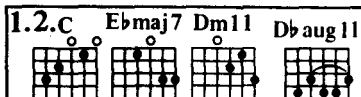

F9-5  


B♭9  


day. I got a beau - ti - ful feel - in'

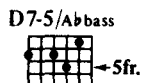
C/G bass  


G7  
 ←3fr.

1. 2. C Ebmaj7 Dm11 D♭ aug 11  


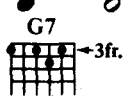
*freely*

3. Am7  


D7-5/Ab bass  
 ←5fr.

Ev - ry - thing's go - in' my way. (2) All the way.  
 (3) All the way.

C/G bass  


G7  
 ←3fr.

Fm/C bass  


C6 add 9  


Oh, what a beau - ti - ful day!

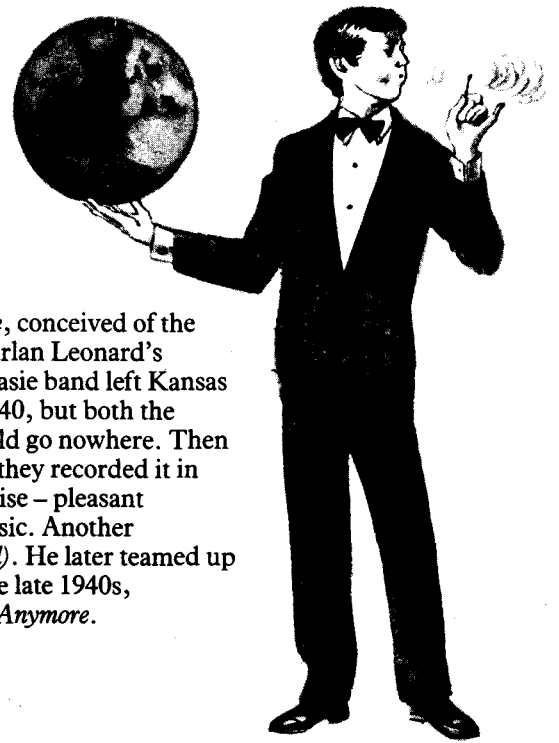
*Red.*

*8va*

# I Don't Want to Set the World on Fire

Words and Music by Eddie Seiler, Sol Marcus,  
Bennie Benjamin and Eddie Durham

Bennie Benjamin, one of the four writers of *I Don't Want to Set the World on Fire*, conceived of the song as a lively number when it was written in 1940. At about the same time, Harlan Leonard's Kansas City Rockets seemed to be filling the void left by Count Basie after the Basie band left Kansas City for the greener pastures of New York. The Rockets recorded the song in 1940, but both the record and the song flopped. For a while it seemed that this musical spitfire would go nowhere. Then The Ink Spots came into the picture. First, they slowed down the tempo. Next, they recorded it in 1941, employing their gentle, laid-back style. Much to Bennie Benjamin's surprise – pleasant surprise, that is – the ballad tempo proved just right, and the song became a classic. Another Benjamin hit of this period was *When the Lights Go On Again (All Over the World)*. He later teamed up with George David Weiss to form one of the most successful collaborations of the late 1940s, producing such winners as *Rumours Are Flying* and *I Don't See Me in Your Eyes Anymore*.



Moderately, with a lilt

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is in 4/4 time and the key signature has one flat (B-flat). The tempo/mood is indicated as 'Moderately, with a lilt'. The dynamic marking is 'mp'. The notation includes chords, eighth notes, and a triplet of eighth notes in the right hand.

Fmaj7

Gm7

Am7

Abm7

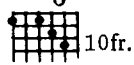
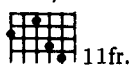
Gm7



The second system of musical notation, including the vocal line and piano accompaniment. The lyrics are: "I don't want to set the world on fire;". The piano accompaniment continues with chords and melodic lines.

Bbm/Db

C<sup>7</sup><sub>6</sub>



The third system of musical notation, including the vocal line and piano accompaniment. The lyrics are: "I just want to start— A flame in your heart." The piano accompaniment continues with chords and melodic lines.

A7+5 16fr.    D9 5fr.    G7+5    C9    Fmaj7    Gm7    Am7 5fr.    Abm7

In my heart I have but one de -

Gm7    Bbm/Db 11fr.    C<sup>7</sup><sub>6</sub> 10fr.

sire,    And    that one is you, -

Ebmaj7    E7    F6  
 N.C.

No oth - er will do.    I've

Cm7 8fr.    F9 8fr.    Cm7 8fr.    F9 8fr.    Bb

lost all am - bi - tion for world - ly ac - claim; -    I just want to be the one you

Bb6 A7 Bb6 Dm7 G9 Dm7 G9

love. And with your ad - mis - sion that you feel the same, -

Gm7 F#dim Gm7 C7 C7+5 Fmaj7 Gm7

I'll have reached the goal I'm dream-ing of, Be-lieve me! I don't want to set the

Am7 Abm7 Gm7 Bbm/Db C7 6

world on fire; I just want to start -

N.C. Ebmaj7 E7 F6 F6 9

A flame in your heart.



# Some Enchanted Evening



*South Pacific*, Rodgers' and Hammerstein's 1949 musical, was based on some of James Michener's *Tales of the South Pacific*. The show's hero was a middle-aged French planter, Emile de Becque, played by 57-year-old Metropolitan Opera star Ezio Pinza. It is with *Some Enchanted Evening* that de Becque proclaims his love-at-first-sight for US Navy Ensign Nellie Forbush. Nellie at first resists de Becque's impassioned pleas, singing *I'm Gonna Wash That Man Right Outa My Hair*, but it is not long before she is joyfully singing *I'm in Love with a Wonderful Guy*. The musical opened in London in 1951 – with Wilbur Evans proclaiming his love to Broadway singing star Mary Martin.

Words by Oscar Hammerstein II; Music by Richard Rodgers

Freely

Piano introduction in 4/4 time, marked *f*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat).

Some en-chant-ed eve-ning,  
Some en-chant-ed eve-ning,  
You may see a stran-ger;  
Some-one may be laugh-ing;

Guitar chords: C, G7

You may see a stran-ger — A-cross a crowd-ed room. And some-how you  
You may hear her laugh-ing — A-cross a crowd-ed room. And night af-ter

Guitar chords: C, Eaug, F, C/E

know, — You know e-ven then — That some-where you'll  
night, — As strange as it seems, — The sound of her

Guitar chords: Dm7, G7, Dm, E7, Am, C7/G, F, C/E

1. 2.

Dm7 Dm7/G G7 C C#dim Dm7 G7 C

see her a - gain and a - gain.  
 laugh-ter will sing in your dreams.

Dm7/G Em/G Dm7/G C/G Dm7/G Em/G

Who can ex-plain it? Who can tell you why? Fools give you reas- ons;

Am7 D7-5 3fr. G7 F/A Bbm6 G7/B C

Wise men nev-er try. \_\_\_\_\_  
 slowing down a little \_\_\_\_\_

Some en-chant-ed eve-ning, -  
 grandly \_\_\_\_\_

G7 C

When you find your true love, \_\_\_\_\_  
 When you feel her call you \_\_\_\_\_

Eaug F C/E Dm7 G7 Dm E7

A - cross a crowd - ed room; Then fly to her side And make her your

Am C7/G F C/E Dm7 Dm7/G G7

own, Or all through your life you may dream all a -

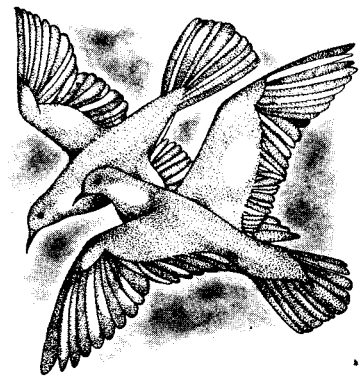
C Dm7/G Em/G Dm7/G C/G

lone. Once you have found her, Nev - er let her go.

Dm7/G Em/G Dm7/G C

Once you have found her, Nev - er let her go!

# Tenderly



American pianist, the late Walter Gross wrote just one immortal hit. Most of the singers he accompanied in the 1940s were familiar with *Walter's melody*, but it remained untitled and unsung until the singer Margaret Whiting introduced him to lyricist Jack Lawrence. Lawrence recalls that Gross was reluctant to accept his title, feeling it sounded like directions to a performer. Today, when someone suggests, play *Tenderly*, it is this song they have in mind.

Words by: Jack Lawrence

Music by: Walter Gross

Slowly, but somewhat freely

The eve-ning

breeze ca-ressed the trees Ten-der-ly; The tremb-ling

trees em-braced the breeze Ten-der-ly. *r.b.* *r.b.* Then

you and I came wan-der-ing by And lost in a

D9 Em7 Eb9 Dm7 G7 Cmaj7  
 5fr. 7 6fr. 5fr. 3fr.

sigh were we. The shore was kissed by sea and

F9+11 Cm9 F7 Dm9  
 7 5fr.

mist Ten-der-ly. I can't for-get how two hearts

Bb9+11 Cmaj7 Fm6 G13  
 7

met breath-less-ly. Your arms op-ened wide and

Am7 D9 Em7 A7+ Dm7 G7  
 5fr. 7fr. 6fr. 5fr. 3fr.

closed me in-side; You took my lips, you took my love so Ten-der-

Cmaj7 (No chords) Cmaj9  
 7 l.b.

ly.

# Blueberry Hill



*Blueberry Hill* was the product of three of the more successful hands in Tin Pan Alley – Vincent Rose, who also wrote *Avalon*, *Whispering*, and *Linger Awhile*; Al Lewis, writer of *The Breeze*, *Now's the Time to Fall in Love*, and *Rose O' Day*; and Larry Stock, who composed *You're Nobody Till Somebody Loves You* and *You Won't Be Satisfied*. They wrote *Blueberry Hill* for the cowboy film star Gene Autry to sing in the 1941 film *The Singing Hills*. But it was Glen Miller's recording with a vocal by Ray Eberle that put the song in the Hit Parade that year. In 1949 it was picked up by Louis Armstrong when he was reviving his jazz career with The All-Stars. *Blueberry Hill* did it for him then, and even after Fats Domino gave the song a third revival in 1957, Armstrong continued to rely on it as a big vocal and trumpet number until his death in 1971. Elvis Presley also had a hit record with the song.

Words and music by Al Lewis, Larry Stock, and Vincent Rose



Slow 1950's rock

F


I found my thrill On Blue-ber-ry



C G7

Hill, On Blue-ber-ry Hill, When I found


C  No chord  F






you. The moon stood still On Blue-ber-ry




C  G7  G7

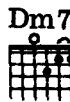


Hill And lin-gered un - til My dreams came



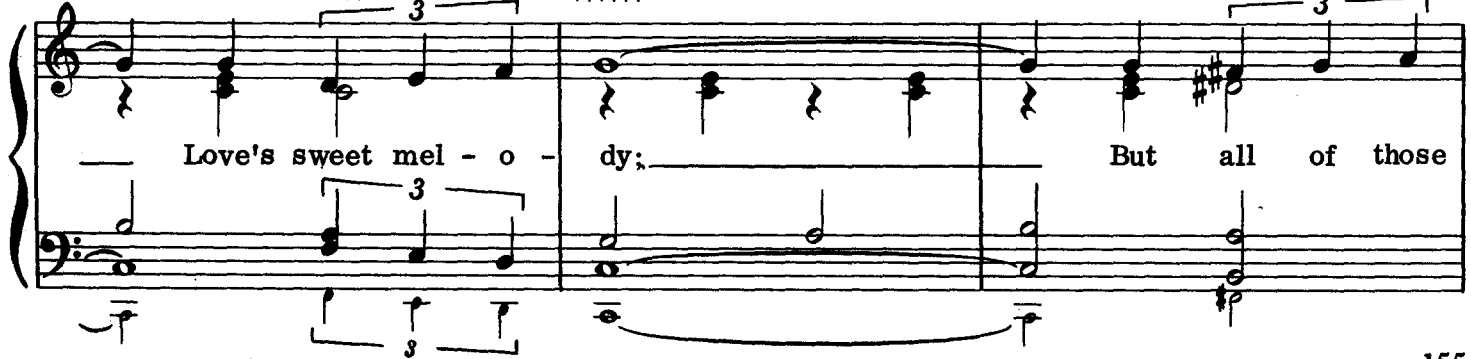
C  F  F C  C Dm7  Dm7 C  C

true. The wind in the wil - low played



Dm7  Dm7 C  C B7  B7

Love's sweet mel - o - dy; But all of those



Em B7 E

vows we made \_\_\_\_\_ Were nev - er to be. \_\_\_\_\_

G7 C7 F

\_\_\_\_\_ Though we're a - part, \_\_\_\_\_ You're part of me

C G7

still, \_\_\_\_\_ For you were my thrill \_\_\_\_\_

C F C Bb6 B6 C6 5 fr.

\_\_\_\_\_ On Blue-ber - ry Hill. \_\_\_\_\_



# PEOPLE WILL SAY WE'RE IN LOVE



*Oklahoma!* (1943) was the first collaboration of Rodgers and Hammerstein. Besides the title song, *Oh, What a Beautiful Mornin'* and *The Surrey with the Fringe on Top*, the team produced *People Will Say We're In Love*, in which the young lovers, Curly and Laurey, warn each other against any sign of affection. When *Oklahoma!* opened at London's Drury Lane Theatre in 1947, Curly and Laurey were played by Howard Keel – then known as 'Harold Keel' – and Betty Jane Watson.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

With an easy lilt

*mp*

**C<sup>6</sup>**

2

Don't throw bouquets at me; Don't please  
Don't praise my charm too much; Don't look

**G<sup>9</sup>** **C<sup>6</sup>**

my folks too much; Don't laugh at my  
so vain with me; Don't stand in the

**D<sup>9</sup>** 5fr. **Dm<sup>7</sup>** 5fr. **G<sup>7</sup>** 3fr. **C<sup>6</sup>**

jokes too much; Peo - ple will say we're in love!  
rain with me; Peo - ple will say we're in love!

*o.p.*

Don't sigh and gaze at me;  
 Don't take my arm too much;

G9 C<sup>6</sup><sub>9</sub>

Your sighs are so like mine;  
 Don't keep your hand in mine;  
 Your eyes  
 Your hand

must-n't glow like mine;  
 feels so grand in mine;  
 Peo - ple will say we're in  
 Peo - ple will say we're in

D9 5fr. Dm7 5fr. G7 3fr.

love!  
 love!  
 Don't start dance  
 Don't dance  
 col - lect - ing things;  
 all night with me

C<sup>6</sup> Cm7 3fr. F7 Cm7 3fr. F7 Bb

Bm7-5   E7   A7   D7 3fr.   G7sus4   G7 3fr.

Give me my rose and my glove.  
Till the stars fade from above.

*held back*

C<sup>6</sup><sub>9</sub>   Am7 5fr.   D7 3fr.   D7-5 3fr.

