



READER'S DIGEST

**Festival
of Popular
Songs**

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section 1: Songs and Themes From Favorite Films

Somewhere, My Love

Words by Paul Francis Webster Music by Maurice Jarre

"Lara's Theme" kept welling up throughout the film Doctor Zhivago. It was the musical accompaniment for the character, played by Julie Christie, who was the great love of Zhivago's life in the adaptation of Boris Pasternak's 1958 Nobel Prize-winning novel. The Russian Pasternak rejected the prize for political reasons, but the prize-winning aura of his work continued into the film re-creation when Maurice Jarre's score won the composer his second Academy Award in 1965. (His first was for his score for Lawrence of Arabia in 1962.) "Lara's Theme" emerged as a hit song in 1966, when Paul Francis Webster adapted it and added the lyrics that turned it into "Somewhere, My Love."

Moderately

(Lara's Theme from the Metro-Goldwyn-Mayer Motion Picture *Doctor Zhivago*)

G

Some - where, my love, there will be
Some - where a hill blos - soms in
very simply, like a music box

p-mp

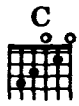
sim.

G/B Bbdim D7sus 4/A D7 D7sus 4/A D7

songs green to and sing, gold, Al And though the are

D7sus 4/A D7 G

snow dreams, cov - ers the hope of spring,
all that your heart can hold,

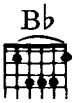


Some day we'll meet a -

mp more broadly

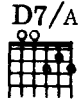
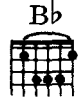


gain, my love,



Some day when - ev - er the

gradual crescendo



spring breaks through.

slightly held back. . . .

Bb

You'll come to me

f in tempo, grandly

Bb/D C#dim Cm7 F7

out of the long ago,


Cm7 F7

Warm as the wind,

Bb D7

Soft as the kiss of snow.

G

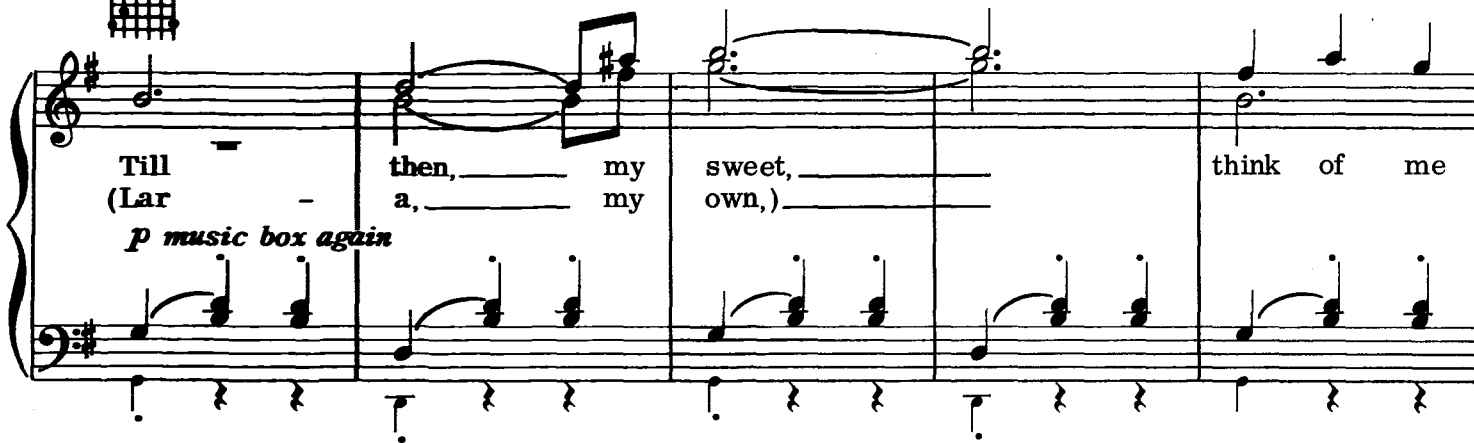


Till
(Lar
p music box again

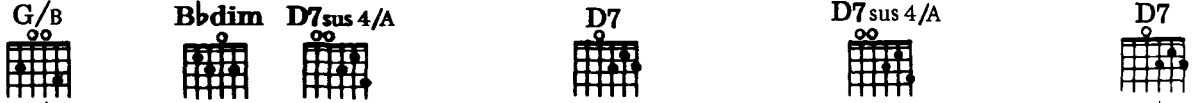
then, _____ my
a, _____ my

sweet, _____
own,)

think of me

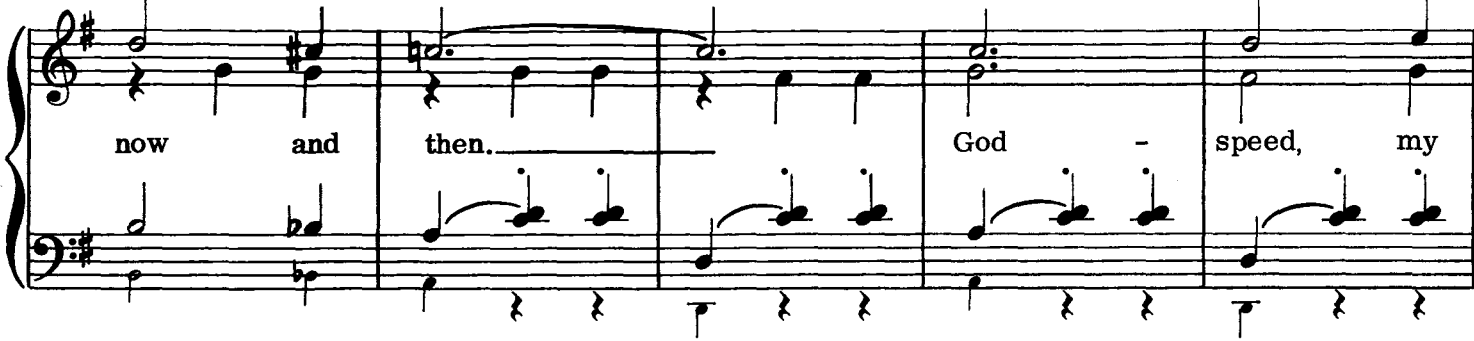


G/B Bbdim D7sus 4/A D7 D7sus 4/A D7




now and then, _____

God - speed, my

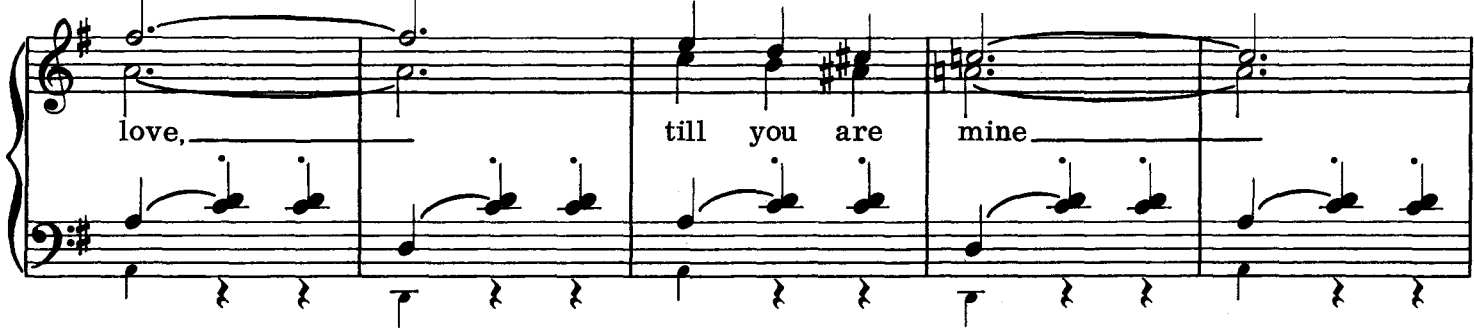


D7sus 4/A D7




love, _____

till you are mine _____



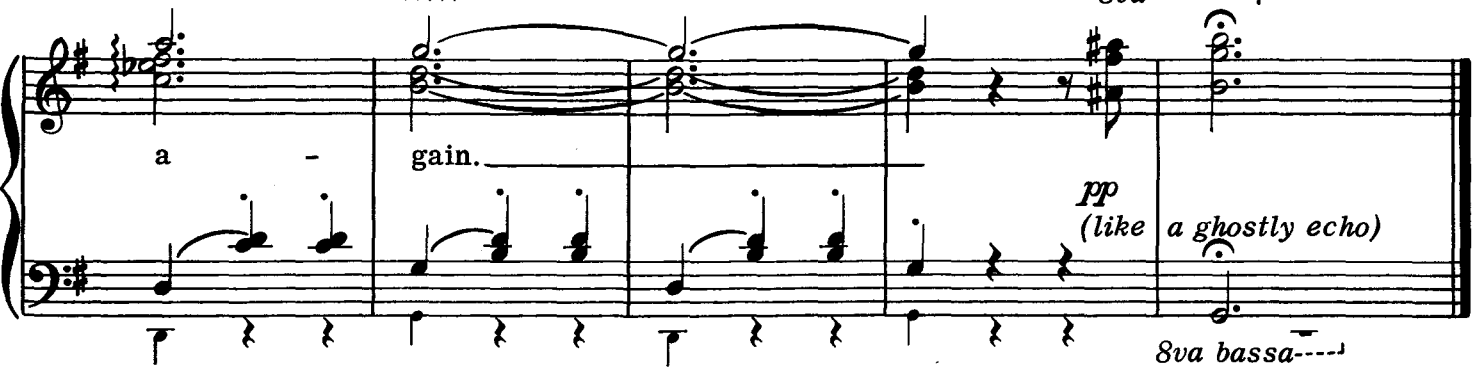
G



a - gain. _____

pp
(like a ghostly echo)

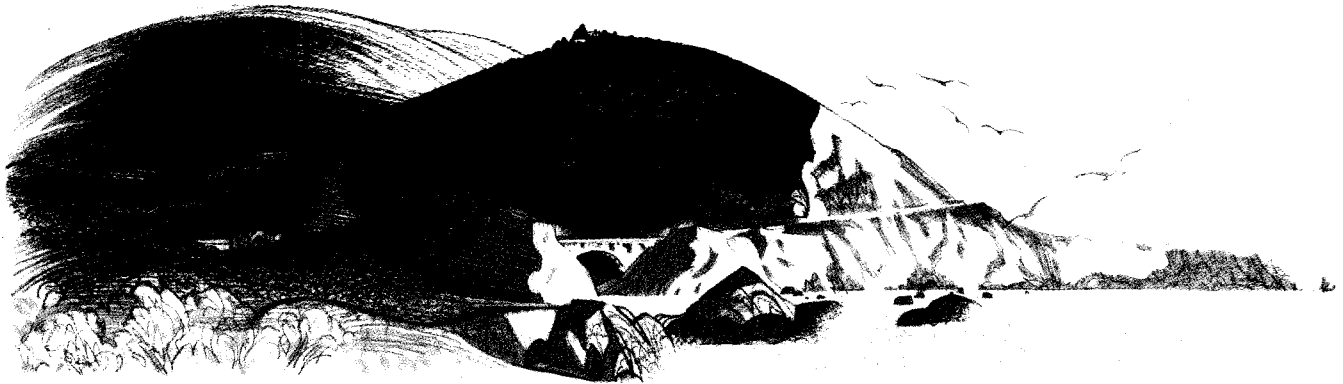
8va-----
8va bassa-----



The Shadow of Your Smile

(Love Theme from the Metro-Goldwyn-Mayer Motion Picture *The Sandpiper*)

Words by Paul Francis Webster Music by Johnny Mandel



Moderately, with a Latin feeling

mp

No chord

Am7 5 fr.

D7-9 4 fr.

Gm

The shad-ow of your smile when you are gone

N.C.

Cm7 8 fr.

F7 6 fr.

Will col-or all my dreams and light the

In the history of popular song, few writers have approached the quantity and quality of lyricist Johnny Mercer. In 1961 and 1962 he won both a film Academy Oscar and a recording Academy Grammy for "Moon River" and "Days of Wine and Roses," respectively. Naturally, he was first choice when the producer of *The Sandpiper* commissioned a lyric for an especially appealing theme that Johnny Mandel had composed for the score of the movie. Mercer, though pre-occupied at the time with several other projects, gave it a try with a lyric that sought to identify with the film's story,

its setting at picturesque Big Sur, its stars Elizabeth Taylor and Richard Burton, and its rather shallow symbolism—a sandpiper with a broken wing, nursed back to health and freedom. When the producer shared Mercer's own lack of enthusiasm for the results, Johnny suggested, "Why don't you get Paul Francis Webster?" Webster ignored the story and the sandpiper and wrote a lyric that simply fitted the mood of the melody. The song, sung by a chorus, accompanied the final credits in the film, and in 1965 it won both an Oscar and a Grammy.

Bbmaj7 6 fr. **Ebmaj7** 8 fr. **Am7-5** 4 fr. **D7** 3 fr.

dawn. Look in-to my eyes my love and

Gm **Gm/F bass** **Gm/E bass** **A7** **Eb7-5**

see All the love-ly things you are to

D11 5 fr. **D7-9** 4 fr. N.C. **Am7** 5 fr.

me. Our wist-ful lit-tle star was

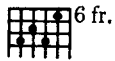
D7-9 4 fr. **Gm** N.C.

far too high, A tear-drop kissed your

Cm7



F7



Dm7-5/Ab bass



lips and so did I.