Sweet heart, they're suspecting things;  
They'll see it's all right with me;

*in tempo*   *held back*

C/G   G7 3fr.   1. C<sup>6</sup><sub>9</sub>

Peo - ple will say we're in love.  
Peo - ple will say we're in

*in tempo*

2. F9 8fr.   Bb9 6fr.   Eb9 6fr.   Db13+11   C<sup>6</sup><sub>9</sub>

love.

*in tempo*   *sfz*

# I'm Looking Over a Four Leaf Clover



Words by  
Mort Dixon

Written in 1927, this song was overlooked until 1948, the year bandleader Art Mooney recorded it. When, through a whim, American disc jockey Al Collins decided to play it continuously one afternoon over a Salt Lake City radio station, the event generated enough front-page publicity throughout the United States to boost both the record and sheet-music sales to best-seller status. In the 1949 film *Jolson Sings Again* – which tells of the entertainer's life after the break-up of his first marriage – it was mimed by Larry Parks to the off-screen voice of Al Jolson.

Music by  
Harry Woods

Moderately, with a lift

The musical score is written for piano in 2/4 time. It consists of three systems of music. Each system has a treble and bass clef staff. The lyrics are: "I'm Looking Over a Four Leaf Clover that I overlooked before; One leaf is sunshine, the second is rain,". Above the first system is a C major chord diagram. Above the second system are C/E, Cm, and D7 chord diagrams. Above the third system are G7, C, Gm6, and A7 chord diagrams. A performance instruction at the bottom left reads: "\* Thumb plays C and D".

D7 G7

Third is the ros - es that grow in the lane,

C C/E C#

No need ex - plain - ing, the one re - main - ing Is

D7

some - bod - y I a - dore.

F F#dim. G6 E7 A7 D7

*mp cresc.* I'm Look - ing O - ver A Four Leaf Clo - ver that I o - ver -

G7 C (No Chords) A

looked be - fore.

# Autumn Leaves

This lovely, mood-inspiring song began as a French poem, *Les Feuilles Mortes* ('The Dead Leaves'), by Jacques Prévert. It was set to music by Hungarian-born Joseph Kosma and became a favourite among the more sophisticated French café singers after the Second World War. Johnny Mercer, one of America's most prolific lyricists, was also a busy recording executive and singer, but he loved the song and agreed to write the English lyrics. Then he became preoccupied with other matters. Reminded of his commitment, he hurriedly scribbled the lyrics in a cab on his way to catch a plane, stopping off to slip them under the publisher's door. The song really hit its stride, however, in 1955 when Roger Williams recorded a piano version of it which sold 2½ million copies.



Words and music by:

Joseph Kosma, Jacques Prévert and Johnny Mercer

Freely throughout

Musical notation for the first system of the piano introduction. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood is marked 'mp throughout'. The melody is in the treble clef, and the accompaniment is in the bass clef.

Musical notation for the second system, including the first line of lyrics. The lyrics are: "The fall - ing leaves \_\_\_\_\_ drift by the win - dow The au - tumn". Above the treble clef staff, there are four guitar chord diagrams labeled Am7, D7, Gmaj7, and Cmaj7. The piano accompaniment continues in the bass clef.

Musical notation for the third system, including the second line of lyrics. The lyrics are: "leaves \_\_\_\_\_ of red and gold I see your lips \_\_\_\_\_ the sum - mer". Above the treble clef staff, there are five guitar chord diagrams labeled F#m7-5, B7, Em, Am7, and D7. The piano accompaniment continues in the bass clef.

Gmaj7

Cmaj7

F#m7-5

B7

Em

kiss - es The sun-burned hands I used to hold. Since you

B7

Em

Dmaj7

Eb9

Am7

Ab7-5

went a - way the days grow long And soon I'll hear old win - ter's

Gmaj7

F#m7-5

B7

Em

Em/Dbass

song But I miss you most of all my dar - ling When

A/C#bass

Am/Cbass

B7

Em

Em6 add9

Au - tumn Leaves start to fall.



Does the tale of an ex-convict riding a bus back to his home town after three years in prison seem an improbable subject for a hit song? It does? Well, just add the suspense of learning whether he'll find a yellow ribbon tied around the old oak tree — a sign that his love has waited for him — and you have got the most popular



recorded song of 1973 (the recording by Tony Orlando and Dawn sold 5½ million copies alone). Since then, over 400 recordings — most notably, one by the British pop star Tom Jones — have been made of the song which became the American theme of hope during the Iranian hostage crisis of 1979–81.

# TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Words and Music by Irwin Levine and L. Russell Brown

Moderately, in 2 (♩ = 1 beat)

*mp*

**F** **Am**

I'm com-in' home; I've done my time. Now I've  
 Bus driv-er, please,— Look for me, 'Cause I

**Cm** 3fr. **D7** 3fr. **Gm**

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



Bbm



Dm



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

G9



Bbm6



C7



Then you'll know just what to do— If you still want me,  
 sim-ple yel-low rib-bon's what\_ I need to set me free. I

Bbm6



C7



If you still want me,  
 wrote and told her, please,

Chorus



Tie a yel-low rib-bon round the ole oak tree; It's been

Cm 3fr.      D7 3fr.      Gm

three long years, Do ya still want me? If

Bbm      F      A7/E      Dm      Dm/C




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


F      Faug      F6      D9 5fr.

stay on the bus, For-get a-bout us; Put the blame on me, If




Gm7      Bbm      Gmaj7      C13 5fr.

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

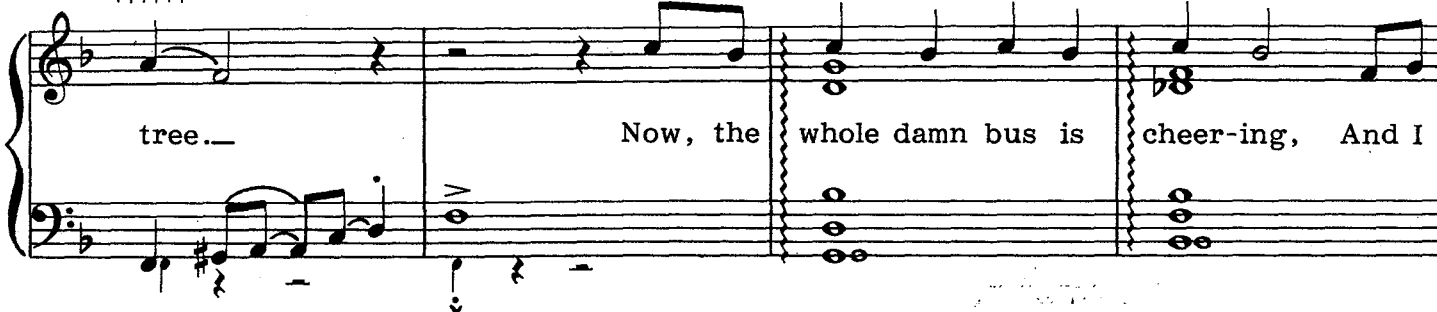
1.   



tree. —





2.   

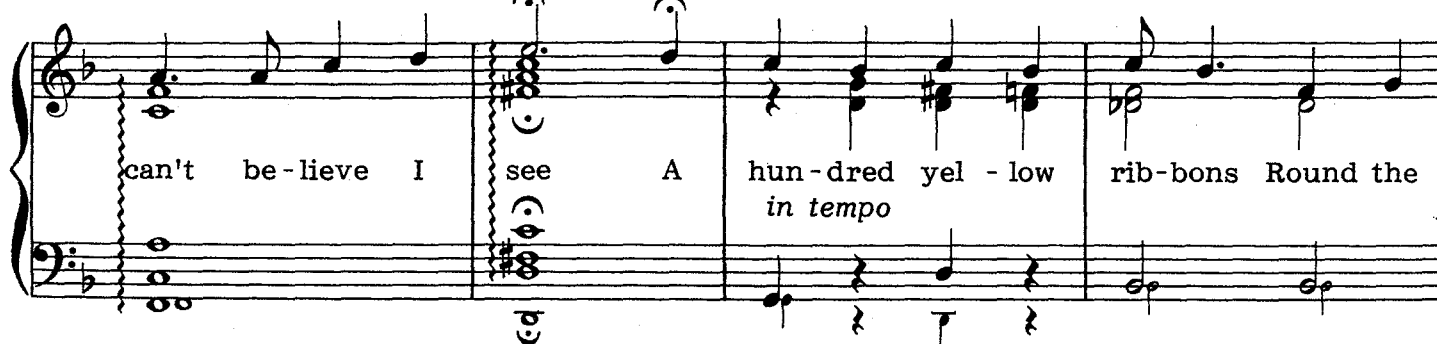
Freely



tree. —





Now, the whole damn bus is cheer-ing, And I


  5fr.  



can't be-lieve I see A hun-dred yel-low rib-bons Round the

*in tempo*

  5fr.  N.C. 



ole — oak — tree. —

# Send In the Clowns

Words and Music by Stephen Sondheim

Stephen Sondheim's 1973 musical *A Little Night Music*, an adaptation of Ingmar Bergman's film *Smiles of a Summer Night*, deals with a subject more suited to operetta than to the Broadway stage. Yet Sondheim's score is far from the sugary world of Sigmund Romberg or Rudolf Friml, and one song is hauntingly beautiful. *Send In the Clowns*, sung in the show by Glynis Johns, became an instant classic in the way that songs from musicals used to but seldom do anymore. It is a favourite of many performers, including Judy Collins and Sarah Vaughan.



Slowly, in 2 (♩ = 1 beat)

Chord diagrams: G (x000), C/G (x023), G (x000), Cmaj9 (x023).

mp

Is - n't it  
Is - n't it

rich?  
bliss?

Are we a  
Don't you ap -

pair?  
prove?

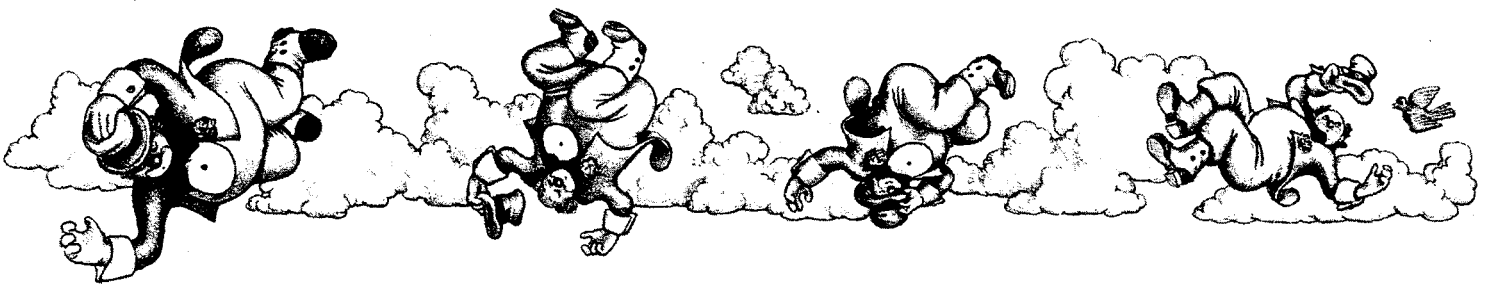
Me here at  
One who keeps

last on the ground,  
tear-ing a - round,

You in mid  
One who can't

air;  
move;

Send in the  
Where are the



1. D/G C/G 2. D/G C/G

clowns. clowns? Send in the

G N.C. F#m7

clowns. Just when I'd stopped op - en - ing

Bm F#m7 Bm

doors, Fin - al - ly know - ing the one that I

Em B/D#

want - ed was yours. Mak - ing my

G6/D      A/C#      C6      B7sus4

en - trance a - gain with my us - u - al flair,

4p      #p

Am7-5      Bm/D      C/D

Sure of my lines, No one is

p      p

D/G      C/G      D/G      C/G

there. Don't you love

G      C/G      G

farce? My fault, I fear. I thought that  
rich? Is - n't it queer? Los - ing my

Cmaj9



you'd want what I want,  
tim - ing this late

Sor - ry, my  
in my ca -

dear,  
reer.

D7/G



But where are the  
And where are the

clowns?  
clowns?

Quick, send in the  
There ought to be

1. D9/G



G



C/G



clowns.

Don't both-er, they're

here.

Is - n't it

2. D9/G



G



C/G



G



clowns.

Well, may - be next year.  
*held back*

*in tempo*

*held back*

Along with *Send In the Clowns*, *Feelings*, a remarkable one-shot hit by a Brazilian singer and songwriter with a very un-Brazilian name, Morris Albert, was one of the most widely requested songs of the 1970s. Albert once thought that he would like to become a *caravia*

# Feelings

Words and Music by Morris Albert

(‘beach bum’ in Portuguese). But when his own recording of *Feelings* became a No. 1 hit in 1975, first in Mexico and then around the world, he became an international singing star instead. In Britain the entertainer Des O’Connor has had most success with the song.

Slowly, but not draggy

Em\*      Em/D#      Em/D      Em/C#

*p* very smoothly

(no organ pedals except where indicated)

Em/C      D7      G      F#m7      B7

Em      Em/D#      Em/D

Feel-ings, —      noth-ing more than feel-ings, —  
 Tear-drops, —      roll-ing down on my face, —

*Piano R.H. 8va higher than written; singers and other instruments as is.*

Em/C#      Em/C      D7

Try-ing to for-get my feel-ings of



G 1. F#m7 B7 2. E7-9

love. (R.H. as written) (piano R.H. as is)

C Am7 D7 Bm7 E7

Feel - ings, for all my life I'll feel it; I wish I'd nev-er

Am7 D7 G E7-9

met you, girl; You'll nev-er come a - gain.

C Am7 D7 Bm7 E7

Feel - ings, wo, wo, wo, feel - ings, Wo, wo, wo,

Am7                      D7                      G                      F#m7                      B7

feel you a-gain in my arms. slightly held back

*suddenly p*

To Coda

(organ pedals tacet)

Em                      Em/D#                      Em/D

Feel-ings, — feel-ings like I've nev - er lost you

*piano R.H. 8va higher till D.S.*

Em/C#                      Em/C                      D7

And feel-ings like I'll nev - er have you A-gain in my

G                      E7-9

heart.

(as written)

D.S. al Coda

G

Coda

arms. slower



# What Now My Love



(Et Maintenant)

Gilbert Bécaud is among those great European chansonniers (Jacques Brel, Charles Trenet, and Charles Aznavour are others) whose careers as songwriters and as singers have been happily in harness. Bécaud has written more than 700 songs and an opera, *L'Opéra d'Aran*, that ran for 100 performances in Paris, an achievement more to be expected of a musical comedy than an opera. In 1962 Bécaud wrote and introduced a song called *Et Maintenant*. When Jane Morgan, an American singer who had spent several years in Paris, returned to the United States that year, she brought with her *Et Maintenant* which, with English lyrics by Carl Sigman, became *What Now My Love*. The song helped to reintroduce Miss Morgan to American audiences, establishing her as a bilingual singer (she sang both French and English versions), and provided first, Herb Alpert and The Tijuana Brass, then Sonny and Cher, with one of their most successful hits.