G7



Cm7



Ebm6



Now when I re- mem - ber spring, All the joy that

Dm7



Ab7-5



G11



G7



C7



C7-5



love can bring, I will be re- mem - ber- ing

F11



N.C.

Bb6 add9



8va7

The shad-ow of your smile.

much slower



Whatever Will Be, Will Be

(Que Será, Será)

from *The Man Who Knew Too Much*

In Alfred Hitchcock's 1956 film *The Man Who Knew Too Much*, Doris Day played a former Broadway singing star whose small son is kidnaped and held prisoner in a foreign embassy. She visits the embassy and, to attract her son's attention, sings the lullaby she always sang to him. A traditional, familiar lullaby could have been used under the circumstances, but Hitchcock felt it would be much more effective to have a song that could be specifically identified with the mother and child. So he asked Ray Evans and Jay Livingston to write a song that would sound as though it had been handed down through generations. "Whatever Will Be, Will Be," the "folksong" they created, won an Oscar in 1956.

Words and music by Jay Livingston and Ray Evans

Moderately

(R. H. shake between two notes like a marimba)

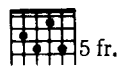
Simply, like a folk song

When I was
mp in tempo

C

just a lit - tle in {girl, boy} school, I asked my
just a child in school, I asked my

C#dim



Dm7



G7



moth - er,
teach - er,

"What will I
"What should I

be?
try?

p.

Dm7



G7



Will I be
Should I paint

{pret - ty?
hand - some?
pic - tures?}

Will I be
Should I sing

rich?"
songs?"

p.

Dm7



G7



C



(No chord)

Here's what she
This was her

said
wise

to
re -

me:
ply:

"Que se -

p.

F



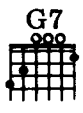
C



ra,
se - ra,

What - ev - er will be, will

p.



be; The fu - ture's not ours to see. Que se -



N.C.



ra, se - ra! What will be, will



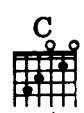
1.

N.C.

2.

N.C.

be!" When I was Que se -



ra, se - ra!"

The Way We Were

from *The Way We Were*

Marvin Hamlisch—at age 29 and still relatively unknown—won 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 (4 fr.), Abmaj7 (4 fr.), G13 (3 fr.), 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/Ebass



Dm7



Tacet

Can it be that it was all so sim - ple then,

mf

R. H.

Em7



A7



or has time re - writ - ten ev - 'ry line?

2 1

5 0 0 0

Dm



Dm/C bass



Bb



G7+5



Em/G bass

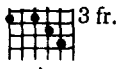


L.H.

If we had the chance to do it all a-gain, tell me, would we?—

mf cresc. *f* *p*

G13



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/Gbass Fmaj7 Em7

get. *f* 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, *p*

A7 Fm/Ab bass 3 fr. Em/Gbass Fmaj7 C

The way we were. *pp* dying away



Around the World

from *Around the World in Eighty Days*

When Orson Welles undertook to turn Jules Verne's novel *Around the World in Eighty Days* into a spectacular Broadway musical in 1946, he created a complicated fiasco involving an aerial ballet; an entire Japanese circus; 40 tons of sets, costumes, and props; and a Cole Porter score that was one of the composer's least distinguished. Surprisingly, for Welles, Porter, and the novel, the disaster proved a prelude to success. Welles went on to one of his greatest roles in the film *The Third Man*, and Porter's next Broadway musical, *Kiss Me, Kate*, became a high point of his career. Then, in 1956, *Around the World in Eighty Days* was turned into a successful musical film for which Victor Young wrote the kind of score, including this haunting title song, that had eluded Cole Porter. Ironically, Michael Todd, the flamboyant showman who produced the movie, was the original producer of Welles' Broadway version but lost interest and turned the production over to Welles.

Words by Harold Adamson Music by Victor Young

Moderately

Dm7 G7 Dm7 G7

ren - dez - vous, I knew some - where, some -

Dm7 G7 Dm7

time, some - how, You'd look at me, and I would

G9+5 B/C bass Cmaj7

see the smile you're smil - ing now. It

mp

C B/C bass C

might have been in Coun - ty

Cmaj7 C A7-9

Down, or in New York, in gay Pa-ree, or e-ver
speeding up slightly cresc.

Dm7 F6 F#dim(add B)

Lon - don Town. No more will I go all a -
mf in tempo

C/G bass A7 Dm7 G7

round the world, For I have found my world in
slower p (L.H.)

C B/C bass Dm7 G7+5 C6(add 9)

you.
pp gently in tempo much slower pp

A Foggy Day

from *A Damsel in Distress*

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 shortly after midnight, 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

mf
rather quickly

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The left hand provides a harmonic accompaniment with chords and single notes.

slowing down

A

fog - gy

Fmaj7

R.H.

L.H. *8va*

1 2 3 2 1 2 4 5

The vocal line begins with the word "A" on a whole note, followed by "fog" and "gy" on quarter notes. The piano accompaniment includes a guitar chord diagram for Fmaj7 and fingerings for the right and left hands.

day in Lon - don Town

D7-9

Gm7

C9

R.H.

L.H. *8va*

1 2 3 2

The vocal line continues with "day in Lon - don Town" on quarter notes. The piano accompaniment includes guitar chord diagrams for D7-9, Gm7, and C9, and fingerings for the right and left hands.

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-----

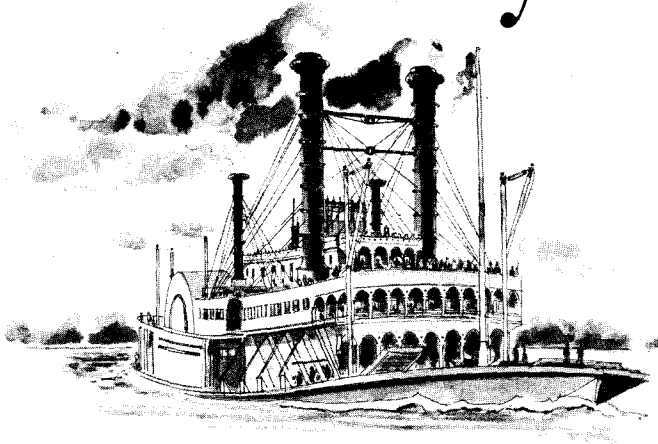
Eb9 6 fr. C7-9 F Ebmaj9 6 fr. Fmaj7

ev - 'ry - where.

slowing down

It's Easy To Remember

from the Paramount picture *Mississippi*



Between 1925 and 1931 Richard Rodgers and Lorenz Hart were two of the most prolific songwriters in the Broadway theater. In 1926 alone they wrote five hit-studded shows. But in 1931 they decided to try their luck in Hollywood, and during their three years there they worked on only five films. And only two of them—Love Me Tonight and Mississippi—gave them much musical satisfaction. "It's Easy To Remember" was one of three worthy Rodgers and Hart songs that Bing Crosby sang in the 1935 film Mississippi, but the songs were largely overlooked by the critics, who instead concentrated their praise on W. C. Fields, Bing's costar.

Words by Lorenz Hart Music by Richard Rodgers

Moderately, with a light swing (♩ = ♪♪♪)

G9 Cmaj7

Your sweet ex - pres - sion, _____ The smile you gave me, _____ The way you
mp almost dreamily

G9 Gaug Cmaj7 Caug F C/Ebass Dm7

looked when we met; It's eas - y to re - mem - ber, But

Bmaj7 Cmaj7(III) Dm7 G9 Cmaj7 G9

so hard to for - get. I hear you whis - per: "I'll al - ways

Cmaj7 G9 Gaug Cmaj7 F C/E bass

love you"; I know it's o - ver and yet; It's eas - y to re -

Dm7 Bmaj7 Cmaj7(III) Dm7 G9 C

mem - ber, But so hard to for - get. So I must
*with more of
a lilt*

Gm11 C7 Fmaj7 Dm7 Gm7 C7

dream to have your hand ca - ress me, fin - gers press me

During the 1950's and 1960's Italian composers suddenly surged to the forefront in writing scores for films. Spearheading this movement were Riz Ortolani, who wrote "More," the theme of Mondo Cane, and Nino Rota, composer of the score for La Dolce Vita. So in 1971, when Francis Ford Coppola wanted music that reflected old-country Italian traditions for the wedding scenes in his production of The Godfather, it was only natural that he should turn to Nino Rota, who contributed this love theme, a haunting counterpoint to the violence that colored most of the story about the rise of an American gangster.

Speak Softly Love

(Love Theme from the Paramount picture *The Godfather*)

Words by Larry Kusik Music by Nino Rota

Slowly
Sva

f with intensity

Speak soft - ly,
p delicately

Guitar → Am
(Capo up 3 frets)

Dm/A bass

Am

Keyboard → Cm

Fm/C bass

Cm

love, and hold me warm a- gainst your heart. I feel your

Dm

Dm6



Fm

Fm6

words; the ten-der, trem-bling mo-ments start. We're in a world — our ver-y

Am

Am/E bass

E7

Am

N.C.

Cm

Cm/G bass

G7

Cm

own, Shar- ing a love that on-ly few have ev-er known: Wine-col-ored

mp

G7

C

Bb/D bass

Bb7

Eb

Db/F bass

days warmed by the sun, Deep vel-vet nights — when we are

E7

Am

Dm/A bass

G7

Cm

Fm/C bass

one. Speak soft - ly, love, so no one hears us but the

Am
Cm

sky. The vows of love we make will live un - til we

Dm Fm Dm6 Fm6 Am Cm

die. My life is yours and all be- cause You came in-

Am/E bass Cm/G bass E7 G7 Am Cm Dm6 Fm6

to my world with love so soft-ly, (melody) love.

Bb/D bass Db/F bass E7 G7 Am Cm

slightly held back

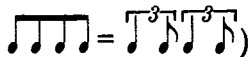
(Organ pedal)

The Way You Look Tonight

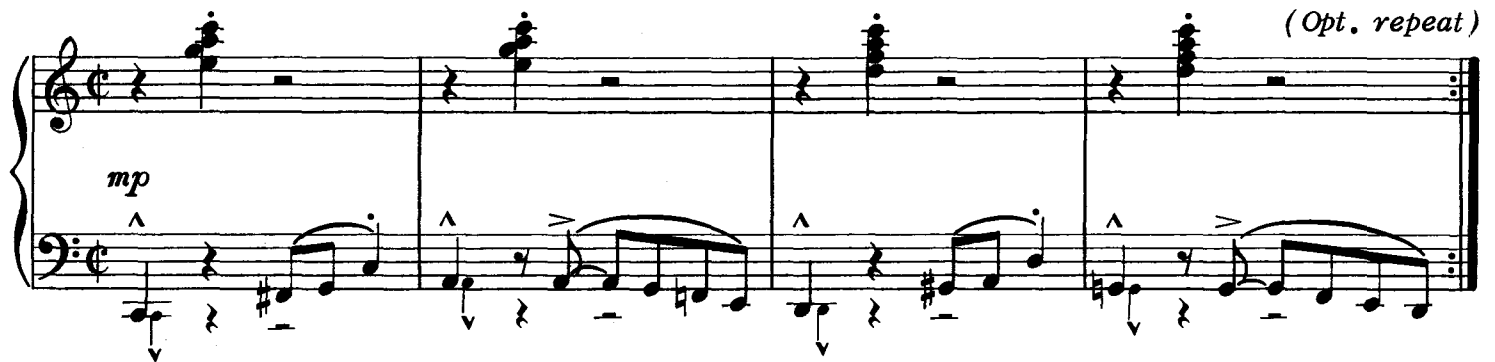
from *Swing Time*

Reading or singing the lyrics that Dorothy Fields wrote for Jerome Kern's lovely, lilting melody "The Way You Look Tonight," one would never guess that they are ironic. "Oh, but you're lovely," Fred Astaire sang to Ginger Rogers in *Swing Time*. "Never, never change . . . keep that breathless charm . . . just the way you look tonight." The way Ginger looked at the moment was awful—or, at least, Hollywood's version of awful: She was in the midst of shampooing her hair. Out of the film, this song (which won an Academy Award in 1936) has always been treated as a charming love song—which, of course, it is. But it just shows how deceptive words, particularly endearing words, can be when they are taken out of context.

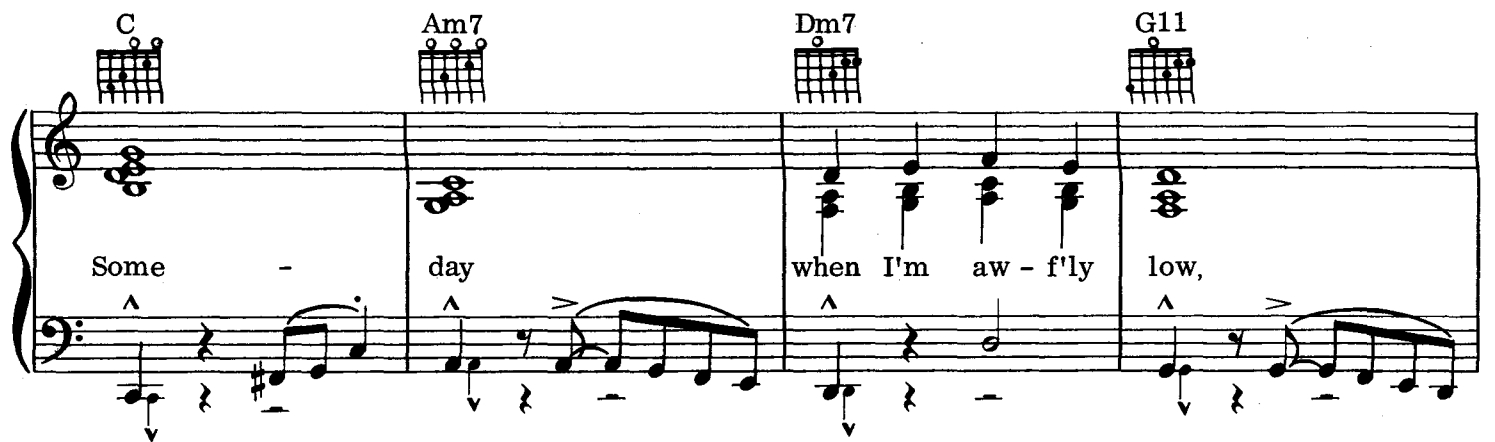
Words by Dorothy Fields Music by Jerome Kern

Moderate swing feeling ()

(Opt. repeat)

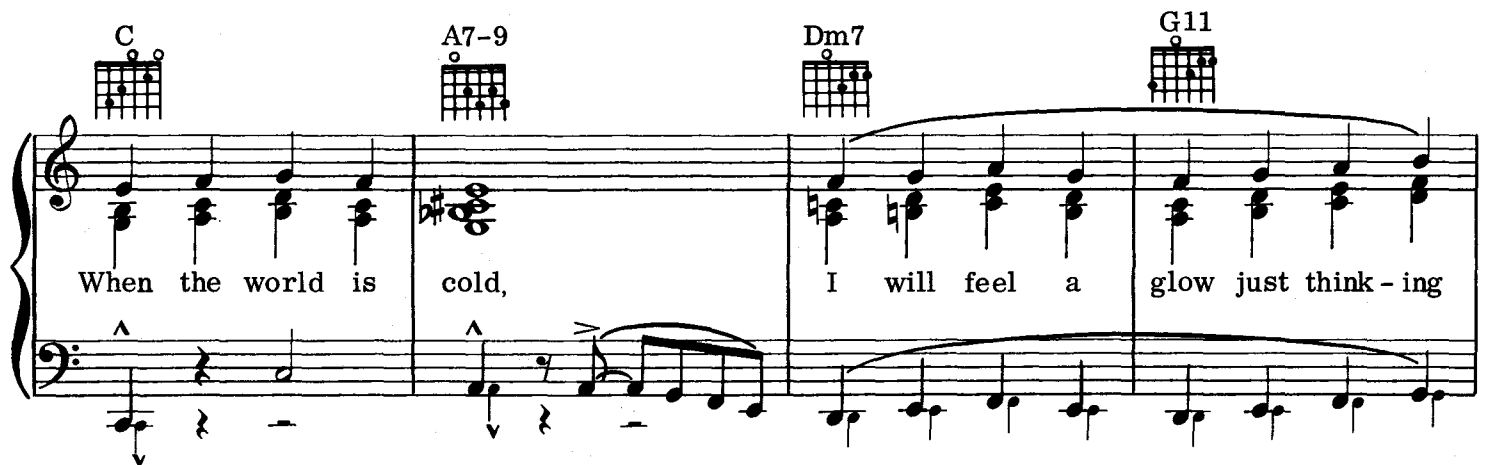


C Am7 Dm7 G11



Some - day when I'm aw - f'ly low,

C A7-9 Dm7 G11



When the world is cold, I will feel a glow just think - ing

C11 C7-5 F6 G7

of you And the way you look to -

C Am7 Dm7 G7 C Am7 Dm7 G7

night. Oh, but you're

C Am7 Dm7

love ly, With your smile so

G11 C A7-9

warm And your cheek so soft,

Dm7 G11 C11

There is noth - ing for me but to love

C7-5 F6 Bbaug11 G7 C Am7

you, Just the way you look to - night.

Dm7 G7 C Am7 Fm9 Bb9 Ebmaj7

With each

Edim Fm9 Bb9

word your ten - der - ness grows,

E \flat /G bass



F \sharp dim



Fm7



B \flat 9



Tear - ing my fear a - part,

E \flat maj7



E \flat dim



Fm7



B \flat 9



E7+9



And that laugh that wrin - kles your nose.

E \flat maj7



A \flat 7-5



D \flat aug11



G7



Touch - es my fool - ish heart.

C



A \flat m7



Dm7



G11



Love - ly, nev - er, nev - er change;

C B \flat 9 A7-9 Dm7 G11

Keep that breath-less charm; Won't you please ar - range it, 'Cause I

C11 C7-5 F6 G7

love you, Just the way you look to -

C Am7 Dm7 G7 C Am7 Dm7 G7

night, mm ___ mm ___ mm ___ mm ___

F6 G7 C

Just the way you look to - night. *very freely*
night. *in tempo*

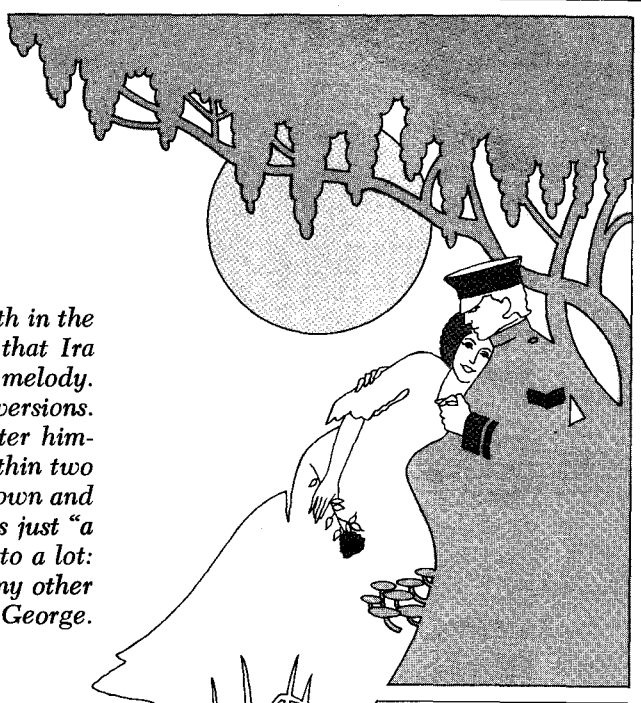
Long Ago

(And Far Away)

from *Cover Girl*

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 had in trying to find the right lyrics for Jerome Kern's melody. He 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,

6 fr. 3 fr.

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 9 9 9 C6 add9







now the clouds have passed: You're here at

C7 Gm7 Am7 5 fr. C7-9 F6 Dm7

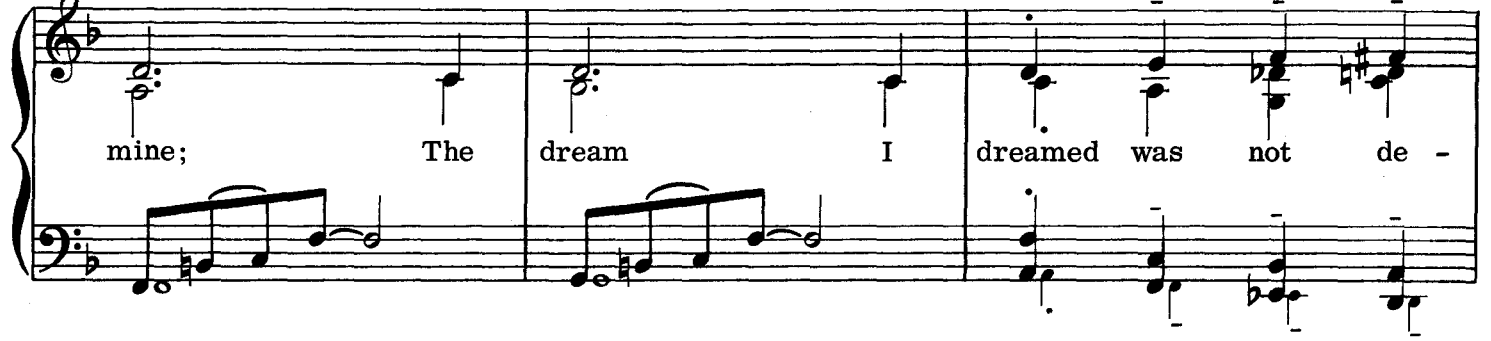
last! *slightly held back* Chills run






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 -



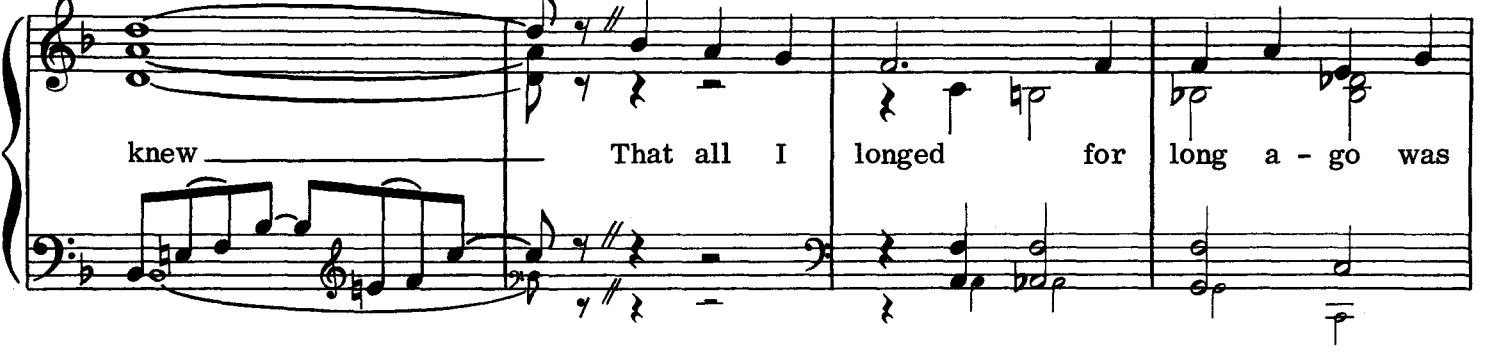
Gm7  C7-9  F9  Cm7  F7 






nied me. Just one look and then I




Bbmaj7  6 fr. No chord F/A bass  5 fr. Abdim  Gm7  C7-9 

knew That all I longed for long a - go was



F/A bass  5 fr. Abdim  Gm7  C7-9  F6add9 

you.



Gigi

from *Gigi*



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 that time 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, 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 movie score.

Words by Alan Jay Lerner
Music by Frederick Loewe

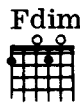
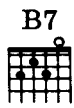
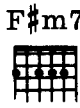
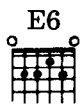
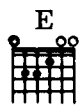
Moderately and somewhat freely throughout

No chords

Gi - gi, am I a fool with - out a mind, Or have I

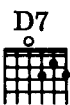
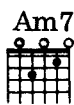
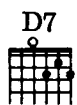
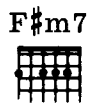
mere-ly been too blind to re-al - ize? Oh, Gi - gi, why you've been

grow - ing up be-fore my eyes!

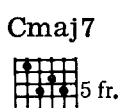
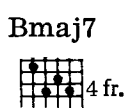
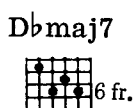
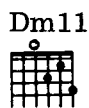


In strict tempo

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

p. *p.*

Dm F Fm6

far? When did your spar - kle turn to

5 2 1 3

C/Ebass F F#dim(add D) C6/G bass Ab7-5 5 fr.

fire? And your warmth be - come de - sire? Oh, what

Cmaj7/G bass A7-9 Dm11 G7-9 C6

mir - a - cle has made you the way you are?



Like Johnny Mandel, who won an Academy Award for his song "The Shadow of Your Smile" in 1965, Fred Karlin was a jazz musician before he tried to scale the heights of Hollywood as a composer. A trumpeter who became an arranger for Harry James and Benny Goodman, Karlin also created music for the grand finales at Radio City Music Hall in New York. He began writing for films in 1966, and five years later lightning struck. In 1971 he won an Academy Award with the song "For All We Know," which he wrote with Robb Wilson and Arthur James, and his music for *The Baby Maker* gained an Oscar nomination for the best original score. His collaborator on that musical score was the exotically named Tylwyth Kymry, a pseudonym that hid the identity of Karlin's wife, singer Meg Welles.

For All We Know

Words by Robb Wilson and Arthur James
Music by Fred Karlin

from the motion picture *Lovers and Other Strangers*

Moderately

The piano introduction consists of four measures. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately'.

This system contains the first two lines of the song. The vocal line begins with the lyrics "Love, look at the two of us, Stran-". The piano accompaniment includes guitar chord diagrams for C and D9/F# bass. A triplet of eighth notes is marked with a '3' above it.

This system contains the second two lines of the song. The vocal line continues with the lyrics "gers in man - y ways.". The piano accompaniment includes guitar chord diagrams for F6, Fm6, C, and C/B bass.

Am Am/G bass D9/F# bass D7

We've got a life - time to share. So much to
very smoothly

Gmaj7 Cmaj7 Fmaj7 Dm7 No chord

say, And as we go from day to
slightly held back

C D9/F# bass

day, I'll feel you close to me, But
in tempo

F6 Fm6 C C/B bass

time a - lone will tell.