Original French words by Pierre Delanoe,  
English words by Carl Sigman, Music by Gilbert Bécaud

Moderately

*mp*

What now my

G

C/G bass

G

love? \_\_\_\_\_  
love? \_\_\_\_\_

Now that you left me, \_\_\_\_\_  
Now that it's o - ver, \_\_\_\_\_

How can I  
I feel the

Am7/G bass

D11

D7

Gmaj7

G6

live \_\_\_\_\_  
world \_\_\_\_\_

through an-oth-er  
clos - ing in on

day? \_\_\_\_\_  
me. \_\_\_\_\_

Watch - ing my  
Here come the

G C/G bass G

dreams stars Turn - ing to Tum - bling a - round ash - es me; And my There's the

Am7/G bass D11 D7 G Gmaj7 G7

hopes sky in - to bits of clay? Once I could What now my

*mf more broadly*

Am7 D7 Bm7 Em7

see; love, Once I could Now that you're feel. gone; Now I am I'd be a

Am7 D7 G Gmaj7 G7

numb; fool I've be - come on un and real. on. I walk the No one would

Cm7 3 ft. F7 Bbmaj7 Ebmaj7

night care; With - out a No one would cry goal, cry Stripped of my If I should

Abmaj7 Am7-5 C#dim D11 N.C.

heart, live my or soul. die. What now my What now my

G C/G bass G Am7/G bass

love? Now there is noth - ing, On - ly my last

Am7 D11 Gmaj7 G6 Gmaj7 G6

good - bye. dim. pp

# Charmaine

Words and Music by  
Erno Rapée and Lew Pollack



A sweet-scented breath of loveliness from the 1920s, *Charmaine* was written by Erno Rapée and Lew Pollack as accompaniment for the classic silent film *What Price Glory*, starring Victor McLaglen, Edmund Lowe and Dolores Del Rio. Theatre pit orchestras, mighty Wurlitzer organs and countless honky-tonk pianos played it wherever the film was shown, while contented audiences hummed and whistled it. Later, during the Second World War, Harry James and his orchestra played it in the film *Two Girls and a Sailor*, and in 1951 it rose to even greater heights thanks to the shimmering strings of Mantovani's best-selling record.



Moderately slow

*p* delicately

R.H. 5

(Female) I  
(Male) I

No organ pedal till \*

C 5fr.

C#dim 5fr.

won-der why you keep me wait - ing, Char - maine - cries in  
won-der why you keep me wait - ing, Char - maine, my Char -

G7 Dm7 G7 Dm7 G7

vain. I won-der when blue-birds are mat - ing, Will  
maine. I won-der when blue-birds are mat - ing, Will

Gaug C G9 C

5fr. 5fr.

you come back a - gain? I won - der if I keep on  
 you come back a - gain? I won - der if I keep on

Em7-5 A7 Dm A7/D Dm

pray - ing, Will our dreams be the same? I  
 pray - ing, Will our dreams be the same? I

Fm6 C/E Bb13 A7+5 D9 N.C. N.C.

won - der if you Ev - er think of me, too; Char - maine's wait - ing, Just  
 won - der if you Ev - er think of me, too; I am wait - ing, My

G13 N.C. 1. C G7sus4 2. C

5fr. 5fr. 5fr.

wait - ing for you. (Male) I very quietly  
 Char - maine, for you.

# Getting To Know You

By 1951, when Richard Rodgers and Oscar Hammerstein wrote *The King and I*, they had acquired that songwriters' treasure trove, a 'trunk' full of discarded songs that could be pulled out to cover emergencies. One of these songs was a melody Rodgers had written for *South Pacific* that had been replaced by *Younger Than Springtime*. During the tryout of *The King and I*, Gertrude Lawrence, who played the 'I', governess Anna Leonowens, felt

that the first act could use a song involving herself and the king's children. Hammerstein wrote new lyrics to order, *Getting To Know You*. Rodgers had only to reach into his 'trunk' and pull out this melody. *The King and I* opened on Broadway in 1951 with Yul Brynner as the king. Brynner has since made the part his own, appearing in the 1956 film version and also in a stage revival at the London Palladium in 1979.

Words by Oscar Hammerstein II

Music by Richard Rodgers

Moderately

mf R. H.

The piano introduction consists of two staves. The right hand (R.H.) plays a melody of eighth and quarter notes, while the left hand provides a bass line with chords. The tempo is marked 'Moderately' and the dynamic is 'mf'.

mp sim.

Get-ting to know you, Get-ting to know all a-bout you. Get-ting to

This system contains the first line of the vocal melody. It features a treble clef and a key signature of one sharp (F#). The lyrics are 'Get-ting to know you, Get-ting to know all a-bout you. Get-ting to'. The dynamic is 'mp' and the phrasing is 'sim.'. Chord diagrams for C, Dm7, G7, Dm7, and G7 are provided above the staff. There are triplet markings over the first and last notes of the first two phrases.

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



This system contains the second line of the vocal melody. The lyrics are 'like you, Get-ting to hope you like me. Get-ting to'. A chord diagram for C is shown above the staff. There are triplet markings over the first and last notes of the second phrase.

Fmaj7 F6 Faug F

know you, Put-ting it my way, but nice-ly, You are pre-

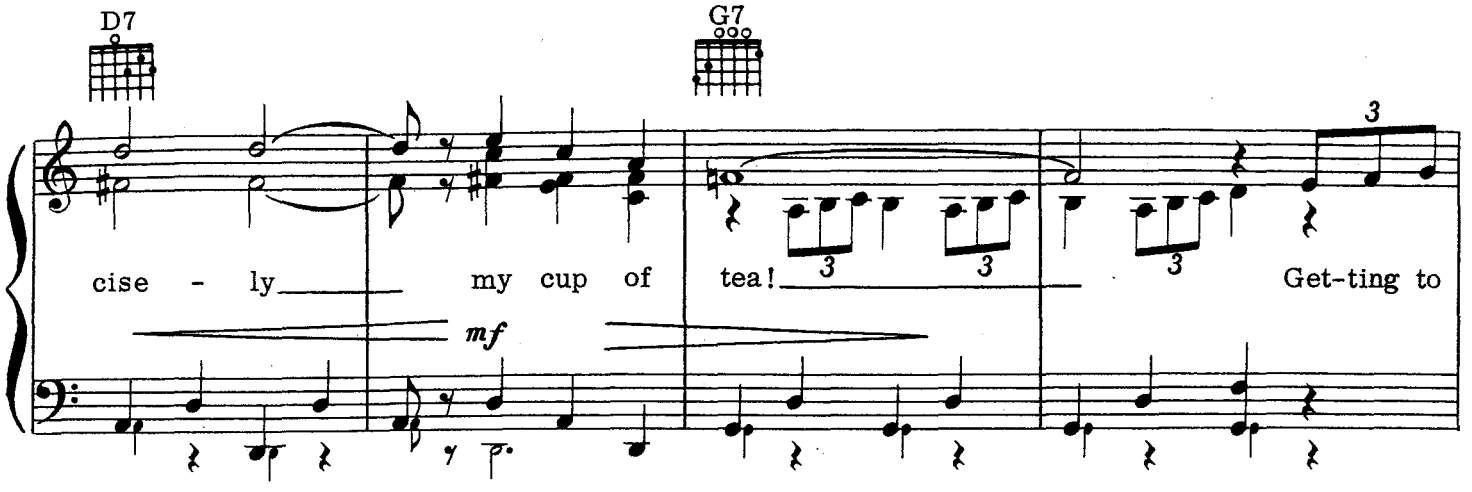
This system contains the third line of the vocal melody. The lyrics are 'know you, Put-ting it my way, but nice-ly, You are pre-'. Chord diagrams for Fmaj7, F6, Faug, and F are provided above the staff. There is a triplet marking over the first three notes of the second phrase.








D7  G7 

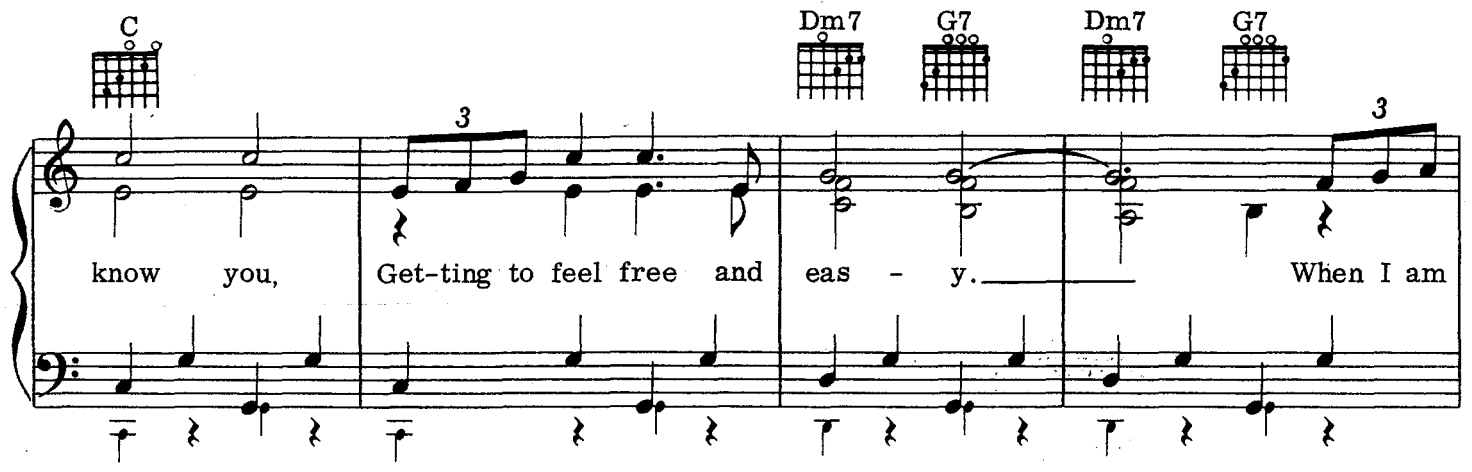
cise - ly my cup of tea! Get-ting to


*mf*



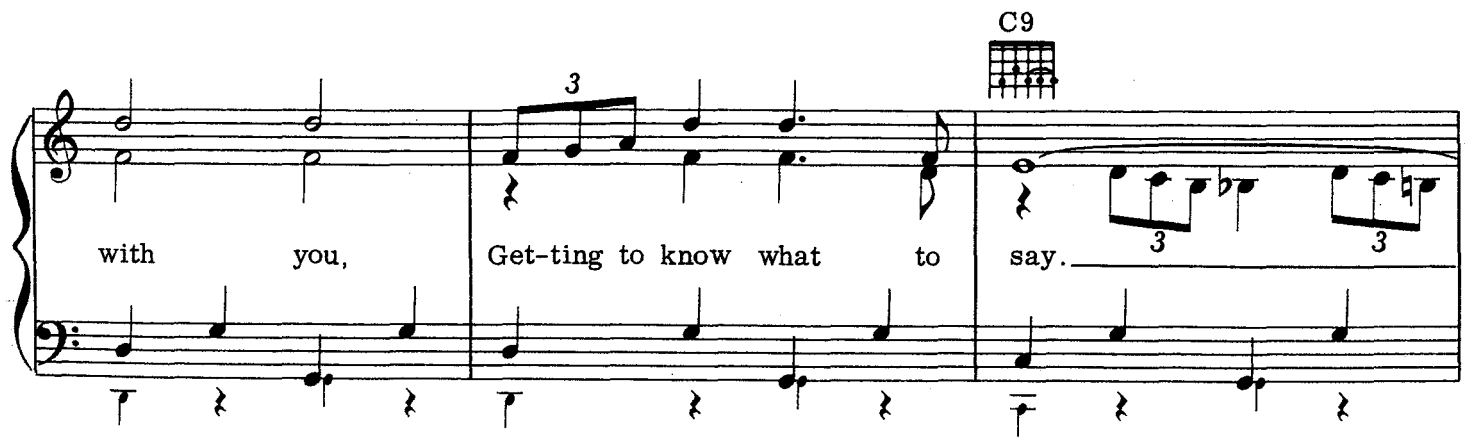
C  Dm7  G7  Dm7  G7 




know you, Get-ting to feel free and eas - y. When I am



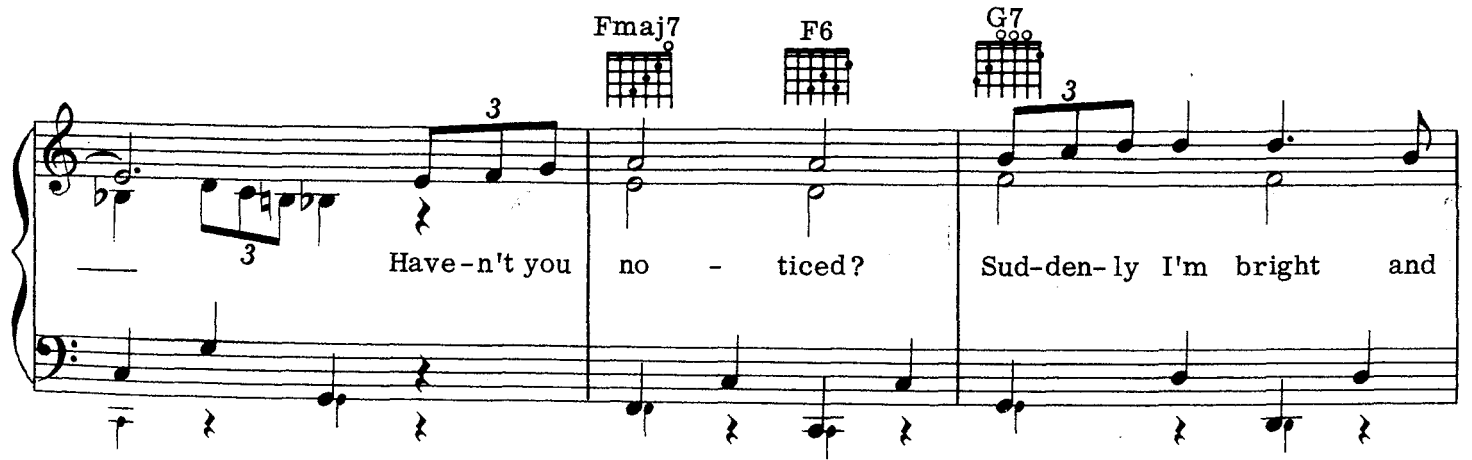
C9 

with you, Get-ting to know what to say.



Fmaj7  F6  G7 

Have-n't you no - ticed? Sud-den-ly I'm bright and



Cmaj7 C7 Fmaj7 N.C. C Dm7 G7

breez - y, Be-cause of all the beau-ti-ful and new  
*cresc. little by little*

C D7sus4 D7 Dm7 G7

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

to Verse Final ending

C N.C.

day. It's a day.