Am Am/G bass D9/F# bass D7

Let's take a life - time to say, "I knew you

Gmaj7 Cmaj7 Fmaj7 Dm7 No chord

well." For on - ly time will tell us

Em7 Am7 Fmaj7 G11

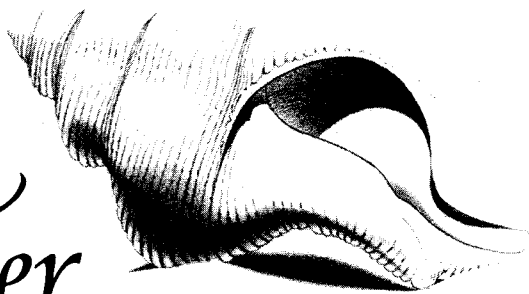
so, And love may grow, For all we

C G/C bass F/C bass G7sus4/C bass C

know. slowing down (very slow arpeggio) pp

The Summer Knows

(Theme from Summer of '42)



Michel Legrand has a special talent for creating music that evokes half-forgotten memories in our minds. His jazz-influenced arrangements bring the color and flair of France to life even for those who have never been there, and the scores he composed for The Umbrellas of Cherbourg and The Thomas Crown Affair reveal the qualities that add a sense of poignancy to the recollection of days of innocence and of first discoveries that are at the heart of "The Summer Knows."

Words by Alan and Marilyn Bergman Music by Michel Legrand

Slowly

p smoothly and rhapsodically

The

Fm Fm/E_b bass Fm/E_b bass

sum-mer smiles; — the sum-mer knows; And un-a-shamed, — she

Fm/D_b bass B_bm B_bm/A_b bass

sheds her clothes. The sum-mer smoothes — the rest-less sky, And

Bbm/Ab bass



Bbm/G bass



Gm7-5/C bass



C7-9



lov - ing - ly she warms the sand on which you lie. The

slower

F



Bbm/F bass



F



sum-mer knows; _____ the sum-mer's wise; She sees the doubts _____ with-

in tempo

F9



Bb6



Dm6



E7-9



in your eyes. And so she takes _____ her sum-mer time, Tells the

Amaj7



E7-9



Amaj7



Eb7-9



Abmaj7



Eb7-9



moon to wait and the sun to lin - ger, Twists the world round her

Abmaj7 4 fr. D7-9 4 fr. G 3 fr. N.C. Gm7-5

sum - mer fin - ger, Lets you see the won - der of it all. And

F Bbm/F bass F

if you've learned _____ your les - son well, There's lit - tle more _____ for

Bbm/F bass Fm/C bass Bdim Gm7-5/C bass

her to tell. One last ca - ress, _____ it's time to dress for

Fm Fm6/9

fall. _____

section 2: Top Tunes of the 1930s

Brother, Can You Spare a Dime?

Words by E. Y. Harburg Music by Jay Gorney

In 1932, the year of breadlines and apple sellers, most songwriters felt it their duty to cheer up America with songs like "Happy Days Are Here Again" and "Let's Have Another Cup of Coffee." But E. Y. Harburg and Jay Gorney faced the depressing facts and created "Brother, Can You Spare a Dime?," the song that became the anthem of the Depression. Harburg's lyrics reflect a personal situation. He had wanted to be a lyricist, but his friend Ira Gershwin warned him against it. It was no way to make a living, said Gershwin. So instead, Harburg started an electrical appliance business that did very well until it collapsed in the stock market crash of 1929. With a sigh of relief, Harburg returned to writing lyrics. "Brother, Can You Spare a Dime?" was in a 1932 revue called Americana.

Moderately slow

Piano introduction in 4/4 time, starting with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (Bb and Eb).

Once I built a rail-road, made it run, Made it race a-against

Chord diagrams: Cm 3 fr., G7, C7, F, Bb7

Musical notation for the first line of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Once I built a rail-road, made it run, Made it race a-against". Above the staff are guitar chord diagrams for Cm 3 fr., G7, C7, F, and Bb7.

time. 3 Once I built a rail-road; Now it's done.

Chord diagrams: Eb 3 fr., G7, Fm/Ab bass 6 fr., G7, Cm 3 fr., Ab7 4 fr.

Musical notation for the second line of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "time. 3 Once I built a rail-road; Now it's done.". Above the staff are guitar chord diagrams for Eb 3 fr., G7, Fm/Ab bass 6 fr., G7, Cm 3 fr., and Ab7 4 fr.

Fm6 G7 Cm 3 fr.

Broth-er, can you spare a dime? Once I built a tow-er

G7 C7 F7 Bb7 Eb 3 fr. G7 Fm/Ab bass 6 fr. G7



to the sun, Brick and riv-et and lime. 3 Once I built a tow-er;


Cm 3 fr. Ab7 4 fr. Fm6 G7 Cm 3 fr. C7

Now it's done... Broth-er, can you spare a dime? *pp gradually* Once in kha-ki suits, *getting louder*

Bbm6/C bass C7

Gee, we looked swell, Full of that Yan-kee Doo-dle-de-dum. 3

F7  Cm  3 fr.









Half a mil-lion boots went slog-gin' through Hell; I was the kid with the

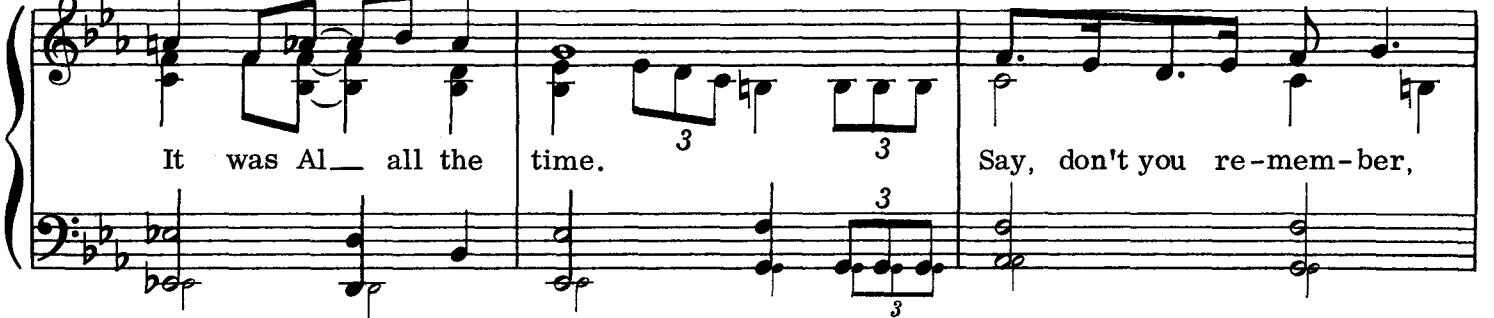
Ab7-5  3 fr. G7  Cm  3 fr. G7  C7 

drum.  3 gliss. on white keys









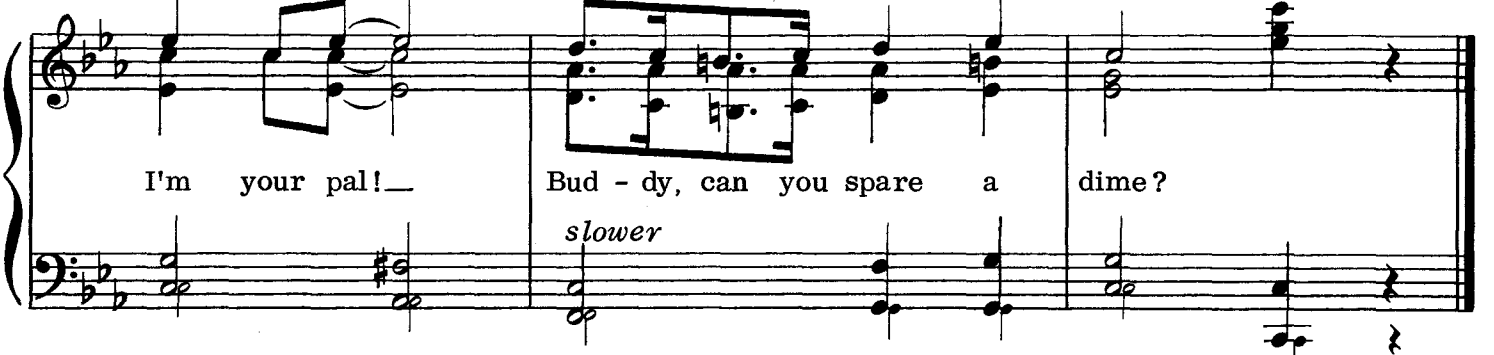
Say, don't you re-mem-ber, they called me Al?—

F7  Bb7  Eb  3 fr. G7  Fm/Abass  6 fr. G7 



It was Al— all the time. Say, don't you re-mem-ber,

Cm  3 fr. Ab7  4 fr. Fm6  G7  G+  Cm  3 fr.



I'm your pal!— Bud - dy, can you spare a dime?

slower

Georgia on My Mind

It was newspaper editor Stuart Gorrell, a fellow student of Hoagy Carmichael's at Indiana University, who listened to a melody that Hoagy fingered on the piano one night in 1927 and said it sounded like the dust from stars drifting down through a summer sky. So they called the song "Stardust."

And three years later it was Gorrell who wrote the lyrics for Hoagy's "Georgia on My Mind." All through the 1930's and 1940's this song was closely identified with Mildred Bailey, and more recently it has become one of the most distinctive pieces in the blues and soul repertory of Ray Charles.

Freely

Words by Stuart Gorrell Music by Hoagy Carmichael

Chords: F, A7, Dm, Gm7, Eb9 (6 fr.)

Geor-gia, Geor-gia, the whole day through, Just an

Chords: F/A bass (6 fr.), Abdim, Gm7, C13 (10 fr.), Bb13 (8 fr.), Am7 (5 fr.), D7-9 (4 fr.), Gm7, C7+5 (9 fr.)

old sweet song keeps Geor-gia on my mind, Geor-gia on my mind.

Slowly, in strict time

Chords: F, A7, Dm, Gm7, Eb9 (6 fr.)

Geor-gia, Geor-gia, a song of you Comes as

Chords: F/A bass (6 fr.), Abdim, Gm7, C7, F6, Eb9 (6 fr.), F, A7-9

sweet and clear as moon-light through the pines.

Dm Gm6/D_{bass} Dm B \flat 7 Dm Gm6/D_{bass} Dm G7

Oth-er arms_ reach out to me;_ Oth-er eyes_ smile ten-der-ly;_

Dm Gm6/D_{bass} D7/F \sharp _{bass} Abdim Am7 Ebdim G9 C7-9

Still in peace - ful dreams I see_ The road leads back to you._____

cresc. little by little

F Eb9 Dm Gm7 Tacet

Geor-gia, Geor-gia, no peace I find, Just an

f

F/A_{bass} Abdim Gm7 C7 F Eb9 F6

old sweet song keeps Geor-gia on my mind. 3 3

slower

G Lazy River

Hoagy Carmichael thought of himself as a jazz composer when he began his songwriting career. That is, until 1929, when "Stardust," which he had written at a fast jazzy tempo, in 1927, was given a slow arrangement by Victor Young that brought out the soaring beauty of the melody. Carmichael seemed to learn something from this because his next songs—"Georgia on My Mind," "Rockin' Chair," and "Lazy River"—were slow and easy but did not lose the essential jazz and blues touch. He wrote "Lazy River" in collaboration with Sidney Arodin, a New Orleans clarinetist, and the warm, gentle flow of its melody comes from the relaxed, easygoing sound that was typical of New Orleans' great clarinetists.



Words and music by
Hoagy Carmichael and Sidney Arodin

In a lazy 4

D7 3 fr. D9 5 fr. D \flat 9 4 fr. C9 D7 3 fr.

Up a la - zy riv - er by the old mill run, That

G7 3 fr. A \flat 7 4 fr. G7 3 fr. C7 G \flat 7

la - zy, la - zy riv - er in the noon - day sun, Lin - ger in the shade of a

C9 D \flat 9 4 fr. C9 F G \flat 7 F/A bass 6 fr. F7 6 fr. E7 5 fr. E \flat 7 4 fr.

kind old tree; Throw a - way your trou - bles, dream a dream with me...

D7 3 fr. D9 5 fr. Db9 4 fr. C9 D7 3 fr.

Up a la - zy riv - er where the rob - in's song A-

G7 3 fr. Ab7 4 fr. G7 3 fr. Bb6 6 fr. Bdim 6 fr.

wakes a bright new morn-ing, we can loaf a - long; Blue skies up a-bove,

F7 6 fr. E9 7 fr. Eb9 6 fr. D9 5 fr. G9 10 fr. C13 10 fr.

Ev - 'ry-one's in love, Up a la - zy riv - er, how

F 6 fr. E9 7 fr. Eb9 6 fr. D9 5 fr. G9 10 fr. C13 10 fr. N. C. Eb6 4 fr. E6 5 fr. F6 6 fr.

hap-py you can be, Up a la-zy riv-er with me.

I Don't Know Why

Fred Ahlert went to Fordham Law School before he turned to music (as an arranger for Irving Aaronson's *Commanders*), and Roy Turk switched from studying architecture at the College of the City of New York to writing special material for Nora Bayes and Sophie Tucker. The quondam lawyer and would-be architect became a songwriting team in 1928, and they hit the jackpot with their first song—"I'll Get By." Until

Words by Roy Turk



Turk's death in 1934, they turned out a consistent stream of songs that have become pop classics—"Mean to Me," "Walkin' My Baby Back Home," "Where the Blue of the Night (Meets the Gold of the Day)," and "I Don't Know Why (I Just Do)." Ahlert collaborated with other lyricists after his partner died, composing "I'm Gonna Sit Right Down and Write Myself a Letter" and "The Moon Was Yellow" among others.

Music by Fred E. Ahlert

Slowly

*p**
(slow arpeggio)

Bb6

I don't know why— I love you like I do.—

Dm7 **C#dim** **F11** **F9**

I don't know why,— I just do. I don't know why— you

F11 **F7**

thrill me like you do.— I don't know why,— you just

* It is very important to play this arrangement softly.

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Bb6 Bb7 Ab7 G7

do. You nev - er seem to want my ro -

C9 F7 Gm7 C9

manc - ing; The on - ly time you hold me is

F7 Bb6

when we're danc - ing. I don't know why I

G7 Cm7 F7 Bb6

love you like I do. I don't know why, I just do.

8va

These Foolish Things

(Remind Me of You)

The evocative images that fill the lyrics of this song might have been the work of a poet who, briefly, turned his hand to songwriting. But Eric Maschwitz, who wrote the lyrics in 1935 under the pseudonym Holt Marvell, was an executive with the British Broadcasting Corporation, and the song was created for a special BBC musical program. "These Foolish Things" turned up the next year in a London revue, Spread It Abroad, and following the suggestion of that title, it finally reached the United States and became a memorable Billie Holiday recording.

Words by Holt Marvell

Music by Jack Strachey and Harry Link

Slowly

8va

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *pp* (pianissimo).

A cig - a-rette that bears a lip-stick's trac-es, An air-line tick-et to ro-

Guitar chords: F, Dm7, Gm7, C7, F, Dm7

Dynamic marking: *mp* (mezzo-piano)

man - tic plac-es, And still my heart has wings; These fool-ish

Guitar chords: G9, C9, F9, Bbmaj7, D7-9 (4 fr.)

things re-mind me of you. A tin-king pia-no in the with a light swing

Guitar chords: G9, Gm7, C9, F, Dm7

Gm7

C7

F

Dm7

G9

C9

next a - part - ment,

Those stum - bling words that told you what my heart meant,

F9

Bbmaj7

D7-9

G9

C7-9

A fair - ground's paint - ed

swings;

These fool - ish

things re - mind me of

F6

Eb9

E7

Am

Dm6/A bass

you.

slower

You came,

rush forward slightly
mf

you saw,

Am6

Am7

Am6

C/G bass

Eaug

you con - quer'd

me;

When you did

F6 G7 C11 Cdim C11 C9

that to me, I knew some-how this had to be.

dim.

F Dm7 Gm7 C9 F Dm7

The winds of March that make my heart a danc-er, A tel-e-phone that rings, but

mp

G9 C9 F9 Bbmaj7 D7-9

who's to an-swer? Oh, how the ghost of you clings! These fool-ish

f

G9 C7-9 F6 Eb9 Fmaj9

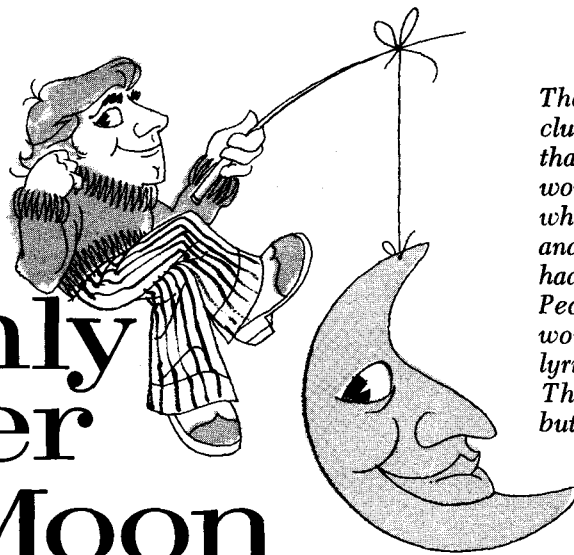
things re-mind me of you.

mp *pp*

8va *6 fr.* *8 fr.*

slow arpeggio

It's Only a Paper Moon



The 1932 nonmusical *The Great Magoo* included a song called "If You Believed in Me" that has lasted through the years. But you wouldn't recognize it by that 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 tend to remember only a song's opening words, and the original title was buried inside lyrics that begin, "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.

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 5 fr.

A^b9

Gmaj7

Bm7 7 fr.

E9 7 fr.

rade; With - out your love, it's a mel-o-dy played in a slower - - -

Am7 5 fr.

D9(+5) 5 fr.

G^{ooo}

G[#]dim

Am7 5 fr.

D9 5 fr.

pen - ny ar - cade. It's a Bar-num and Bai - ley world, -

a tempo

Am7 5 fr.

D9 5 fr.

G6

Bm7-5

C

Just as phon-y as it can be, - But it would-n't be make-be-lieve - If

D9 5 fr.

Am7 5 fr.

D13

D9 5 fr.

G6

(Guitar tacet)

you be - lieved in me.

Solitude

Words by Eddie De Lange and Irving Mills
 Music by Duke Ellington

With "Solitude," composer Duke Ellington emerged from the shadowy, exotic jazz world into the world of pop songs. "Solitude," written in 1933, was Ellington's first popular hit; and like most of his music, it was written quickly, on the spur of the moment. He was in a recording studio in Chicago with his band waiting for another band to finish using the studio. The Duke used the time to jot down the tune, writing it on a piece of paper held against a wall.

Slowly and somewhat freely

mp In my sol - i - tude

you haunt me With rev - er - ies of days gone

by. In my sol - i - tude you taunt

me With mem - o - ries that nev - er die. I

very steady

Chord diagrams: Cmaj7, Am7, Dm7, G11, Cmaj7, Bbmaj7 (6 fr.), Abmaj7 (4 fr.), G7+5 (4 fr.), Am7, D9 (5 fr.), G11, Cmaj7, C9.

Dm7 Ebdim C6 G13 C9

sit in my chair; I'm filled with de-spair; There's no one could be so sad. With
sim. *8va*

Dm7 Ebdim C6 C#dim G7 3 fr.

gloom ev-'ry-where I sit and I stare; I know that I'll soon go mad. In my
more broadly

Cmaj7 Caug/Gb bass Fmaj7

sol - i - tude I'm pray - ing, Dear
f

G11 Cmaj7 Abmaj7 4 fr. Bbmaj7 6 fr. Cadd9

Lord a - bove, Send back my love.

Love Letters in the Sand

For more than 30 years Nick Kenny wrote what ostensibly was a radio and TV column for the New York Daily Mirror. The column often gave more prominence to Kenny's own sentimental poems and birthday greetings to friends than it did to airwave activities. One day in 1931 composer J. Fred Coots came across Kenny's poem "Love Letters in the Sand" in the column and set it to music. Russ Columbo recorded the song, but the big push came when George Hall, whose orchestra broadcast every day from the Hotel Taft in New York, made it his theme song. Pat Boone's 1957 recording of "Love Letters" sold more than a million copies.

Slowly in 2 (♩ = 1 beat)

Words by Nick and Charles Kenny Music by J. Fred Coots

mp

C#dim 5 fr. G Gmaj7 Eb7 Am7 A7

On a day like to - day We passed the time a - way Writ - ing

D7 A7 D7 G Am7 G/B bass C#dim 5 fr.

love let - ters in the sand. How you

G Gmaj7 Eb7 Am7 A7 D7

laughed when I cried Each time I saw the tide Take our love let - ters

A7 D7 G No chord B7

in the sand. You made a vow that you would

Em A7 C/D

al-ways be true, But some-how that vow meant noth-ing to

D7 C#dim 5 fr. G F9 8 fr. E9 7 fr. Eb9 6 fr. Am7 5 fr.

you. Now my poor heart just aches, With ev-ry wave it

A7 D7 A7 D7 G G6

breaks O-ver love let-ters in the sand.

I Can't Get Started



In 1933 George Gershwin became completely involved in *Porgy and Bess*, leaving Ira, for the first time in almost 10 years, with time for projects that did not involve his brother. One of the projects was a score which he wrote with Vernon Duke for *Ziegfeld Follies* of 1936. The *Follies*, a posthumous use of Ziegfeld's name, was in the lavish, star-studded (Fanny Brice, Josephine Baker, Bobby Clark, Gypsy Rose Lee) style of the great "Glorifier of the American Girl." But it was not as suc-

cessful as earlier *Follies*—the only memory it left behind was "I Can't Get Started," sung in the show by Bob Hope and Eve Arden. In 1937 Bunny Berigan, a jazz trumpeter, made a recording of "I Can't Get Started" on which he ventured to sing as well as play trumpet. The recording proved to be one of the classics of jazz improvisation and demonstrated how a jazz musician, who was not really a singer, could use his instrumental talents to direct his vocalizing.

Words by Ira Gershwin Music by Vernon Duke

Moderately slow

Cmaj7
Am7
Dm7
G7

I've flown a - round the world in a plane; I've set - tled
mf hun - dred yards in ten flat; The Prince of

E7+
Cm6
D13
Cmaj7
Am7

rev - o - lutions in Spain; The North Pole I have chart-ed, But
 Wales has cop-ied my hat; With queens I've à la cart-ed, But

Dm7 G7 Bb+11 A7-9 Fm6 G13 N. C.

can't get start-ed with you. — A-round a
 can't get start-ed with you. — The lead - ing

Cmaj7 Am7 Dm7 G7

golf course I'm un - der par; And all the
 tail - ors fol - low my styles; And tooth - paste

E7+ Cm6 D13 Cmaj7 Am7

mov - ies want me to star; I've got a house, a show-place, But
 ads all fea - ture my smiles; The As - tor - bilts I vis - it, But

Dm7 G7 C Eb9 Db9

I get no place with you.
 say, what is it with you?
 6 fr. 4 fr.

Cmaj7



N. C.

Em7



A7



Em7



A7



You're so su - preme,
When first we met,
mp

lyr - ics I write of you,
how you e - lat - ed me!

Dmaj7



D6



Dmaj7



D6



Scheme
Pet,

just for a sight of you,
you dev - as - tat - ed me!

Dm7



G7



Dm7



G7



Dream
Yet,

both day and night of you;
now you've de - flat - ed me

C



F9



Am7



D7-9



G7sus



N. C.

And
Till

what
you're

good does it do?
my Wa - ter - loo.

In nine - teen
I've sold my

mf

Cmaj7 Am7 Dm7 G7

twen - ty - nine I sold short; In Eng - land
kiss - es at a ba - zaar; And af - ter

E7+ Cm6 D13 N. C.

I'm pre - sent - ed at court; But you've got
me they've named a ci - gar; But late - ly

Cmaj7 A7 Dm7 G7 1. C Eb9 6 fr.

me down - heart - ed 'Cause I can't get start - ed with you.
how I've smart - ed 'Cause I can't get start - ed with

Dm7 G7 2. C Eb9 6 fr. Db9 4 fr. Cmaj7

I do a you. *much slower*

Winter Wonderland

Felix Bernard, who wrote the melody of "Winter Wonderland," is also credited as a composer of "Dardanella," a big hit of 1919. "Dardanella" had supposedly originated as a piano rag by Johnny S. Black (who also wrote "Paper Doll"), with lyrics by Fred Fisher. However, when Bernard, a vaudeville performer, produced evidence that he had written the basic melody and had given it to Johnny Black, Fisher paid him \$100 for his interest in the piece. Then, when the song became a tremendous hit, Bernard sued Fisher, claiming he had been duped. Bernard lost the suit but in 1934 came up with a much better annuity in "Winter Wonderland," a piece that is played regularly every Christmas while "Dardanella" has been reduced to a nostalgic novelty tune.

Words by Dick Smith Music by Felix Bernard

Moderately, with humor

mp

Sleigh bells ring; Are you lis-t'nin'? In the lane snow is

sim.

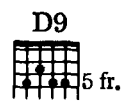
glis-t'nin', A beau-ti-ful sight, we're hap-py to-night

D9 5 fr. G7 C6 N.C. C

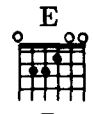
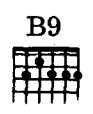
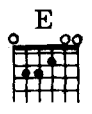
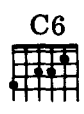
Walk-in' in a win-ter won-der-land! Gone a-way is the



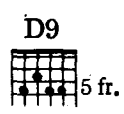
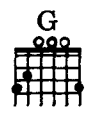
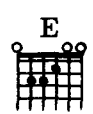
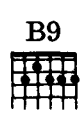
blue - bird, Here to stay is a new bird; He



sings a love song_ as we go a - long_ Walk-in' in a win-ter won-der-



land! In the mead-ow we can build a snow - man,



Then pre-tend that he is Par-son Brown;_ He'll say "Are you mar-ried?" We'll say

G A9 D7 G7 N.C.

"No, man! But you can do the job when you're in town!" 3 Lat-er

C G7

on we'll con- spire_ As we dream by the

fire,_ To face un - a - fraid_ the plans that we made_

D9 G7 C6 N.C.

Walk-in' in a win-ter won-der-land!

Goody-Goody

Johnny Mercer was just starting out as a songwriter when he "Goody-Goody" with Matt Malneck in 1936. Both of them with Paul Whiteman's band at the time, Mercer as a singer, neck as a violinist. "Between sets at the Biltmore Hotel in New York," he recalled, "we used to sit down and write songs. Benny Goodman was a good friend, and after he started his band, I played some of my songs for him." The first Mercer song that Benny recorded was "The Dixieland Band." The next one was "Goody-Goody." On the strength of the popularity of "Goody-Goody," Mercer got a contract to write for the movies—and he stayed in California until his death in 1976.