Verse

Freely, but don't drag

C G/B bass Am Am/G bass

ver - y an - cient say - ing, But a true and hon - est thought, That if  
*mp*

Am/F#bass



Em



D9



G13



C



Dm7-5



you be - come a teach - er, By your pu - pils you'll be taught. As a

D#dim



C7/E bass



Fmaj7



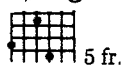
F#dim



C/G bass



G#aug



teach - er I've been learn - ing (You'll for - give me if I

A7sus



A7



Am



Am6



boast), But I've now be - come an ex - pert On the

Dm7



Dm7/G bass



G7



D. S. to Final ending

sub - ject I like most. (spoken) Get - ting to know you.

# Put On a Happy Face

There was once a most ill-tempered man who was persuaded by his neighbours to wear a mask with a smile on it. He wore the mask for so long that when it accidentally broke, the townspeople discovered that the man was smiling all by himself. That same message, more or less, is the good advice of *Put On a Happy Face*, a song from the frantically paced

1960 Broadway musical *Bye Bye Birdie*, which made stars of Dick Van Dyke, Chita Rivera and Paul Lynde, while it good-heartedly spoofed the whole rock-and-roll era and the cult of Youth for Youth's Sake. The musical opened in London a year later, with Marty Wilde as the rock star who is conscripted into the US army.

Words by Lee Adams

Music by Charles Strouse

Lightly, with a lilt

The piano introduction consists of two staves. The right hand starts with a whole note chord, followed by a half note chord, and then a quarter note chord. The left hand plays a rhythmic pattern of eighth notes and quarter notes.

Gray skies are gon-na clear up, Put on a hap-py face,

Chords: F, Am7 (-5fr.), D11 (-5fr.), Gm7, C9, Gm7, C9

The first line of lyrics is set to a melody of eighth and quarter notes. The piano accompaniment features chords and a bass line with some doublets.

Brush off the clouds and cheer up, Put on a hap-py face.

Chords: F, Am7 (-5fr.), D11 (-5fr.), Gm7, C9, Cm7 (-8fr.), F9 (-8fr.)

The second line of lyrics continues the melody. The piano accompaniment includes chords and a bass line with doublets.

Take off the gloom-y mask of trag-e-dy, It's not your style;

Chords: Bb (-6fr.), E7 (-5fr.), A7 (-5fr.), D7 (-3fr.), G7 (-3fr.), C7, F

The third line of lyrics concludes the phrase. The piano accompaniment features chords and a bass line.

Bb →6fr. E7 →5fr. A7 →5fr. D7 →3fr. G7 →3fr. C11 No chord

You'll look so good that you'll be glad - ya de - cid - ed to smile!

F Am7 →5fr. D11 →5fr. Gm7 C9 Gm7 C9

Pick out a pleas - ant out - look, Stick out that no - ble chin;

F Am7 →5fr. D11 →5fr. Gm7 C9

Wipe off that "full of doubt" look, Slap on a hap - py grin!

Cm7 →8fr. F9 →8fr. B♭maj7 →6fr. Am7 →5fr. Dm7 →6fr. Gm7 C9

And spread sun - shine all o - ver the

A7 →5fr. D7 →3fr. G7 →3fr. Gm7 C11 F C11 F

place, Just put on a hap - py face!

# Puff (The Magic Dragon)



Peter Yarrow, of Peter, Paul and Mary, shares one-half the credit for writing this gossamer fable and one-third for making it one of the musical delights of 1963. 'Puff' remains a special favourite of children, who love following the antics of Puff and Jackie Paper – and their elders delight in seeking hidden meanings in the couple's fantastic adventures.

Words and Music by Peter Yarrow and Leonard Lipton

With a lilt

Verse

*mf* Puff, the mag - ic drag - on,

lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah -

Lee. Lit-tle Jack-ie Pa-per loved that ras-cal, Puff, And

brought him strings and seal-ing wax and oth-er fan-cy stuff. Oh!

Chord diagrams: C, Em, F, Am, D7, G7

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

Tempo/Style: With a lilt

Section: Verse

Lyrics: Puff, the mag - ic drag - on, lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. Lit-tle Jack-ie Pa-per loved that ras-cal, Puff, And brought him strings and seal-ing wax and oth-er fan-cy stuff. Oh!

Chorus

Puff, the mag-ic drag-on, lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. Puff, the mag-ic drag-on, lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. To-

For extra verses  
D7 G7 C Am

land called Ho-nah - Lee.

D7 For final ending G7 C

land called Ho-nah - Lee.

Together they would travel on a boat with billowed sail.  
 Jackie kept a lookout perched on Puff's gigantic tail,  
 Noble kings and princes would bow whene'er they came,  
 Pirate ships would low'r their flag  
 when Puff roared out his name. Oh! (Chorus)

A dragon lives forever but not so little boys,  
 Painted wings and giant rings make way for other toys.  
 One gray night it happened, Jackie Paper came no more  
 And Puff that mighty dragon,  
 he ceased his fearless roar. Oh! (Chorus)

His head was bent in sorrow, green scales fell like rain.  
 Puff no longer went to play along the cherry lane.  
 Without his lifelong friend, Puff could not be brave  
 So Puff that mighty dragon,  
 sadly slipped into his cave. Oh! (Chorus)



# If Ever I Would Leave You

Words by Alan Jay Lerner; Music by Frederick Loewe

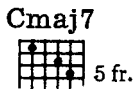
*Camelot* is Alan Jay Lerner's and Frederick Loewe's 1960 musical retelling of the legendary King Arthur–Queen Guinevere–Sir Lancelot romantic triangle. In the original production, it was Julie Andrews who had to make the difficult choice between Richard Burton, as Arthur, and Robert Goulet, as Lancelot – though her final choice of Lancelot seemed almost inevitable after he sang the ardent and poetic *If Ever I Would Leave You*. Barry Kent sang the number when the show opened in 1964 in London's Drury Lane Theatre, and Robert Meadmore sang it at the Apollo Victoria when *Camelot* returned to London in 1982.

Slowly and somewhat freely

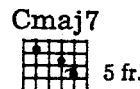
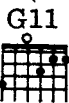


*mp*

If ev - er I would leave you, leave you, It would-n't be in  
It could-n't be in



sum - mer. See - ing you in  
au - tumn. How I'd leave in



sum - mer, I nev - er would go.  
au - tumn, I nev - er will know.



C6 C7 F Dm7 G7

Your hair streaked with sun - light, Your lips red as  
I've seen how you spar - kle, When fall nips the

Cmaj7 5 fr. F Dm7

flame, Your face with a lus - ter  
air. I know you in au - tumn,

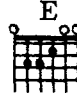
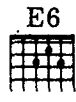
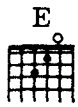
1. G11

that puts gold to shame! But if I'd ev - er

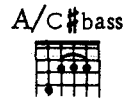
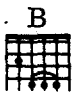
2. G11 C

and I must be there. And could I

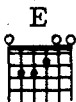
*mf*



leave you run - ning mer - ri - ly through the snow?  
*freely - rushing forward a little*



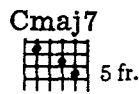
Or on a win - try eve - ning when you catch the fire's -



N.C.



glow?  
 If ev - er I would leave you,  
*mp in tempo as before*



How could it be in spring - time, Know - ing how in

G11 Cmaj7 C6 C7

spring I'm be-witched by you so? Oh, no! not in

*mf*

F F/E bass Dm7 Dm7-5 C

spring - time! Sum-mer, win-ter or fall!

D9 5 fr. N.C. G11 G7-9 1. C

No, nev-er could I leave you at all!

*pp suddenly*

2. C N.C.

And could I all.

# On the Street Where You Live

Freely

mf

Moderately, in tempo (♩ = 1 beat)

G7 C G7 C G7

I have of - ten walked down this street be - fore, But the

C Dm C/E bass Ebdim Dm7 G7

pave - ment al - ways stayed be - neath my feet be - fore. All at

Dm7 Fm6 C/E bass Am7

once am I sev - 'ral sto - ries high, Know - ing

In the midst of all the 'situation' songs in *My Fair Lady*, Freddy Eynsford-Hill's straightforward love ballad to Eliza Doolittle stands out in romantic relief. The song is one of the lyricist Alan Jay Lerner's favourites, although, according to him, composer Frederick Loewe hated it, feeling it held up the

action. When *My Fair Lady* was on its pre-Broadway tryout tour, audiences tended to agree with Loewe. But when Lerner replaced the original middle section of the song with a verse that was more explanatory, he changed an out-of-town flop into a New York - and later international - showstopper.

Words by Alan Jay Lerner      Music by Frederick Loewe

Chords: D7, G7, C, G7+5, C, G7

I'm on the street where you live. Are there

Chords: C, G7, C

li-lac trees in the heart of town? Can you

Chords: Dm, C/Ebass, Ebdim, Dm7, G7

hear a lark in an-y oth-er part of town? Does en-

Chords: Dm, Fm6, C/Ebass, Am7, D7

chant-ment pour out of ev-'ry door? No, it's just on the

G7 C Dm7 Eb dim C/E bass E7

street where you live. And oh, the tower-ing

F6 Fm6 F# dim

feel - ing. Just to know some-how you are

C Ab Abmaj7 Am6

near! The o - ver - pow - er - ing

F#m7 B7 E B Bm D7

feel - ing That an - y sec - ond you may sud - den - ly ap -

Dm      Em      G7      C      G7      C

pear! Peo-ple stop and stare; they don't both-er me;

Dm      C/Ebass      Ebdim      Dm7      G7

For there's no-where else on earth that I would rath-er be. Let the

Dm7      Fm6      C/Ebass      Am7      D7

time go by, I won't care if I Can be here on the

G7      C      Dm7      Ebdim      C/Ebass      C

street where you live.

# Hello, Dolly!



The song *Hello, Dolly!* was vigorous enough to help keep the musical of the same name alive for one of the longest Broadway runs in history. The song holds the record for the largest sum ever paid in a copyright infringement settlement, thanks to the similarity of its opening phrases to a part of the song *Sunflower*, a short-lived hit of 1948. The musical reached London's Drury Lane Theatre in 1966, with Dora Bryan as Dolly, and the song also became one of Louis Armstrong's greatest hits.

Words and Music by: Jerry Herman

Medium strut tempo

*f*

Hel - lo,

Dol - ly, Well, Hel - lo, Dol - ly, It's so nice to have you back where you be -

long. You're look - ing swell, Dol - ly, we can tell,

Dol - ly, You're still glow - in', you're still crow - in', you're still go - in'

C

Am

C/Ebass

Ebdim

Dm7

G7

Dm

Bb

Dm7

G/Fbass

C/Ebass

Ebdim



G7 C Am

strong. We feel the room sway - in', for the band's play - in' one of

Gm7 C7 Gm7 C7 F Dm6 E7

your old fav - 'rite songs from 'way back when. So

Am7 Em7 Am7 Em7

*mf* take her wrap, fel - las, Find her an emp - ty lap, fel - las,

Bb7 A7 Ab7 G7 Bb7 A7 Ab7 G7

Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,

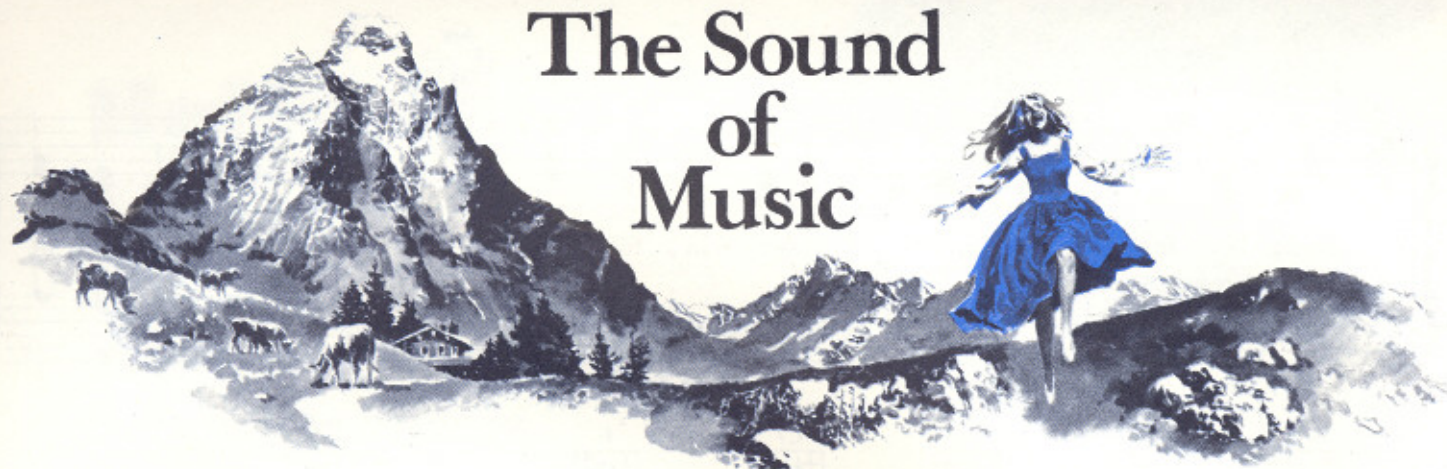
*p* *mf*

Ped.

Bb7 A7 Ab7 G7 C

Dol - ly 'll nev - er go a - way a - gain.

# The Sound of Music



The film version of Rodgers' and Hammerstein's *The Sound of Music* opens with a shot of Julie Andrews, in the vivid springtime of the majestic Austrian Alps, singing 'the hills are alive . . .' It is an exaltation of nature, of love for life, of fulfilment in joy, and it still crowns the score of this prize-winning, record-breaking musical that had dazzled Broadway with Mary Martin just as it was later to

dazzle Hollywood and the world with Miss Andrews. Richard Rodgers himself once remarked, 'What's wrong with sweetness and light? They've been around quite a while!' They came to London in 1961 with Jean Bayless as Maria at the Palace Theatre, and again in 1981 when Petula Clark starred in a revival of the internationally popular show at the Apollo Victoria.