Words and music by Johnny Mercer and Matt Malneck

Moderate swing

So you met some - one who set you back on your

heels. Good - y - good - y! So you met some - one and now

— you know how it feels. Good - y - good - y! So you

Dm A7 Dm A7

gave him your heart too, Just as I gave mine to you,

Dm D7 Am7 D7

And he broke it in lit - tle piec - es;

Am7 D7 G9 N.C. C Gaug

Now how do you do? So you lie a-wake just sing - in' the blues all

C C9

night. Good - y - good - y! So you think that love's a bar -

F A7 Dm Fmaj7

- rel of dy-na-mite. Hoo-ray and hal-le-lu-

Fm6 Cmaj7/G bass G7+5 C

- jah! You had it com-in' to ya. Good-y-good-y for him;

A7 D7

Good-y-good-y for me; And I hope you're sat-is-

Dm7 G9 G7-9 C No Chords

fied, you ras-cal you.

section 3: Top Tunes of the 1940s

I'll Be Seeing You

With its heart-tugging images of memories brought about by separation, "I'll Be Seeing You" touched a responsive chord in war-weary Americans. It had been written in 1938 by the songwriting team of Sammy Fain and Irving Kahal for an unsuccessful Broadway musical, Right This

Way, in which it was sung by the sultry Russian singer Tamara. A few years later Hildegard, another "Continental" chanteuse (although she came from Milwaukee), got the song started, and Frank Sinatra lifted it to the number one spot on the Hit Parade in 1944.

Slowly

Words by Irving Kahal

Music by Sammy Fain

Chord diagrams: F, A7, Gm, D7

I'll *mp* be see - ing you In all the old fa -

Chord diagrams: Gm, D7, Gm, D7, Gm, D7

mil - iar plac - es That this heart of mine em - brac - es

Chord diagrams: F, Dm

All day through: In that

Gm

small ca - fé, The park a - cross the way, The

Caug

chil - dren's car - ou - sel, The chest - nut trees, the

C9+5

wish - ing well. I'll be see - ing you In

Gm D7 Gm D7 Gm D7

ev - 'ry love - ly sum - mer's day, In ev - 'ry-thing that's
gradually getting louder and more intense

Gm D7 Cm 3 fr. D7

light and gay; I'll al - ways think of you that way. I'll

Gm A7 Dm

find you in the morn - ing sun, And when the night is

ff
gliss.

G9 8va L.H. R.H. No chords Gm7-5

new, I'll be look - ing at the moon, But I'll be see - ing

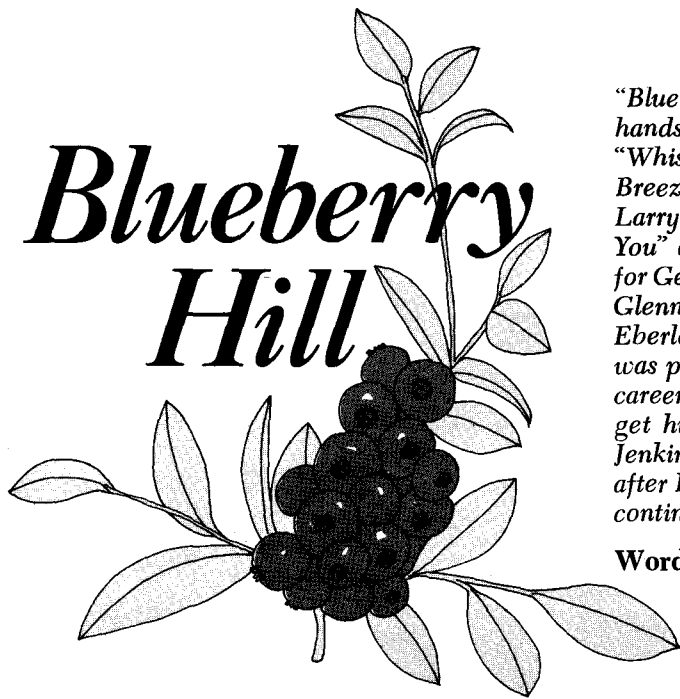
f

F N. C.

you!
mp *dying away*

ppp

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 Gene Autry to sing in the 1941 film *The Singing Hills*. But it was Glenn Miller's recording of "Blueberry Hill," with a vocal by Ray Eberle, that put the song on 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* and his record company was trying to get him back into the pop field by recording him with Gordon Jenkins' orchestra. "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 number until his death in 1971.

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 






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



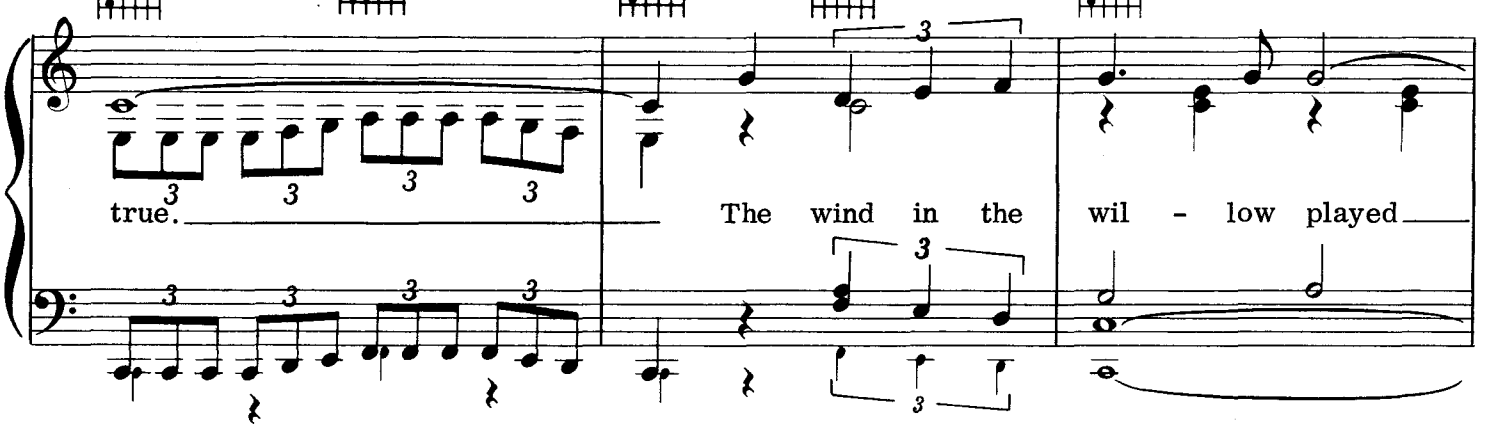
C  G7 




Hill And lin-gered un - til My dreams came



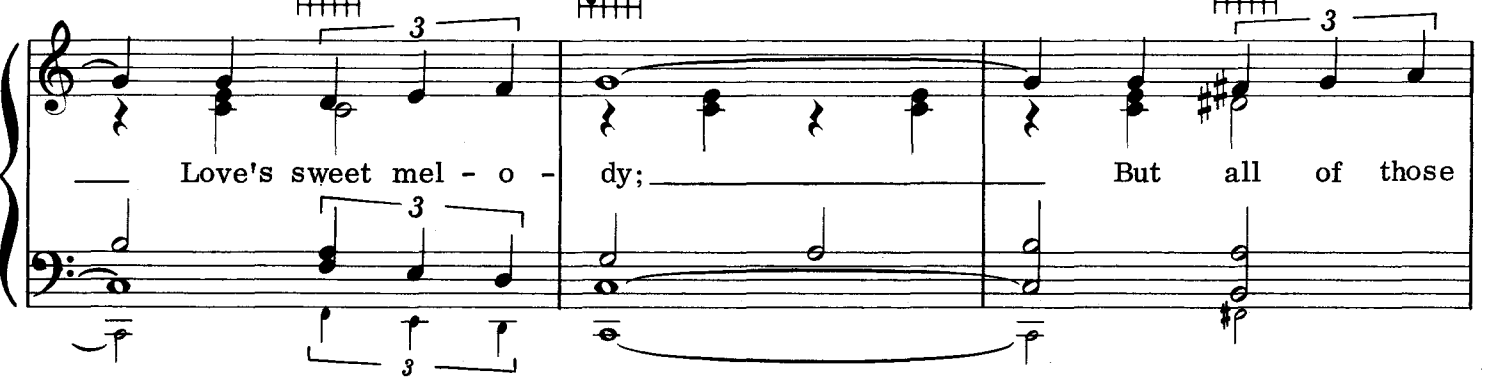
C  F  C  Dm7  C 

true. The wind in the wil - low played



Dm7  C  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.

Don't Sit Under the Apple Tree

(With Anyone Else But Me)

Words by Lew Brown and Charlie Tobias Music by Sam H. Stept

Brightly and lightly

F6 **F#dim**

mp Don't sit un-der the ap-ple tree With an-y-one else but me,
Don't go walk-ing down lov-er's lane With an-y-one else but me,

Gm7 **C11** **C9** **F** **C7**

An-y-one else but me, An-y-one else but me. No! No! No!
An-y-one else but me, An-y-one else but me. No! No! No!

F6 **Am7-5** **D7**

Just re-mem-ber that I've been true To no-bod-y else but you; So
Don't start show-ing off all your charms In some-bod-y else-'s arms; You
sim. *sim.*

G7 **C11** **C9** **1. F6 Bb F/A bass Gm7** **2. F6 Gm7 G#dim F/A bass**

just be true to me. me. I'm
must be true to me.

"Don't Sit Under the Apple Tree" began its career in the mid-thirties as a melody by Sam Stept, a veteran writer of such pop songs as "That's My Weakness Now," "I'll Always Be in Love with You," and "Please Don't Talk About Me When I'm Gone." He called his tune "Anywhere the Bluebird Goes." Lew Brown and Charlie Tobias later wrote lyrics

for it and, as "Don't Sit Under the Apple Tree (With Anyone Else But Me)," it was worked into the score of the 1939 Broadway musical *Yokel Boy*. Three years later the Andrews Sisters sang it in a movie, *Private Buckaroo*, and it became one of the first of the World War II hits. For the departing GI's it was an appeal to their girls at home to be faithful.

Bb6

F/A bass 5 fr. Gm7 F A7/E bass

so a - fraid that the plans we made Un-der-neath those moon-lit skies Will

Dm Dm/C bass Bm7-5 G9 No chord C7 C7+

fade a - way and you're bound to stray If the stars get in your eyes. So,

F6 Am7-5 D7

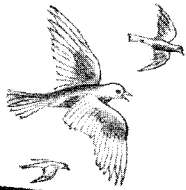
don't sit un-der the ap - ple tree with an - y-one else but me; You're

G7 C11 C9 F6 C7+ F6

my L - O - V - E.

The musical score is written in a grand staff with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Above the vocal line, guitar chords are indicated with diagrams. The lyrics are: "so a - fraid that the plans we made Un-der-neath those moon-lit skies Will fade a - way and you're bound to stray If the stars get in your eyes. So, don't sit un-der the ap - ple tree with an - y-one else but me; You're my L - O - V - E." The piano accompaniment features a steady bass line and chords that support the melody.

There'll Be Bluebirds Over The White Cliffs of Dover



Words by Nat Burton
Music by Walter Kent

In the dark days of 1941, the high, white chalk cliffs of Dover on the English Channel coast were guideposts for the German planes that flew in a seemingly endless stream to bomb London and other inland targets. At the height of the Battle of Britain, the skies above the cliffs held only terror for the British and their Allies. But Nat Burton and Walter Kent, two American songwriters, looked ahead to better days, when the bombers would be replaced by bluebirds, and created one of the most touching of the "stiff upper lip" songs to come out of World War II.



Moderately, with sentiment

Chords: G13, C

f There'll be *mp* blue - birds
love and

Chords: Em, C7/E bass, F, F#dim, C/G bass, Am7, Dm7, G7

o - ver The white cliffs of Do - ver, To - mor - row, just you wait and
laugh - ter And peace ev - er af - ter, To - mor - row, when the world is

1. Chords: C, G11, G13

2. Chords: C6, Gm7/D bass, Abm7/Ebbass, C7/E bass

see. There'll be free. The

F Faug Dm/F bass F#dim C/G bass G7+5 C C7/E bass

shep-herd will tend his sheep; The val-ley will bloom a- gain; And

mf

F Dm7 Am Am7 D7-9 Dm7/G bass G13

Jim-my will go to sleep In his own lit-tle room a- gain. There'll be

f

C Em F#7-5 F F#dim C/G bass Am7

blue - birds o - ver The white cliffs of Do - ver, To -

f

Dm7 G7 C

mor - row, just you wait and see.

(Aquellos Ojos Verdes)

Green Eyes



Moderate Latin feeling

mf

C

Your green eyes with their soft lights, Your eyes that promise
A - que - llos o - jos ver - des de mi - ra - da se -

sweet nights Bring to my soul a long - ing,
re - na, De - ja - ron en mi al - ma

C#dim G7

A thirst for love di - vine. In dreams I seem to
eter - na sed de a - mar, An - he - los de ca -

Most Americans remember "Green Eyes" as the prototype of the Bob Eberly-Helen O'Connell duets, with Jimmy Dorsey's orchestra, that were very popular in the 1940's. But this Cuban tune, composed by Nilo Menéndez, had its original success early in the thirties as part of the first invasion of Latin American dance music into North America. When Jimmy Dorsey gave the song to his two singers, they found that Helen did not have the range to cover the bottom-to-top pick-up notes that carried the words "those cool and limpid green eyes." She faked it by turning the words into a Mae-West-like exclamation. "It killed the listeners," says Eberly, "and that's what made the song."

English translation by
E. Rivera and E. Woods
Original Spanish words
by Adolfo Utrera

Music by Nilo Menéndez

hold you, To find you and en - fold you;
ri - cias, de be-sos y ter- nu - ras,

A7



D7

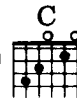


Our lips meet and our hearts, too, With a thrill so sub-
de to - das las dul- zu - ras que sa - bi - an brin-

G7



Swing feeling (♩♩♩ = ♩♩♩) No Chords



lime. Those cool and lim-pid green eyes,
dar. A - que-llos o - jos ver - des

A pool where-in my love lies So deep that in my
se - re - nos co-moun la - go, en cu - yas quiet-as
sim.

Gm6 A7 Dm6

search - ing For hap - pi - ness I fear
 a - guas un dí - a me mi - ré.

Latin feeling as before N.C. Dm7 Fmaj7 F#dim

That they will ev - er haunt me, All through my life they'll
 No sa - ben las tris - te zas que en mi al ma han de -

Swing feeling again C/G bass B7+5 Gm/Bbbass A7 D7

taunt me, But will they ev - er want me, Green
 ja - do, A - que - llos o - jos ver - des que

G7 C6

eyes, make my dreams come true.
 yo nun - ca be - sa - ré.

What a Difference a Day Made

(Cuando Vuelva a Tu Lado)

Moderate Latin tempo

Ironically, "What a Difference a Day Made," known now primarily through Dinah Washington's strong 1959 "soul" version, had a Latin rhythm when it first became popular in Mexico in the 1930's. Then it was called "Cuando Vuelva a Tu Lado." It became a hit in North America only after Stanley Adams wrote the English lyrics that made it "What a Difference a Day Made." Maria Grever, who wrote the original words and music, was a violinist, pianist, and concert singer before she turned to writing pop songs, which also included "Ti-Pi-Tin," "Magic Is the Moonlight," and "Lamento Gitano," an instrumental number popularized by Stan Kenton.

English words by Stanley Adams

Music and Spanish words by Maria Grever

The musical score is arranged in four systems, each with a grand staff (treble and bass clefs). The first system shows the piano introduction with a *mp* dynamic. The second system contains the first vocal line with lyrics: "What a dif-f'rence a day made; Twen-ty - four lit-tle hours" and "Cuando vuel-va a tu la - do, No me nie-gues tus be - sos,". The third system contains the second vocal line: "Brought the sun and the flow - ers Where there used to be" and "Que el a-mor que te he da - do, No po - drás ol - vi -". The fourth system contains the final vocal line: "rain. My yes-ter-day was blue, dear," and "dar. No me pre-gun-tes na - da,". Chord diagrams are provided for Gm7, C11, Fmaj7, F6 (3 fr.), Abdim, Gm7, C9, C7+5, Fmaj9, Em7, and A7. Trill ornaments are indicated above the notes for "rain." and "dar.".

Em7 A7 Dm add E Dm Dm add E Dm

To-day I'm part of you, dear, My lone-ly nights are
Que na-da he de ex-pli-car-te, *Que el be-so que ne-*

Dm7 G7 Dm7 G7 C11

through, dear, Since you said you were mine.
gas-te, *Ya no lo pue-des dar,*

C9 N.C. Gm7 C11

What a dif-f'rence a day makes; There's a rain-bow be-
Cuan-do vuel-va a tu la do, *Yes-te so-la con-*

Fmaj7 F6 3 fr. Abdim Gm7

fore me, Skies a-bove can't be storm y
ti go, *Las co-sas que te di go,*

C9 C7+5 F9 Bbmaj7

Since that mo-ment of bliss, That thrill-ing kiss. It's heav-en when you
 No re - pi - tas ja - más, Por com - pa - sión, U-ne tu la-bio al mi - o,

Bbm6 Am7 Abdim

Find ro-mance on your men - u. What a dif-f'rence a
 Yes tré - cha-me en tus bra - zos, Y cuen-ta los la -

Gm7 C9 F6 Eb9

day made, And the dif-f'rence is you.
 ti - dos, De nues-tro co - ra - zón.

F6 Eb9 F6

you.

Now Is the Hour

(Maori Farewell Song)

Most of the popular songs that grew out of World War II came from the European side of the battle. One of the very few that reached us from the Pacific was "Now Is the Hour," a song of the Maoris of New Zealand, originally known as "Maori Farewell Song." It was given English lyrics and its English title, and Gracie Fields, the great British music-hall entertainer, popularized it during the last stages of the war. This was a period when the conflict in Europe was drawing to an end and attention was being riveted on the Pacific. When the war ended with the surrender of the Japanese in August 1945, there were hundreds of thousands of servicemen for whom the plaintive strains of "Now Is the Hour" had a very emotional tug.



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

Andante (but not too slow)

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

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/E bass 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.

Polka Dots *and* Moonbeams

In the late thirties, Jimmy Van Heusen, working as a piano player for a New York music publisher, often collaborated on songs with visitors to the office. One day in 1939, lyricist Johnny Burke, who, with James V. Monaco, had been writing songs for Bing Crosby, "just came into the office to shoot the

breeze," Van Heusen recalled. "He said to me, 'You got any tunes?' I said, 'Sure.' So we went out and wrote 'Oh, You Crazy Moon.' The next time he came in, we did 'Polka Dots and Moonbeams.'" It was the beginning of a tremendously successful songwriting team that lasted more than 15 years.

Words by Johnny Burke Music by Jimmy Van Heusen

Freely (not too slow)

Slow and steady

F Dm Gm7 C9 F Gm7 Am7 5 fr.

A coun-try dance was be-ing held in a gar-den. I felt a bump and heard an

Bbmaj7 6 fr. A7+ 6 fr. Dm7 5 fr. Eb9 6 fr. Fmaj7 Gm7 Am7 5 fr. Abm7 4 fr.

"Oh, beg your par-don." Sud-den-ly I saw pol-ka dots and moon-beams

Gm7 C9 Am7 D7-9 Gm7 C7-9 F Dm

All a-round a pug-nosed dream. The mu-sic start-ed and was

Gm7

C9

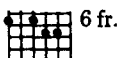
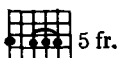
F

Gm7

Am7

Bbmaj7

A7+



I the per-plexed one; I held my breath and said, "May I have the next one?"

Dm7

Eb9

Fmaj7

Gm7

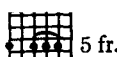
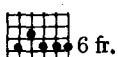
Am7

Abm7

Gm7

C9

C7-9



In my fright-ened arms pol-ka dots and moon-beams Spar-kled on a pug-nosed

F6

E7

Amaj7

Bbdim

Bm7

Bm7-5

E7



dream. There were ques-tions in the eyes of oth-er danc-ers

Amaj7

F#m7

Bm7

E7

Amaj7

Bbdim



As we float-ed o-ver the floor. There were ques-tions, but my

Bm7 Bm7-5 E7 A6 D7-9 Gm7 C7-9

heart knew all the an-swers, And per-haps a few things more.

F Dm Gm7 C9 F Gm7 Am7

Now in a cot-tage built of li-lacs and laugh-ter, I know the mean-ing of the

Bbmaj7 A7+ Dm Eb9 Fmaj7 Gm7 Am7 Abm7

words "ev-er af-ter"; And I'll al-ways see pol-ka dots and moon-beams

Gm7 C9 C7-9 F6 Eb9 F6

When I kiss the pug - nosed dream.

section 4: The Gaslight Years and World War I

You Made Me Love You

(I Didn't Want To Do It)

Al Jolson introduced "You Made Me Love You" in The Honeymoon Express in 1913. The show marked the first time he appeared in black-face, and the song established another trademark: While singing it, he got down on one knee and stretched out his arms. He did this simply to relieve the pressure on a very painful ingrown toenail. A quarter of a century later 15-year-old Judy Garland sang the song to a photograph of Clark Gable in Broadway Melody of 1938, which launched her film career. And in 1941 Harry James had his first big hit as a bandleader with "You Made Me Love You," copying Judy's vocal inflections on his trumpet because he liked the way she sang the song.

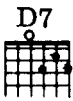
Words by Joe McCarthy Music by James V. Monaco

Moderately

The musical score is presented in a grand staff format with a treble and bass clef. It includes guitar chord diagrams above the staff and piano accompaniment below. The tempo is marked 'Moderately'. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'You made me love you. I did - n't want to do it; I did - n't want to do it. You made me want you, And all the time you knew it; I guess you al - ways knew it.'

Chord Diagrams:

- C:** X02320
- C/E bass:** X02320
- E^bdim:** XX0210
- G7:** X20033
- Dm6:** XX0210
- E^bdim:** XX0210
- C:** X02320



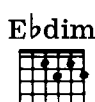
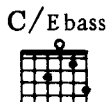
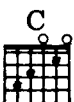
You made me hap-py; Some-times you made me glad.

Dm7/G bass

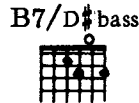
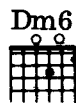


No chords

But there were times, dear, You made me feel so bad.



You made me sigh for I did - n't want to tell you; I



did - n't want to tell you. I want some love that's

E7 F7 E7 F7 E7 F7 E7

true, Yes I do, deed I do, You know I do.

A7 Bb7 A7 Bb7 A7 Bb7 A7

Give me, give me what I cry for; You

D7 Eb9 D7 Fm6 C/Gbass G#dim Am

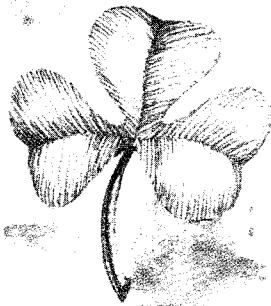
know you got the brand of kiss-es That I'd die for. You know you

D7 G7 C

made me love you.

Peg O' My Heart

One of the earliest "title" songs—commonplace in present-day movies—was "Peg o' My Heart," written in 1913 by Fred Fisher and Alfred Bryan and inspired by the play *Peg o' My Heart*, which starred Laurette Taylor. The song had no relationship whatever to the play or its characters. It was introduced and popularized in the Ziegfeld Follies of 1913 by Jose Collins, one of the



most popular singers of the day. However, the cover of the sheet music carried a picture of Miss Taylor, whose performance in *Peg o' My Heart* made her even more popular than Miss Collins. Although the song has been a sentimental favorite ever since, it reached a new peak of popularity in 1947 due to a recording by a harmonica ensemble called Jerry Murad's Harmonicats.

Words by Alfred Bryan Music by Fred Fisher

With a Gaelic lilt

Cmaj7

D9 5 fr.

Peg o' my heart, _____ I love you; We'll nev-er part, _____

in tempo

G11

_____ I love you. Dear lit-tle girl, _____ sweet lit-tle girl, _____

Cmaj7 Dm7 C/Ebass Ebdim Dm7 G7

Sweet - er than the rose of Er - in Are your win - ning smiles en - dear - in'.
slightly held back

Cmaj7 D9

Peg o' my heart, _____ your glanc - es, With I - rish art, _____
in tempo

G11

_____ en - trance us. Come be my own; _____

G13-9 C Dm7 Fm6 Cmaj7

Come make your home_ In my heart.
held back



It's a Long, Long Way to Tipperary

Words and music by Jack Judge and Harry Williams

With spirit

mf

It's a long way to Tip - pe - rar - y; It's a

stacc. throughout

long way to go. It's a long way

to Tip - pe - rar - y To the sweet - est girl I

C *G7* *C* *F* *C* *G7* *C* *D7*

Sheet music for piano and voice, featuring a 2/4 time signature and various chords (C, G7, F, D7). The music is marked *mf* and *stacc. throughout*. The lyrics are: "It's a long way to Tip - pe - rar - y; It's a long way to go. It's a long way to Tip - pe - rar - y To the sweet - est girl I".

Before the United States became involved in World War I, Americans were singing "I Didn't Raise My Boy to Be a Soldier" and "Don't Take My Darling Boy Away," while the English, who were already fighting, sang "Keep the Home Fires Burning," "Pack Up Your Troubles in Your Old Kit Bag," and "It's a Long, Long Way to Tipperary." Americans took to the English songs, too, even though they may not have

known where or what Tipperary was (it is a dairy town in County Tipperary in the south of Ireland). "It's a Long, Long Way" was written in 1912 by a pair of English vaudevillians, Jack Judge and Harry Williams. (Judge may have written it himself and "cut" Williams in on the royalties as a means of repaying a loan.) They wrote it as a love ballad, but during the war the soldiers adopted it as a marching tune.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each system.

- System 1:** Chords: G7, C, G7, C. Lyrics: know! Good - bye, Pic - ca - dil - ly;
- System 2:** Chords: F, E, N.C. Lyrics: Fare - well, Leices - ter (Les) - Square. It's a
- System 3:** Chords: C, Cdim, C. Lyrics: long, long way to Tip - pe - rar - y, But
- System 4:** Chords: Am, D7, G7, C. Lyrics: my heart's right there!

How Ya Gonna Keep 'em Down on the Farm?

(After They've Seen Paree)

"How Ya Gonna Keep 'em Down on the Farm?" was written in 1919, the year following the Armistice that ended World War I. The idea of doughboys having such a good time in Gay Paree that they would never again settle for the drudgery of farm life presaged the overall change in moral standards that followed the war and turned the 1920's into "The Jazz Age." The song's composer, Walter Donaldson, went on to write "My Buddy," "Carolina in the Morning," "My Blue Heaven," "Love Me or Leave Me," "Yes Sir, That's My Baby," and many others.



Words by Sam M. Lewis and Joe Young Music by Walter Donaldson

Moderately bright

mf

C G7

How ya gon-na keep 'em down on the farm Af-ter they've seen.