Words by Oscar Hammerstein II


Music by Richard Rodgers

Moderately

*In tempo*

The hills are a - live with the sound of mu - sic, With

songs they have sung for a thou - sand years. The

F  E/F bass 

hills fill my heart with the sound of mu - sic. My



F/A bass  Bb  C7  F  Tacet

heart wants to sing ev - 'ry song it hears. *mp* My heart wants to *lightly and a little faster*



Bb  Bbdim  F/A bass  Bb  Bbdim  F/A bass 

beat like the wings of the birds that rise from the lake to the trees. My



Bb  Bbdim  F/A bass  G7/D bass  +6fr. G7-5/Db bass  -6fr. C7  F/A bass 

heart wants to sigh like a chime that flies from a church on a breeze, To



Bb  Bbdim  F/A bass  Bb  Bbdim  F/A bass 

laugh like a brook when it trips and falls o - ver stones on its way *More To broadly*



Dm Am Dm7 G7 C11 C7<sup>o</sup>

sing through the night like a lark who is learn-ing to pray. I

F E/F<sup>bass</sup>

go to the hills when my heart is lone-ly. I

*(First tempo)*

F Bb/D<sup>bass</sup> Bbm/D<sup>bass</sup> Db7

know I will hear what I've heard be-fore. My

F/C<sup>bass</sup> Am Bb Gm -3 fr.

heart will be blessed with the sound of mu-sic, And I'll

Am/C<sup>bass</sup> C7<sup>o</sup> F E/F<sup>bass</sup> Fmaj7

sing once more. *Slower* *Freely*

For the only film score that they wrote together – *State Fair*, in 1945 – Rodgers and Hammerstein had to come up with a song for the heroine, Margy (Jeanne Crain), who is about to go to the fair but has the blues for no apparent reason. Lyricist Hammerstein decided that her problem was spring fever. His problem was that



state fairs are held in the autumn, not in the spring. His solution: a lyric in which Margy sings that, although it is autumn, her feelings tell her it might as well be spring. Set to music in less than an hour by Rodgers, *It Might As Well Be Spring* won the Oscar for Best Film Song of 1945 and became a 'standard'.

Words by Oscar Hammerstein II  
Music by Richard Rodgers

Slowly and reflectively

*mp* I'm as

rest-less as a wil-low in a wind-storm; I'm as jump-y as a pup-pet on a star-ry-eyed and vague-ly dis-con-tent-ed, Like a night-in-gale with-out a song to

string. sing. I'd Oh, say that I had spring fe-ver, But I why should I have spring fe-ver When it

G 3fr. F G 3fr. F G 3fr. Am7 5fr. Bm7 7fr. Cmaj7 8fr.

Dm7 10fr. G7 8fr. Db7-5 8fr. C 8fr. F#7/C# 7fr. G6/D 8fr. Bm7 7fr. Bb7 9fr.

1. Am7 5fr. Ab7 7fr. G 3fr. Am7 5fr. D7 3fr. 2. Am7 5fr. Ab7 7fr. G 3fr.

know it is - n't spring. I am is - n't e - ven spring?

C 8fr. F9 8fr. Bbmaj7 6fr. Eb9 6fr. Dm7 10fr. G7-9/F

I keep wish-ing I were some - where else, Walk-ing down a strange new

C/E Am F#m7-5 10fr. B7 10fr. Em7 8fr. A13 7fr.

street, Hear-ing words that I have nev-er heard From a {man} {girl} I've yet to

F9 8fr. E9 7fr. Eb9 6fr. D9 5fr. G 3fr. F# F F#

meet. I'm as bus-y as a spi-der spin-ning day-dreams; I'm as

G 3fr. Am7 5fr. Bm7 7fr. Cmaj7 8fr. Dm7 10fr. G7 8fr. Db7-5 8fr. C 8fr. B7 10fr.

gid-dy as a ba - by on a swing. I have-n't seen a cro-cus or a

Em 7fr. F9 8fr. Eb9 6fr. D9 5fr. C9 10fr. B7 10fr. E7-9 6fr. A13 7fr.

rose - bud, Or a rob - in on the wing, But I feel so gay in a

Cm6 8fr. G/D 3fr. D#aug 4fr. Em 7fr. A7 8fr. A7-5 4fr.

mel-an-cho-ly way That it might as well be spring. It

G/D 3fr. D11 5fr. G 3fr. Fmaj7 F#7 G 3fr. N.C.

might as well be spring!

# IT HAD TO BE YOU



Although bandleader-composer Jones wrote this perennial hit with Gus Kahn in 1924, it became a 'current' hit again in 1944 after featuring in the Eddie Cantor-George Murphy film *Show Business*. There was a ban on new recordings that year, but RCA reissued an Earl Hines recording that had been made in 1941, and it became a best-seller. The song has been used in no less than 48 feature-length films - including *I'll See You In My Dreams* with Doris Day and comedian Danny Thomas in 1952.



Words by Gus Kahn

Music by Isham Jones

Moderate swing

G  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$  D aug.  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$  G  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$  E7  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$

*mp*

It Had To Be You, It Had To Be You, I wan-dered a -

A7  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$

round and fin-al-ly found the some-bod-y who Could make me be

D7  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$  B7  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$  Em  $\begin{array}{c} \circ \circ \circ \\ \circ \circ \circ \end{array}$

true, could make me be blue, And e-ven be



A7 D7 Eb9 D7

glad, just to be sad, think-ing of you. Some oth-ers I've

G D aug. G E7

seen might nev-er be mean, Might nev-er be

A7

cross or try to be boss, but they wouldn't do. For no-bod-y

Am7 Cm6 G D#dim. Em Bbdim.

else gave me a thrill, With all your faults I love you still, It Had To Be

*mf* *mp*

D7 G C Cm G

You, won-der-ful you, had to be you.

# Lovely to Look At

Words by Dorothy Fields and Jimmy McHugh

Music by Jerome Kern



Irene Dunne introduced *Lovely to Look At* in the 1935 film version of *Roberta*, which also featured Fred Astaire and Ginger Rogers. Jerome Kern, who had originally written *Roberta* for Broadway, provided the melody, and the experienced songwriting team of Dorothy Fields and Jimmy McHugh supplied the words. When *Your Hit Parade* was inaugurated on American radio in April 1935, *Lovely to Look At* was named the first No. 1 hit song in the nation. It was such a success that when a second version of *Roberta* – starring Kathryn Grayson and Howard Keel – was filmed in 1952, the producers changed the title of the picture to . . . *Lovely to Look At*.

Freely

Piano introduction for the song. It consists of two staves of music. The right hand starts with a treble clef and a key signature of one flat (B-flat). The left hand starts with a bass clef and the same key signature. The tempo is marked 'Freely' and the dynamics are 'mp'. The music features a mix of eighth and sixteenth notes, with some chords in the right hand.

Moderately, in tempo

F6      Abdim      Gm7      Fdim add E      Gm7      C11

Piano accompaniment for the first line of lyrics. It consists of two staves of music. The right hand has a treble clef and the left hand has a bass clef. The key signature is one flat. The tempo is 'Moderately, in tempo'. The lyrics are: 'Love-ly to look at, de-light-ful to know And heav-en to kiss,'. The dynamics are 'f' and 'mp'. Above the staff, there are guitar chord diagrams for F6, Abdim, Gm7, Fdim add E, Gm7, and C11.

Gm6      Fdim add E      Gm7      C11      Gm7      Fdim add E

Piano accompaniment for the second line of lyrics. It consists of two staves of music. The right hand has a treble clef and the left hand has a bass clef. The key signature is one flat. The lyrics are: 'A com-bi-na-tion like this Is quite my'. The dynamics are 'mp'. Above the staff, there are guitar chord diagrams for Gm6, Fdim add E, Gm7, C11, Gm7, and Fdim add E.

F6 F#dim Gm7 C7

most im-pos-si-ble scheme come true, Im-ag - ine find-ing a dream like you! You're

F Abdim Gm7 Dm6 E7+5 E7 E7+5 E7

love-ly to look at; It's thrill-ing to hold you ter - ri - bly tight,

*mp cresc.*

E7+5 E7 E7+5 C7 C11 C7 C11

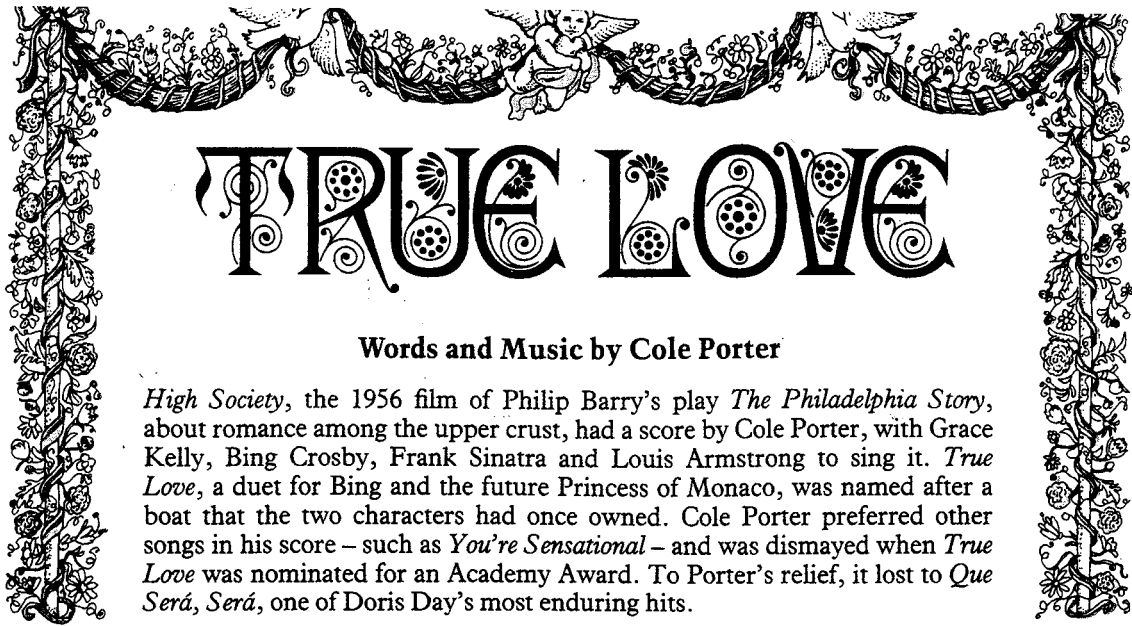
For we're to-geth-er, the moon is new, And,

*mp*

C7 C11 C7 C7-9 F6 Abdim Gm7 C11 C7-9 F9

oh, it's love-ly to look at you to-night!

R.H.



# TRUE LOVE

Words and Music by Cole Porter

*High Society*, the 1956 film of Philip Barry's play *The Philadelphia Story*, about romance among the upper crust, had a score by Cole Porter, with Grace Kelly, Bing Crosby, Frank Sinatra and Louis Armstrong to sing it. *True Love*, a duet for Bing and the future Princess of Monaco, was named after a boat that the two characters had once owned. Cole Porter preferred other songs in his score – such as *You're Sensational* – and was dismayed when *True Love* was nominated for an Academy Award. To Porter's relief, it lost to *Que Será, Será*, one of Doris Day's most enduring hits.

Moderate waltz

G C Gdim G D7

give to you and you give to me True

C/G G C

love, true love. So, on and on it will

Gdim G D7 F#dim G

al - ways be True love, true love. For

Cm7 F7 Bbmaj7 G7 Cm7

you and I have a guard - ian an - gel On high with  
*mf a little more broadly*

F7 Bb Am7 D7 G C

noth - ing to do, ————— But to give to you and to  
*slightly held back in tempo as before*

Gdim G Am7 D7 G

give to me Love for - ev - er true.

# Theme from LOVE STORY

## (Where Do I Begin)

The phenomenal success of Erich Segal's *Love Story*, both as a book and as a film, demonstrated that there is still a place in the world for old-fashioned romance and sentiment. When the film – starring Ryan O'Neal and Ali MacGraw – opened in 1970, the almost Mozartean theme music became the biggest record-seller of the year.

Words by: Carl Sigman

Music by: Francis Lai

Slowly

*mp*

Am

Where Do I Be-gin

E7

To tell the sto-ry of how great a love can be, The sweet love sto-ry that is

Am Fmaj7 E7

old-er than the sea, The sim-ple truth a-bout the love she brings to me,

Am

Where do I start? With her first hel-lo,

Am E7

— she gave a mean-ing to this emp-ty world of mine, — There'd nev-er be an-oth-er

Am Fmaj7 E7

love an-oth-er time, She came in-to my life and made the liv-ing fine.

Amaj7 A7 Dm7

— She fills my heart, — She fills my heart — with ver-y

G7 Cmaj7 Fmaj7

spe-cial things, — With an-gel songs, — with wild im-ag-in-ings. — She fills my

Bm7-5 E7 Am Dm7

soul — with so much love That an-y-where I go — I'm nev-er

G7 Cmaj7 Fmaj7

lone - ly. With her a - long, who could be lone - ly? I reach for her

B7 Emaj7 E7

hand it's al - ways there.

Am E7

How long does it last, Can love be meas - ured by the hours in a day?

Am Fmaj7

I have no an - swers now, but this much I can say, I know I'll need her, till the

E7 Am Fmaj7 Am

stars all burn a - way. And she'll be there. *lightly*



# The Nearness of You

Words by Ned Washington; Music by Hoagy Carmichael



Very few popular songs have been successfully introduced on the screen by opera stars. Gladys Swarthout, however, was no ordinary opera star during her heyday in America in the 1930s. She looked like a film star and had a voice that could encompass the range of a pop song without sounding pretentious. Between 1936 and 1939 she made five films, playing a straight dramatic role in the last one. *The Nearness of You* was her final song in films and was featured in the 1938 film *Romance in the Dark*, in which she starred with John Boles and John Barrymore. Hoagy Carmichael, who composed *The Nearness of You*, counts it among his four best compositions (the others are *Stardust*, *Rockin' Chair* and *One Morning in May*). In 1940 Glenn Miller and his band recorded the song with Ray Eberle as vocalist, and it was this version that contributed so much to its ultimate popularity.

Freely

*mp*

It's not the

Gmaj7

Dm7

Gaug

Cmaj7

F#/G

pale moon that excites me, That thrills and delights me, Oh,

Bm7

E7-9

Am7

D7-9

4fr.

Cm9

F13

no, It's just the nearness of you.

Am7 D7-9 Gmaj7 Dm7 Gaug Cmaj7

It is-n't your sweet con-ver-sation That brings this sen-

F#/G Bm7 E7-9 Am7 D7-9 Ebmaj7 Fadd9

sa-tion, Oh, no, It's just the near-ness of you.

Gadd9 N.C. F#dim D7-9

When you're in my arms, And I feel you so

Gmaj7 F7-5 Eb9 Db9 Cmaj7 Bm7-5 Bb9

close to me, All my wild-est dreams come

*cresc.* *f*

Eb9-5



D7-9



4fr.

Gmaj7



true. I need no soft lights to en-

*mp*

Dm7



B/G



Cmaj7



F#/G



Bm7



Bb7



chant me If you'll on - ly grant me the right

Am7



D7-9



4fr.

Dm6



E7-9



To hold you ev - er so tight And to feel in the

3 3

5 2 1 2 1

Am7



D9



5fr.

Am7/D



5fr.

D7-9



4fr.

G

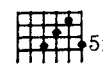


Cm7



3fr.

Gadd9



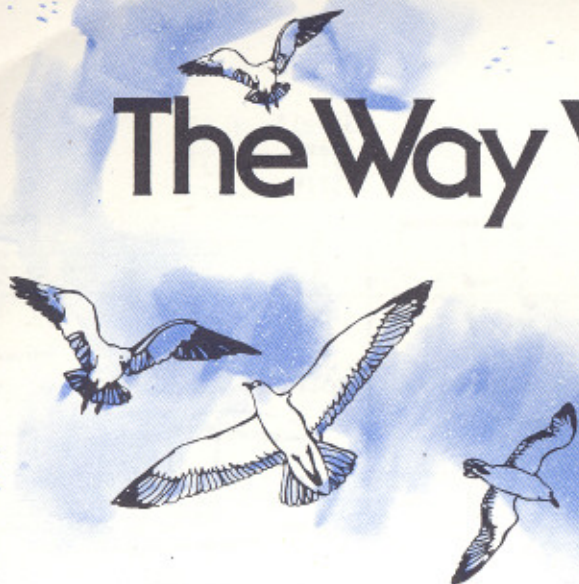
5fr.

night The near - ness of you.

3

*slower*

# The Way We Were



The talents of composer Marvin Hamlisch – aged 29 and still relatively unknown – won him three Oscars in one night. *The Way We Were*, the title song of the nostalgic film, was voted the best original song at the Academy Awards ceremony in 1974, and Hamlisch's score for the film was voted the best original dramatic score. In addition, Hamlisch won another Oscar for his scoring and adaptation of Scott Joplin's music, used on the soundtrack of *The Sting*. For lyricists Alan and Marilyn Bergman the Oscar for *The Way We Were* was their second; they won their first in 1968 for *The Windmills of Your Mind*, with music by Michel Legrand.

Words by Alan and Marilyn Bergman  
Music by Marvin Hamlisch

Slowly

Chord diagrams: C, Em7, Fmaj7, Am, Am/G bass, Fmaj7, Em7, E7, Am, Am/G bass, Fmaj7, G11, Cmaj7, Eb13, Abmaj7, G13, C, Em7.

Mem - 'ries  
*mp simply*

light the cor-ners of my mind,

Mist- y wa- ter- col- or mem - 'ries of the way we

were. Scat- tered pic - tures  
*(mp)*

Fmaj7

Am

Am/G bass

Fmaj7

Em7

E7

of the smiles we left be - hind,

Smiles we gave to one an-

*mf*

Am7

Am/Gbass

Fmaj7

G11

Cmaj7

oth - er

for the way we were.

*cresc.*

C7

F

C/E bass

Dm7

Tacet

*R. H.*

Can it be that it was all so sim-ple then,

*mf*

Em7

A7

or has time re - writ - ten ev - 'ry

line?

Dm      Dm/C bass      Bb      G7+5      Em/G bass

If we had the chance to do it all a-gain, tell me, would we?\_

*mf cresc.*      *f*      *p*

G13 3 fr.      C      Em7      Fmaj7

Could we?\_      Mem - 'ries      may be beau-ti-ful and

*mf broadly*

Am      Am/G bass      Fmaj7      Em7      E7

yet,      What's so pain - ful to re -

Am      Am/G bass      Fmaj7      E7

mem - ber      We sim - ply choose to      for -

*ff*

Am      Am/G bass      Fmaj7      Em7

get.      So it's the laugh - ter

Fmaj7      Em7      Fmaj7

we will re - mem - ber,      When - ev - er we re -

Em7      Fmaj7      G11      C      Gm/Bb bass

mem - ber      the way we were,

A7      Fm/Ab bass      Em/G bass      Fmaj7      C

The way we were.      *pp* dying away



In 1937 Lorenz Hart used the adjective 'funny' to develop *My Funny Valentine*, a song that, in much the same way as Ira Gershwin's earlier *Funny Face*, catalogued the appealing charms of a face that might easily be dismissed as plain. The song was one of Hart's most touching lyrics, underlined by the warmth of Richard Rodgers' melody. But because of its unusually demanding range it was a difficult song to sing. Sung by Mitzi Green in *Babes in Arms*, the show for which Rodgers and Hart wrote it, its story might have ended right there. But two years later Judy Garland sang it so effectively in the film version of the musical that it became one of the most requested numbers in her repertoire.

Words by Lorenz Hart Music by Richard Rodgers

Slowly

*In the style of a cadenza*

L.H.  
sfz

Cm 8 fr.      Baug 8 fr.      Cm/Bb bass 8 fr.      Am7-5 8 fr.

My fun - ny Val - en - tine, Sweet com - ic Val - en - tine,

*p simply*

Abmaj7 8 fr.      Fm7 4 fr.      Dm7-5      G7-9 opt. →

You make me smile with my heart.



Cm 8 fr.      G/B bass 7 fr.      Cm/Bb bass 8 fr.

Your looks are laugh - a - ble,      Un - pho - to -

*mp*

Ped. *sim.*

F/A bass 5 fr.      Abmaj7 4 fr.      Dm7-5

graph - a - ble,      Yet you're my fav - 'rite work of

Db9      Bb7 6 fr.      Bb13-9 8 fr.      Ebmaj9 6 fr.      Bb11 6 fr.      Bb7-9 6 fr.

art. \_\_\_\_\_ Is your fig - ure less than  
gradually building in intensity

Eb6 4 fr.      Bb11 6 fr.      Bb7-9 6 fr.      Eb6 4 fr.      Bb11 6 fr.      Bb7-9 6 fr.      Eb6 4 fr.      Bb11 6 fr.      Bb7-9 6 fr.

Greek? Is your mouth a lit - tle weak? When you

Ebmaj7 3 fr.

Fm7

Bdim

Cm 3 fr.

Abmaj7-5 4 fr.

G7<sup>+5</sup><sub>9</sub> 4 fr.

G7-9

o - pen it to speak, Are you smart? But

Cm 8 fr.

Baug 8 fr.

Cm/Bbbass 8 fr.

F/A bass 5 fr.

don't change a hair for me, Not if you care for me;

*p gradually building*

Abmaj7 4 fr.

D7-5 3 fr.

G7-9

Cm 8 fr.

Baug 8 fr.

Eb9 6 fr.

A7+5 6 fr.

Stay, lit - tle Val - en-tine, stay!

Abmaj7 4 fr.

Fm7

Bb7

Eb 3 fr.

Db9

Ebmaj9 6 fr.

Each day is Val - en-tine's day.

*very sweetly*

# It's Only a Paper Moon



The 1932 non-musical *The Great Magoo* included a song called *If You Believed in Me* that has lasted through the years. But you would not recognise it by the name because, when it was sung a year later by Buddy Rogers and June Knight in the film *Take a Chance*, it had been retitled *It's Only a Paper Moon*. People often tend to remember only a song's opening words, and the original title is buried inside lyrics that begin, *Say, it's only a paper moon*'. That's why *If You Believed in Me* flopped, but *It's Only a Paper Moon* became a hit – especially as sung by Nat 'King' Cole and the Mills Brothers.

Words by Billy Rose and E. Y. Harburg  
Music by Harold Arlen

Moderate swing

G G#dim Am7 D9 Am7 D9

*mp lightly* Say, it's on - ly a pa - per moon, - Sail - ing o - ver a

G6 Bm7-5 C Am7 D9

card-board sea, - But it would - n't be make - be - lieve - If you -

Am7 D9 G6 D13 G G#dim

— be - lieved in me. — Yes, it's on - ly a

Am7 D9 Am7 D9 G6

can - vas sky, — Hang - ing o - ver a mus - lin tree, —

Bm7-5 C Am7 D9 Am7 D9 G6

But it would-n't be make - be - lieve — If you — be - lieved — in me.

Am7 Ab9 Gmaj7 D13

— With - out your love, it's a hon - ky - tonk pa -

G6 Am7 Ab9 Gmaj7 Bm7 E9

rade; With - out your love, it's a mel-o-dy played in a *slower* - - -

Am7 D9(+5) G G#dim Am7 D9

pen - ny ar - cade. It's a Bar-num and Bai - ley world, -

*a tempo*

Am7 D9 G6 Bm7-5 C

Just as phon-y as it can be, - But it would-n't be make-be-lieve. If

D9 Am7 D13 D9 G6 (Guitar tacet)

you be - lieved in me.

# Love Is Here to Stay

Words by Ira Gershwin  
Music by George Gershwin

*Love Is Here to Stay* is the last song George Gershwin wrote. He was working on it for the score of the film *The Goldwyn Follies* when he died in 1937 at the age of only 38. Vernon Duke, composer of *April in Paris*, was asked to complete the melody, but all he had to work with was a 20-bar sheet that indicated only part of it. Fortunately, Duke was able to reconstruct the tune with the help of pianist Oscar Levant, a close friend of Gershwin, who remembered the harmonies of the song from hearing Gershwin play it at parties. In 1951 Gene Kelly sang it to Leslie Caron in the Academy Award winning film, *An American in Paris*.

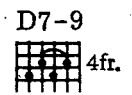
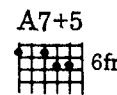
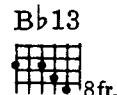
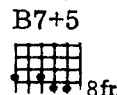
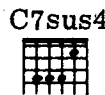
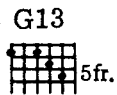
Moderately slow G7



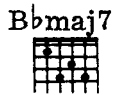
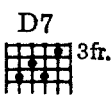
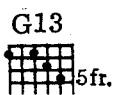
It's ver - y clear Our love is here to stay;

*mp*

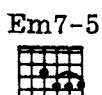
2 1 2 1 2 4 3



Not for a year But ev - er and a day.



The ra - di - o and the tel - e - phone and the mov - ies that we



know May just be pass - ing fan - cies And in time may go.

C11 C9 G7 Gm7 Db9 C9 F6

But, oh, my dear, Our love is here to stay.

Caug Ebmaj7 D7-9 G13 C7sus4 B7+5 Bb13

To - geth - er we're go-ing a long, long

A7+5 D7-9 G13 C7 D7

way. In time, the Rock - ies may crum - ble, Gi-

Gm7 C7 Eb9 D9 Db9 C9 Bm7-5 Bb7-5

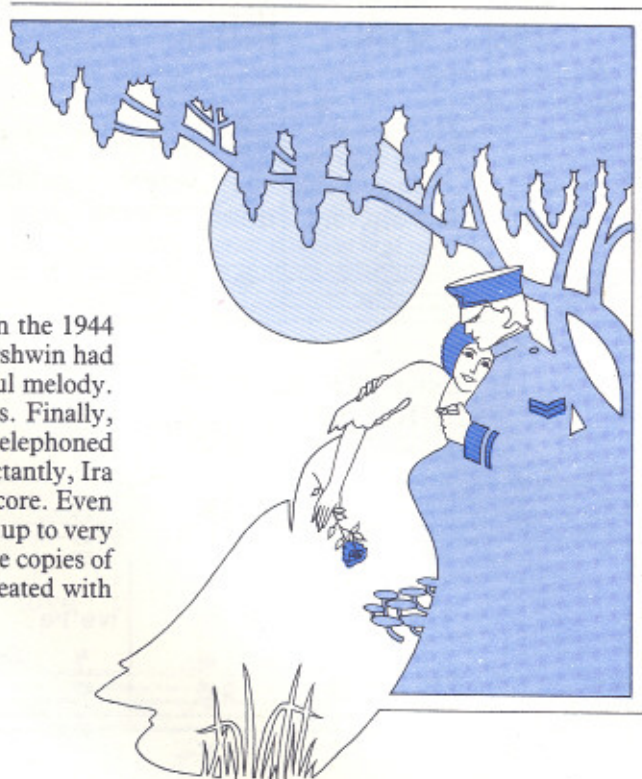
bral-tar may tum-ble; They're on-ly made of clay, But

Am7 D7-9 Gm7 Gm7/C Eb9 F6

our love is here to stay. delicately L.H. *pp*

# Long Ago

## (And Far Away)



When Gene Kelly sang *Long Ago (And Far Away)* to Rita Hayworth in the 1944 film *Cover Girl*, no one could have imagined the difficulties that Ira Gershwin had experienced in trying to find the right lyrics for Jerome Kern's beautiful melody. Ira made more than 40 false starts and completed six different versions. Finally, the film's producer, Arthur Schwartz, a successful songwriter himself, telephoned Gershwin to say that the lyrics had to be finished within two days. Reluctantly, Ira read his latest effort to Schwartz, who took it down and added it to the score. Even then, Gershwin felt that *Long Ago* was just 'a collection of words adding up to very little'. In reality it added up to a lot: *Long Ago (And Far Away)* sold more copies of sheet music than any other song Ira wrote, including all the hits he created with his brother, George.

Words by Ira Gershwin    Music by Jerome Kern

Moderately

F6      Dm7   Gm7      C7      Fmaj7      Dm9   Gm7      C9

Long a - go and far a - way, I dreamed a dream one

*mp and very smoothly*

F6      Gm7      F6   Fmaj7   Eb9      D7      Gm7      C7-9

day, And now that dream is here be - side me.



Ab 4 fr.      Fm7 8 fr.      Bbm7 6 fr.      Eb7 4 fr.      Abmaj7 4 fr.      Fm7 8 fr.

Long the skies were o - ver - cast, But

Fm6/Ab bass 3 fr.      G7 3 fr.      Cmaj7      C6 add9

now the clouds have passed: You're here at

C7      Gm7      Am7 5 fr.      C7-9      F6      Dm7

last! *slightly held back* Chills run

Gm7      C7      Fmaj7      Dm9      Gm7      C9

up and down my spine; A - lad - din's lamp is

F6 Gm7 F6 Fmaj7 Eb9 D7

mine; The dream I dreamed was not de -

Gm7 C7-9 F9 Cm7 F7

nied me. Just one look and then I

Bbmaj7 F/A bass Abdim Gm7 C7-9

knew That all I longed for long a - go was

F/A bass Abdim Gm7 C7-9 F6add9

you.

# HEART AND SOUL

During a brief period in the Swing Era, the Hollywood film studios produced a series of 'shorts' featuring dance bands, usually playing their established hits. But only one 'short', *A Song Is Born* (1938), effectively introduced a hit. The band was Larry Clinton's, with vocalist Bea Wain, and the song was *Heart and Soul*, Hoagy Carmichael's and Frank Loesser's first collaboration. Carmichael was an established composer at the time, but Loesser - who later wrote the words and music for such

hits as *Guys and Dolls* and *Hans Christian Andersen* - was still only a lyricist. According to Carmichael, the song kicked around the back-rooms of Paramount Pictures for a month before it was assigned to any picture. During that period 'the best use the song got was for Anthony Quinn's voice practice'. The writers were disappointed when their song was launched in a minor production, but the disappointment was short-lived as Clinton's recording became a big seller.

Words by: Frank Loesser

Music by: Hoagy Carmichael



**Rapidly and smoothly** *mp* *mf* *f* *slower* *slowly, and somewhat dreamily* *p*

G6 B♭13 →8fr.

Am7 →5fr. D7 →3fr. Gmaj7 G♯dim Am7 →5fr. D7 →3fr.

Bm7 →7fr. B♭13 →8fr. Am7 →5fr. D9 →5fr. G6 Em7 →7fr.

Heart And Soul

I fell in love with you. Heart And Soul the way a fool would do,

mad - ly be - cause you held me tight and stole a

Am7 -5fr.      D7-9 -4fr.      Db7-5 -8fr.      C7 -8fr.      B7+ -8fr.      Bb13 -8fr.

*a little more rhythmically*

kiss in the night. Heart And Soul

Am7 -5fr.      D7 -3fr.      Gmaj7      F#sus4      F7      E7

I begged to be a - dored. Lost con - trol

A7      D7 -3fr.      Bm7 -7fr.      Em7 -7fr.      Am7 -5fr.      D7 -3fr.

and tum - bled o - ver - board, glad - ly that mag - ic night we

G 2 0 4      G+      G6      G7      C -8fr.      B7 -7fr.

*rather freely (rush it a bit)*

kissed there in the moon - mist. Oh! but your lips were

E7 -5fr.      A7 -5fr.      D7 -3fr.      G7      C7      B7 -7fr.      C -8fr.      B7 -7fr.

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

E7 →5fr. A7 →5fr. D7 →3fr. G7 C7 D7 →3fr.

mine so strange - ly will - ing. But

Db7-5 →8fr. C7 →8fr. B7+ →8fr. Bb13 →8fr. Am7 →5fr. D7 →3fr.

*a little more rhythmically, as before*

now I see what one em - brace can do.

Gmaj7 F#sus4 F7 E7 A7 D7 →3fr. Bm7 →7fr. Em7 →7fr.

Look at me, it's got me lov - ing you mad - ly,

Am7 →5fr. D7 →3fr. G →2 0 4 Am7 →5fr. D7-9 →4fr.

that lit - tle kiss you stole held all my Heart And

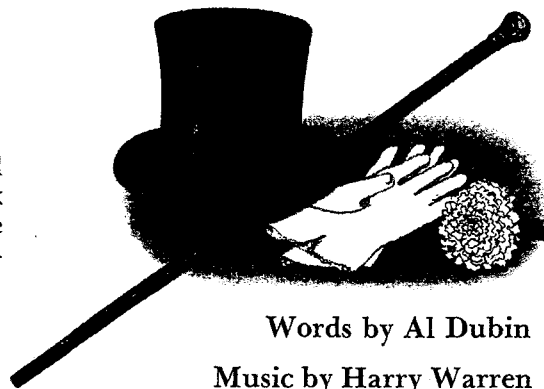
(No chords) *more rapidly*

Soul.

F13 Gadd9

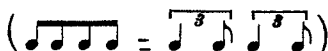
# Lulu's Back in Town

Minus chorus girls or Busby Berkeley dance spectacles, the 1935 film musical *Broadway Gondolier* had only a slender plot line about a radio crooner (Dick Powell) upon which to string along a collection of engaging tunes. This one tells of the impecunious Mr Otis happily preening for his date with the long-absent Lulu, for whom he will happily renounce all other women.



Words by Al Dubin  
Music by Harry Warren

Moderately, with a jazz feel



Chord diagrams: F, G7, C7, F, G7, C7, F7, Bb, Bbm, F, D7, G7, C7, F, G7, C7, F, Bb, Bbm.

mf  
Got-ta get my old tux - e - do pressed, — Got-ta sew a but - ton  
on my vest, — 'Cause to - night I've got - ta look my best,  
Lu-lu's Back In Town. Got-ta get a half - a - buck some-where, —  
Got-ta shine my shoes and slick my hair, — Got-ta get my - self a


















bou - ton - niere, Lu - lu's Back In Town. You can tell all my *smoothly*

pets, All my Har - lem co - quettes, Mis - ter O - tis re -





















grets That he won't be a - roun'. You can tell the mail-man *with a jazz feel*

not to call, I ain't com - in' home un - til the fall And I

might not get back home at all, Lu - lu's Back In Town.



The history of *Gigi* is strewn with celebrated names. Originally, *Gigi* was a novel by Colette, the French author. When the novel was turned into a play, *Gigi* became the first speaking role for Audrey Hepburn, who until then had been known only as a dancer. From the stage, *Gigi* moved to film. The picture, which starred Leslie Caron, another former dancer, in the title role, accumulated a record-breaking total of nine Academy Awards in 1958. One of those awards was for this song, sung by Louis Jourdan and written by Alan Jay Lerner and Frederick Loewe. The score for *Gigi* was their first since their tremendous success with *My Fair Lady* in 1956. It was also their first original film score.

Words by Alan Jay Lerner  
Music by Frederick Loewe

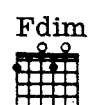
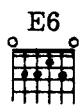
Moderately and somewhat freely throughout  
No chords

Gi - gi, am I a fool with - out a mind, Or have I

mere-ly been too blind to re-al - ize? Oh, Gi - gi, why you've been

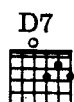
grow - ing up be-fore my eyes!



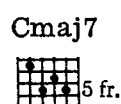
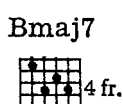
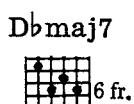
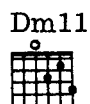


In strict tempo

Gi - gi, you're not at all that fun - ny, awk - ward lit - tle girl I



knew. Oh, no! O - ver - night there's been a breath - less



change in you. Oh, Gi - gi, while you were

trem - bling on the brink, Was I out yon - der some - where blink - ing at a

Dm7 A7 Dm7 Gm/Bb bass A7  
 star? Oh, Gi - gi, have I been stand - ing up too close or back too

Dm F Fm6  
 far? When did your spar - kle turn to

C/Ebass F F#dim(add D) C6/Gbass Ab7-5 5 fr.  
 fire? And your warmth be - come de - sire? Oh, what

Cmaj7/Gbass A7-9 Dm11 G7-9 C6  
 mir - a - cle has made you the way you are?

# A Foggy Day

Early in 1937 George and Ira Gershwin were working on what proved to be George's last complete film score (he died in July of that year), *A Damsel in Distress*, starring Fred Astaire and Joan Fontaine. One night George returned from a party, took off his dinner jacket, sat down at the piano, and asked Ira if he had any ideas. Ira said that there was a spot in the film where they might do a song about fog. 'A Foggy Day in London,' Ira suggested, 'or maybe A Foggy Day in London Town.' George said he preferred the title with 'town' in it and immediately started developing a melody. But despite George's preference, the publisher used a shorter title, and the song became *A Foggy Day*.

Words by Ira Gershwin  
Music by George Gershwin

Very freely

Fmaj7



Ebm7



Ab7



G13sus4



G7+5



Had me low and had me

In tempo with a moderate swing

C9



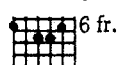
Fmaj7



F9



Bbmaj7



down. I viewed the morn-ing with a -

Eb9



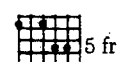
Fmaj7



Abmaj7



G11sus4



G7+5



larm; The Brit - ish Mu - se - um had lost its

C11



C7-5



Fmaj7



D7-9



Gm7



charm. How long, I won-dered, could this thing

C9 C7-9 F6 Ebm7 6 fr. Ab13 6 fr. G13 5 fr. G7+5

last? But the age of mir - a - cles had - n't

C11 E7 5 fr. F11 8 fr. F9 8 fr. F7-9 7 fr. Bbmaj7 6 fr.

passed, For sud - den - ly I saw you

*Rush it a bit*

Eb9 6 fr. F Gm 3 fr. Am 5 fr. Bb 6 fr. Fmaj7/C bass 6 fr. Bb7 6 fr.

there, And through fog - gy Lon - don Town the sun was shin - ing

*relaxed and free*

8va- Eb9 6 fr. C7-9 F Ebmaj9 6 fr. Fmaj7

ev - 'ry - where.

*slowing down*

# Too Marvellous for Words

Could the dictionary be at a loss for words? The song's thoroughly smitten lover thinks so after searching in vain to find the magical adjectives to describe his beloved. The number came from an otherwise forgettable 1937 film called *Ready, Willing and Able*, starring Al Jolson's first wife, Ruby Keeler.

Words by Johnny Mercer

Music by Richard A. Whiting

Moderately, with a swing

*mf* You're

*mf* just too mar-vell-ous, Too Mar - vell - ous For Words, Like

glo - ri - ous, — glam - our - ous — And that old stand - by, am - o - rous, It's

all too won - der - ful, I'll nev - er find the words, That

G  B  F#7  B 

say e-nough, — tell e-nough, — I mean, they just aren't swell e-nough, You're





*mp*



G41 

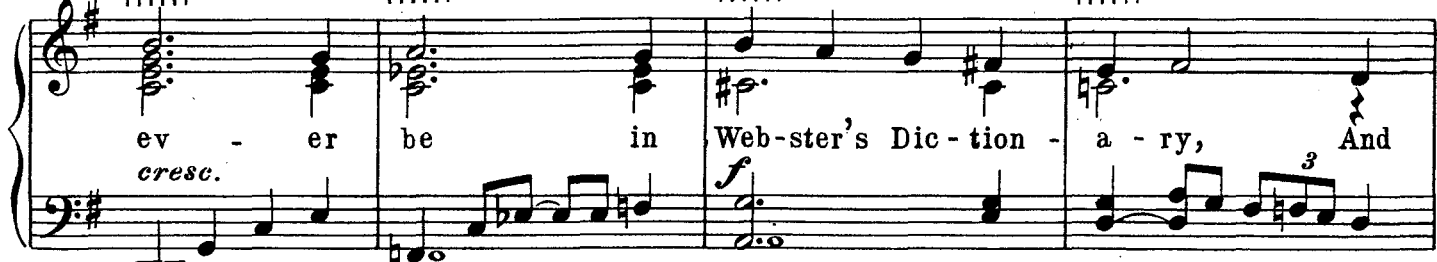
much too much, And just too ver - y ver - y! To










Cmaj7  F7  A7  D7 

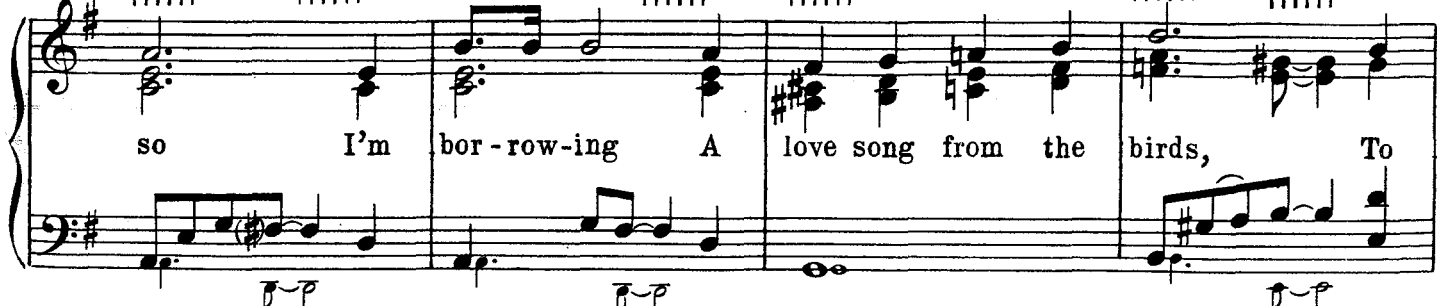
ev - er be in Web-ster's Dic-tion - a - ry, And



*cresc.*



Am7  D7  Am7  D7  G  Bm7-5  E7 

so I'm bor-row-ing A love song from the birds, To



Am7  Cm6  A7  Am7  D9  G6 

tell you that you're mar-vell-ous, — Too Mar-vell-ous For Words.



# I Only Have Eyes for You

With the stars twinkling above and the island of Manhattan aglow in the distance, a poor young songwriter and his girl are seen snuggling against the rail of the Staten Island ferry. The hero is oblivious to everything but the heroine – a condition he expresses in song. And when he is finished, what does the misty-eyed girl say? ‘Gee, Jimmy, that was swell.’ It all took place on the silver screen in 1934: Dick Powell and Ruby Keeler in *Dames*.

Words by Al Dubin

Music by Harry Warren

Moderately

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords. The lyrics are: 'Are the stars out to-night? I don't know if it's cloud-y or bright 'Cause I On-ly Have Eyes For You, dear. The moon may be high, but I can't see a thing in the sky, 'Cause I On-ly Have Eyes For You.' The score includes dynamic markings such as *mp*, *p*, and *f*. The key signature changes from C major to B-flat major in the third system. The tempo is marked 'Moderately'.

Chord diagrams shown above the staff:

- G7
- Fm6
- F6
- Gm
- G7/B
- F6/C
- Dm7
- G7
- Cmaj7
- Dm6
- Em7
- F6
- Em7
- Eb9
- Ab7
- G7
- Fm6
- F6
- Gm
- G7/B
- F6/C
- Dm7
- G7
- Cmaj7
- Dm6
- Em7
- F6
- A7



Dm7 G7 Em7 Am7 Gm7 C7-9  
 I don't know if we're in a gar - den,

F6 Fm6 Bb9 G7 Cmaj7 Eb9 Ab7  
 Or on a crowd - ed av - e - nue. You are

G7 Fm6 F6 Gm G7/B F6/C Dm7 G7  
 here, so am I, May-be mil-lions of peo-ple go by, But they

Cmaj7 Dm6 Em7 F6 C Em Gm A7+5-9  
 all dis - ap - pear from view, And

Dm7 Fm6 G7-9 C6 C6 add9  
 On - ly Have Eyes For You.

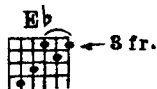
*p subito*

# Secret Love

Spurred by Broadway's hit musical western *Annie Get Your Gun*, Hollywood staked its own claim to similar sagebrush territory in *Calamity Jane*. With Doris Day as the sharp-shooting heroine and Howard Keel as 'Wild Bill' Hickok, the saga had a variety of explosive numbers, but only one romantic piece, *Secret Love*. The ballad became a 1953 Oscar winner, a top-selling Doris Day recording and the most durable item in the score.

Words by Paul Francis Webster  
Music by Sammy Fain

Moderately, with tenderness



*pp*

Once I had a Se-cret Love That

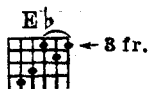
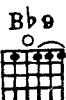
*Melody mp*

The first system of the musical score for 'Secret Love'. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The tempo is 'Moderately, with tenderness'. The key signature is B-flat major. The first measure is marked *pp*. The vocal line begins with the lyrics 'Once I had a Se-cret Love That'. A guitar chord diagram for Eb major at the 8th fret is shown above the staff.



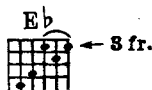
lived with-in the heart of me. All too soon my Se-cret

The second system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The vocal melody continues with the lyrics 'lived with-in the heart of me. All too soon my Se-cret'. A guitar chord diagram for Fm7 is shown above the staff.





Love Be-came im-pa-tient to be free.

The third system of the musical score. The piano accompaniment continues. The vocal melody continues with the lyrics 'Love Be-came im-pa-tient to be free.'. Two guitar chord diagrams are shown above the staff: Bb9 and Eb major at the 8th fret.

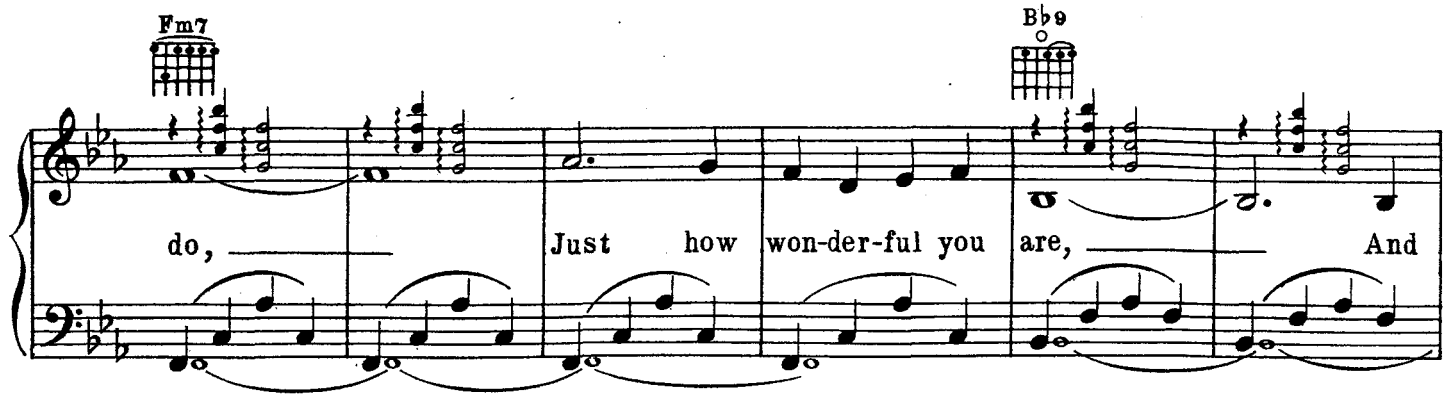


So I told a friend-ly star, The way that dream-ers oft-en

The fourth system of the musical score. The piano accompaniment continues. The vocal melody continues with the lyrics 'So I told a friend-ly star, The way that dream-ers oft-en'. A guitar chord diagram for Eb major at the 8th fret is shown above the staff.

Fm7  Bb9 

do, Just how won-der-ful you are, And



Eb  ← 3 fr. Cm7  ← 8 fr. F7  ← 6 fr.

why I'm so in love with you. Now I shout it from the






*mf*



Bbmaj7  ← 6 fr. Bbm7  ← 6 fr. Eb7  ← 4 fr. Abmaj7  ← 4 fr.

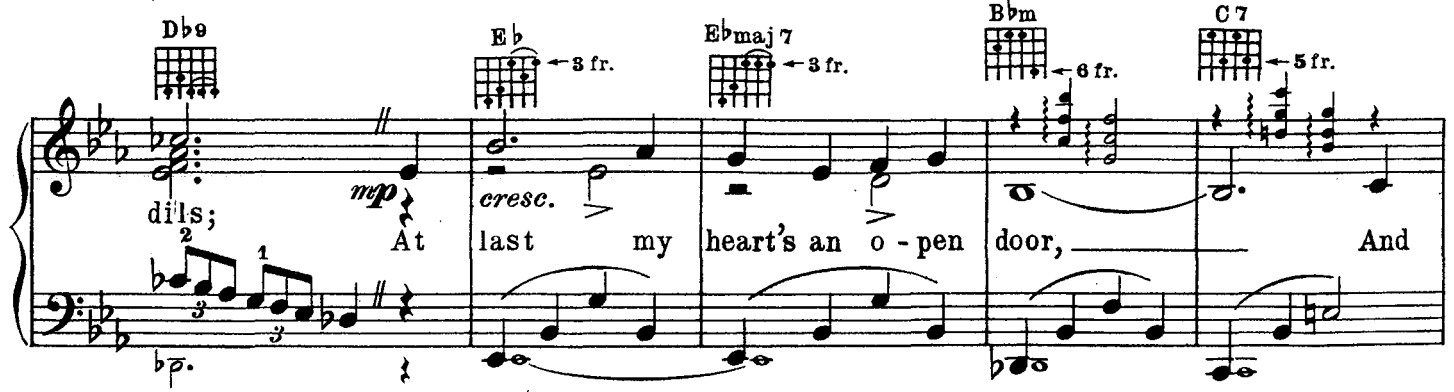
high - est hills, E - ven told the gold - en daf - fo -



Db9  Eb  ← 3 fr. Ebmaj7  ← 3 fr. Bbm  ← 6 fr. C7  ← 5 fr.

dills; At last my heart's an o - pen door, And

*mp* *cresc.*



Fm7  Bb11  Bb11-9  Eb  ← 3 fr.

my se-cret love's no se-cret an - y more.

*pp*



# ALL OF ME

Words and Music by  
Seymour Simons  
and Gerald Marks



For Seymour Simons, *All Of Me* was just one of many song hits that he wrote while leading his own orchestra in Detroit in the early 1930s. But for Gerald Marks, his collaborator, it was the start of a songwriting career that was to earn him awards from all over the United States. Belle Baker introduced the song on radio in 1931, and it was featured the next year in the Joan Bennett film *Careless Lady*. In 1952 Frank Sinatra made it a hit again in the film *Meet Danny Wilson*. For a while, jazzmen tended to swing the tune and up the tempo, but in 1980 Willie Nelson revived the song in its original ballad style.

With a swing (♩ = ♩<sup>3</sup>)

All of me, Why not take all of me?

Can't you see I'm no good without you?

Take my lips, I want to lose them;

bass line smoothly

D7 Dm7 G7

Take my arms, I'll nev-er use them.

C E7

Your good-bye Left me with eyes that cry.

A7 Dm7

How can I Go on dear with-out you?

Fm6 Em7 A7

You took the part That once was my heart, So

Dm7 Dm7-5 G13 G13-9 C6

why not take all of me?

# Jeepers Creepers



In *Jeepers Creepers* wordsmith Johnny Mercer put together a lyric based primarily on a collection of teenage slang of the 1930s, including the rhyming of 'jeepers creepers' with 'peepers' and 'weepers', and 'heaters' with 'cheaters'. This swinging tribute to a young lady's remarkable eyes was written especially for Louis Armstrong, whose mellow growl presented it first on the screen in a now forgotten film - *Going Places* (1939) - and then on a best-selling record. He kept it in his repertoire for the rest of his long career.

Words by Johnny Mercer  
Music by Harry Warren

Moderately, with a swing

The musical score is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The piano accompaniment is written in the left hand, and the vocal line is in the right hand. The tempo is marked 'Moderately, with a swing' and the dynamic is 'mf'. Chord diagrams for G7 and C are provided above the piano part. The lyrics are: 'Jeep - ers Creep - ers! Where'd ya get those peep - ers? Jeep - ers Creep - ers! Where'd ya get those eyes? Gosh all git up! How'd they get so lit up?'.

G7 C G7 C C7

Gosh all git up! How'd they get that size? Gol - ly

F C7 F D7

gee! When you turn those heat - ers on, — Woe is

G D7 G7

me! Got to put my cheat - ers on. — Jeep - ers

C G7 C G7

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

Em7-5 A7 Dm7 G7 C A7 Dm7 G7 C

weep - ers! How they hyp-no - tize! — Where'd ya get those eyes? —

# ALFIE



Michael Caine starred in the film *Alfie* as an irresponsible philanderer whose charm could never quite disguise his own moral blindness. Musical scores for films are usually added after the picture has been shot, and most of the music for *Alfie* was improvised to the on-screen action by jazz saxophonist Sonny Rollins. But one song was needed at the end of the story to sum up the central character. Lyricist Hal David read the script in his Long Island home while composer Bert Bacharach flew to California to see a 'rough cut', of the film. They conferred by telephone and Hal wrote the lyric that, in his words, 'put a button on the picture'. In 1966 the song became one of Cilla Black's biggest hits.

Words by: Hal David

Music by: Burt Bacharach

Very slowly, not in strict tempo

*mp*

What's it all a-bout, Al-fie?— Is it just for the mo-ment we

*mf*

live? What's it all a-bout when you sort it out, Al-fie?

*p*

Are we meant to take more than we give, or are we meant to be kind?— And if

Chord diagrams: Cadd9, G11, Cmaj7, Em7, A7, Dm7, Em7, Am7, Dm7, G11, B7/Cbass, Dm7, G11, G9+5



Cadd9 G11 Cmaj7

on - ly fools are kind, Al - fie, — then I guess it is wise to be

Em7 A7 Dm7 Em7 Am7

cruel. And if life be - longs on - ly to the strong, Al - fie, What

Dm7 G11 B7/Cbass Bm7

will you lend on an old gold - en rule? As sure as I be -

Cm7/Dbass D11 Bm7 D11

lieve there's a heav - en a - bove, Al - fie, I

Bm7 Cm7/Dbass D11 G9

know there's some - thing much more. Some - thing e - ven *decresc.* non - be - liev - ers

Cadd9 G11

can be - lieve in. I be - lieve in love, Al - fie.

F#m7-5 F13 Em7 Am7 F#m7-5 F13

*mf* With-out true love we just ex - ist, Al - fie. Un - til you find the love you've

Em7 Am7 D9aug11 G11 B7/Cbass

missed you're noth - ing, Al - fie. When you walk let your heart lead the way and

G11 C7-9 Dm7 C7-9 Cmaj7

you'll find love an - y day, Al - fie, Al - fie.  
*gradually getting softer*



# Music copyrights

---

## Chappell Music Ltd

A Foggy Day  
Alfie  
All the Things You Are  
April in Paris  
Beyond the Sea  
Blueberry Hill  
Blues in the Night  
Can't Help Lovin' Dat Man  
Charleston  
Dancing in the Dark  
Dancing on the Ceiling  
Embraceable You  
Fascinating Rhythm  
Getting To Know You  
Gigi  
Heart and Soul  
Hello, Dolly!  
I Don't Want to Set the World on Fire  
I Get A Kick Out of You  
If Ever I Would Leave You  
I'll See You Again  
It Might As Well Be Spring  
It's Only a Paper Moon  
Just One of Those Things  
Long Ago (And Far Away)  
Love Is Here to Stay  
Love Story Theme (Where Do I Begin)  
Lovely to Look At  
Lover, Come Back to Me  
Make Believe  
Mona Lisa  
My Funny Valentine  
My Heart Stood Still  
Night and Day  
Oh, What a Beautiful Mornin'  
On the Street Where You Live  
One Alone  
People Will Say We're In Love  
Put On a Happy Face  
'S Wonderful  
Send In The Clowns  
Smoke Gets in Your Eyes  
Some Enchanted Evening  
Someone to Watch Over Me  
Summertime  
Tea for Two  
Tenderly  
The Blue Room  
The Man I Love  
The Nearness of You  
The Sound of Music  
Thou Swell  
Too Marvellous for Words  
True Love  
What Is This Thing Called Love?  
With a Song in My Heart  
You Do Something to Me  
You'll Never Walk Alone

## EMI Publishing Ltd

After You've Gone  
All Of Me  
Almost Like Being in Love  
Autumn Leaves  
Beer Barrel Polka (Roll Out The Barrel)  
Bye Bye Blackbird  
Carolina In The Morning  
Charmaine  
Feelings  
For Me and My Gal  
I Only Have Eyes for You  
If  
If You Were The Only Girl In The World  
I'm Forever Blowing Bubbles  
I'm Looking over a Four Leaf Clover  
In a Shanty in Old Shanty Town  
Isle of Capri  
It Had to Be You  
Jeepers Creepers  
Lulu's Back in Town  
Ma (He's Making Eyes at Me)  
Manhattan  
My Melancholy Baby  
My Prayer  
Now is the Hour  
Paper Doll  
Red Sails in the Sunset  
Shine On, Harvest Moon  
The Way We Were  
Tie a Yellow Ribbon Round the Ole Oak Tree  
Till We Meet Again  
When Day Is Done  
Who's Sorry Now?  
You Go to My Head

## Warner Bros Music Ltd

Blowin' in the Wind  
Puff (The Magic Dragon)  
Secret Love  
What Now My Love

## Redwood Music Ltd

April Showers  
Blueberry Hill  
Bye Bye Blackbird  
Charleston  
For Me and My Gal  
If You Were The Only Girl In The World  
I'm Forever Blowing Bubbles  
I'm Looking Over a Four Leaf Clover  
Isle of Capri  
Lover, Come Back to Me  
One Alone  
Red Sails in the Sunset  
Tea for Two  
Till We Meet Again  
When Day Is Done

Reader's Digest All-Time Favourites Songbook  
was compiled by The Reader's Digest Association Limited  
25 Berkeley Square, London W1X 6AB

Copyright © 1985  
The Reader's Digest Association Limited

Copyright © 1985  
The Reader's Digest Association Far East Limited

All rights reserved. No part of this book may be reproduced, stored in a  
retrieval system, or transmitted in any form or by any means, electronic,  
electrostatic, magnetic tape, mechanical, photocopying, recording or otherwise  
without permission in writing from the publishers

® READER'S DIGEST is a registered trademark of  
The Reader's Digest Association, Inc. of Pleasantville, New York, U.S.A

Printed in Great Britain

Printing by Mackays of Chatham Ltd  
Binding by Dorstel Press Ltd

40/215/1





TER YOU W...  
FIE · ALL OF ME · ALL THE TH...  
MOST LIKE BEING IN LOVE · APRIL IN...  
RIL SHOWERS · AUTUMN LEAVES  
UEBERRY HILL · BYE BYE BLACKBIRD  
N'T HELP LOVIN' DAT MAN · CAROLIN...  
ARLESTON · CHARMMAINE · DANCING I...  
IE DARK · DANCING ON THE CEILING  
BRACEABLE YOU · FASCINATING RHY...  
ELINGS · FOR ME AND MY GAL · GETT...  
GI · HEART AND SOUL · HELLO, DOLLY!  
YOU WERE THE ONLY GIRL IN THE W...  
L SEE YOU AGAIN · I'M FOREVER BLOW...  
LOOKING OVER A FOUR LEAF CLOV...  
A SHANTY IN OLD SHANTY TOWN  
E OF CAPRI · IT HAD TO BE YOU · IT MI...  
S ONLY A PAPER MOON · JEEPERS CRE...  
ST ONE OF THOSE THINGS · LONG AGO  
VE IS HERE TO STAY · LOVE STORY TH...  
ATIVELY TO LOOK AT · LOVER, COME BAC...  
TOWN · MA (H...  
D  
O

ISBN 0-276-38252-8