C C#dim G7 C C#dim G D7/A bass

Pa-ree? How ya gon-na keep 'em a-way from

Bb dim G/B bass D7 G7

Broad-way, Jazz-in' a-roun' and paint-in' the town?

C G7

How ya gon-na keep 'em a-way from harm? That's a mys-ter -

E7 C7

y. They'll nev-er want to see a rake or plow,

F D7 C

And who the deuce can par-ley- voo a cow? How ya gon-na keep 'em

G7 C

down on the farm Af-ter they've seen Pa - ree?

Down by the Old Mill Stream

In the first decade of the 20th century the saccharine songs of the 1890's had given way to slightly more realistic lyrics, but barbershop quartets were still harmonizing valiantly. A song that allowed for the closest possible harmony as well as physical expression was bound to be a favorite. "Down by the Old Mill Stream" fulfilled both qualifica-

tions to such an extent that, along with "Sweet Adeline," it remains today at the top of the four-part harmony list. In the forties The Mills Brothers gave it an added lease on life when they swung it into their harmonized jazz context. Tell Taylor, who wrote it, spent his lifetime as a songwriter, but this was the only one of his songs that became a hit.

Slow waltz

Words and music by Tell Taylor

The piano introduction is in 3/4 time, marked *mp*. It features a simple waltz melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Down by the old mill stream, Where I

G Bbdim D7

The first system of the vocal line includes the lyrics "Down by the old mill stream, Where I". Above the staff are guitar chord diagrams for G, Bbdim, and D7. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

first met you, With your eyes

Bm/D bass D7 G

The second system of the vocal line includes the lyrics "first met you, With your eyes". Above the staff are guitar chord diagrams for Bm/D bass, D7, and G. The melody continues in the treble clef, with piano accompaniment in the bass clef.

of blue, Dressed in ging - ham

B7 C E7/B bass Am D7

The third system of the vocal line includes the lyrics "of blue, Dressed in ging - ham". Above the staff are guitar chord diagrams for B7, C, E7/B bass, Am, and D7. The melody concludes in the treble clef, with piano accompaniment in the bass clef.

G Bbdim D7

too. It was there I knew

Bm/D bass B7/D# bass Em

That you loved me true; You were six-
freely

Eb7 G/D bass E7

teen, My vil-lage queen, Down by the

A7 D7 G Eb7 G

old mill stream.

The Missouri Waltz

Song

Words by James R. Shannon Music by John Valentine Eppel
Adapted by Frederic Knight Logan

Even if Harry Truman had not been a piano-playing president from Missouri, "The Missouri Waltz" would probably still be remembered and played today. Frederic Knight Logan, a composer and musical director from Oskaloosa, Iowa, arranged and published it as a piano piece in 1914. But the song had been written a few years earlier by John Valentine Eppel, a sometime railroad man who was also a composer and bandleader. A year after the song's publication, James R. Shannon, composer of "Too-Ra-Loo-Ra-Loo-Ral," added the lyrics of a lullaby. It is now Missouri's state song.

Slow and dreamy

mp

p

Hush - a-bye, my ba - by, Slum - ber - time is com - in' soon;

Rest - your head up on my breast While Mom - my hums a tune. The

Pedal similarly throughout

sand-man is call - in' Where shad - ows are fall - in', While the soft breez - es

G7 C G7

sigh As in days long gone by. 'Way down in Mis-sou-ri Where I

C G7

heard this mel-o-dy, When I was a lit-tle child

C F F#dim C/Gbass

On my Mom-my's knee: The old folks were hum-min'; Their ban-jos were

C/Ebass D7 G13 C

strum-min' So sweet and low.

You're a Grand Old Flag

In his third musical, the 1906 *George Washington, Jr.*, George M. Cohan, the great musical flag-waver, draped himself in an American flag as he danced and sang a song in its honor. Cohan got the idea for the song, which came to be known as "You're a Grand Old Flag," from a Civil War veteran who had been a Union colorbearer. Of the flag he

had carried then, the old man said to Cohan, "She's a grand old rag." Cohan liked the warmth of the phrase and wrote the song as "You're a Grand Old Rag." But after he sang it in the show, he was denounced by patriotic societies, who accused him of insulting the American flag. So he changed "rag" to "flag," and his standing as a patriot was cleared.

Words and music by George M. Cohan

March tempo

The piano introduction consists of two staves in 2/4 time, marked with a forte (f) dynamic. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#).

G C/G bass G D7/F# bass G D7/F# bass

You're a grand old flag; You're a high-fly-ing flag, And for-

The first line of the song features guitar chord diagrams above the treble clef staff. The lyrics are: "You're a grand old flag; You're a high-fly-ing flag, And for-".

G D7/F# bass G G#dim D7

ev-er in peace may you wave. You're the em-blem

The second line of the song features guitar chord diagrams above the treble clef staff. The lyrics are: "ev-er in peace may you wave. You're the em-blem".

G B7/F# bass Em A7

of The land I love, The home of the free and the

The third line of the song features guitar chord diagrams above the treble clef staff. The lyrics are: "of The land I love, The home of the free and the".

D7 Dm6 D7 G C/Gbass G D7/F#bass G

brave. Ev - 'ry heart beats true 'Neath the Red, White and

E7 Am N. C.

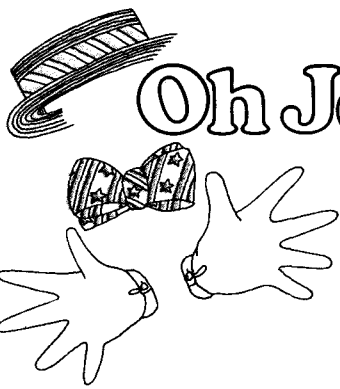
Blue, Where there's nev - er a boast or brag. But should

G D7/A bass G/B bass G D Ddim D7

ould ac - quaint - ance be for - got, Keep your

A7 Am7 D7 G D7 G

eye on the grand old flag. L.H.



Oh Johnny, Oh Johnny, Oh!

Abe Olman, a successful music publisher, got his basic training when he became a song plugger for a song he wrote in 1917, "Oh Johnny, Oh Johnny, Oh!" He got an imposing list of stars to sing it—Al Jolson, Eddie Cantor, Sophie Tucker, Ted Lewis—and it was featured in a Ziegfeld Follies. It became one of the big hits of World War I, selling 1½ million copies of sheet music. By the time Wee Bonnie Baker repopularized it in 1939, piping it out in a little-girl voice, with Orrin Tucker's orchestra, record sales rather than sheet music had become the barometer of success, but even on records "Oh Johnny" was a million-seller.

Moderately

Words by Ed Rose Music by Abe Olman

C G7

Oh, John-ny! Oh, John-ny! How you can love! Oh, John-ny!

sim.

C C/E bass Eb dim

Oh, John-ny! Heav-ens a - bove! You make my sad heart jump with

G7 N. C.

joy, And when you're near I just can't Sit still a

long gliss. on white keys

C G7

min-ute. I'm so, Oh, John-ny! Oh, John-ny! Please tell me, dear, What

Dm7 Fdim F E G7

makes me love you so? You're not

long gliss. on white keys

C D7

hand-some it's true, But when I look at you, I just

G7 C 8va-7

Oh, John - ny! Oh, John - ny! Oh! Oh!

gliss. gliss.

8va-7

section 5: The Sunny, Funny 1920s

Toot, Toot, Tootsie!

(Good-bye)

When you realize that the plot of *Bombo*, in which Al Jolson starred in 1921, focused on a black deckhand who helps Christopher Columbus discover America, you can understand why Jolson kept inserting new songs into the show to take the audience's mind off the book. One of the songs was "Toot, Toot, Tootsie! Good-bye," composed by bandleaders Dan Russo and Ted

Fiorito, with lyrics by the ubiquitous Gus Kahn and Ernie Erdman, a lyricist and pianist in the Original New Orleans Jazz Band. Sigmund Romberg's score for *Bombo* was quickly forgotten, but Jolson's interpolated songs became some of his greatest hits. In addition to "Toot, Toot, Tootsie," they included "California, Here I Come" and "April Showers."

Words and music by Gus Kahn, Ernie Erdman, Dan Russo, and Ted Fiorito

Brightly

mp cresc.

C D7

mf Toot, toot, toot - sie, good - bye!

G7 C add D

Toot, toot, toot - sie, don't cry.

C C#dim G7

The choo-choo train that takes me

G9 G9+5 C/Ebass Ebdim G9

A - way from you No words can tell how sad it makes me.

C D7

Kiss me, toot - sie, and then,

G7 C9

Do it o - ver a - gain.

F7



Watch for the mail; I'll nev - er fail; If

C



you don't get a let - ter, Then you'll know I'm in jail.

D7

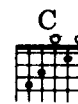


Tut, tut, toot - sie, don't cry.

G7



Toot, toot, toot - sie, good - bye.



gliss.

8va lower

When the Red, Red Robin Comes Bob, Bob, Bobbin' Along

When Harry Woods wrote "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along," he was trying to make a living as a farmer on Cape Cod. This song, which Sophie Tucker introduced in Chicago in 1926, got Woods off the land and into the Brill Building, the locus for songwriters in New York City. A year later Woods and his bride, Barbara, were settled

in an apartment in New York but were having a hard time making ends meet. This inspired him to write "Side by Side," a hit that helped their financial situation. It was followed by such Woods hits as "I'm Looking Over a Four-Leaf Clover," "When the Moon Comes Over the Mountain," "River, Stay 'Way From My Door," and "Try a Little Tenderness."

Words and music by Harry Woods

Moderately

mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff. The music is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes.

When the red, red robin comes bob, bob, bobbin' a -

The second system contains the first two lines of the vocal melody and piano accompaniment. Above the treble staff, guitar chord diagrams for G and D7 are provided. The lyrics are: "When the red, red robin comes bob, bob, bobbin' a -".

long, a - long; There'll be no more sobbin' When

The third system continues the vocal melody and piano accompaniment. A guitar chord diagram for G is shown above the treble staff. The lyrics are: "long, a - long; There'll be no more sobbin' When".

he starts throbbin' his old sweet song.

The fourth system concludes the vocal melody and piano accompaniment. It includes guitar chord diagrams for D7, G, and G7 above the treble staff. The lyrics are: "he starts throbbin' his old sweet song."

C Am G

Wake up, wake up, you sleep - y - head; Get up, get

Em A7

up, get out__ of bed; Cheer up, cheer up, the sun__ is red;

D7 Ddim D7 G

Live, love, laugh, and be hap - py. What if I've been blue

D7 G

Now I'm walk - in' through fields of flow'rs.

D7 G

Rain may glis - ten But still I lis - ten for hours and

G7 C Cm 3 fr.

hours. I'm just a kid a-gain, Do - in' what I did a-gain,

Bm7 2 fr. Em C#dim N. C. G/D bass

Sing - ing a song When the red, red rob - in comes

D7 G

bob, bob, bob - in' a - long.

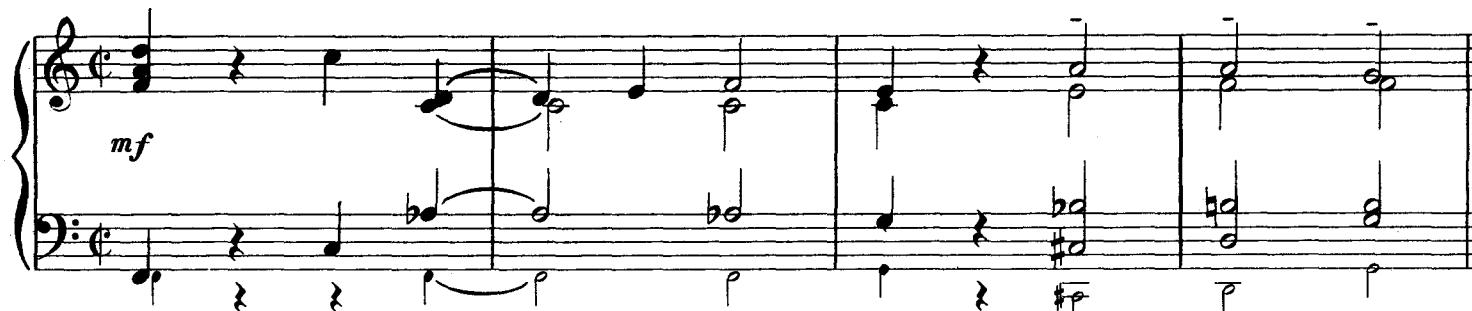


Sunny Side Up

In 1929 Buddy DeSylva, Lew Brown, and Ray Henderson headed for Hollywood to write songs for one of the earliest movie musicals, *Sunny Side Up*, which starred Charles Farrell and Janet Gaynor. The title song they wrote became one of the first and most successful "keep your chin up" songs of the subsequent Depression. DeSylva, Brown, and Henderson proved to be as successful at writing for films as they had been at composing for the stage. In addition to this song, their score for *Sunny Side Up* included "I'm a Dreamer, Aren't We All?" "Turn on the Heat," and, a valentine to Hollywood, "If I Had a Talking Picture of You."

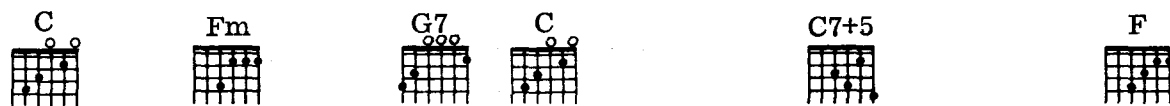
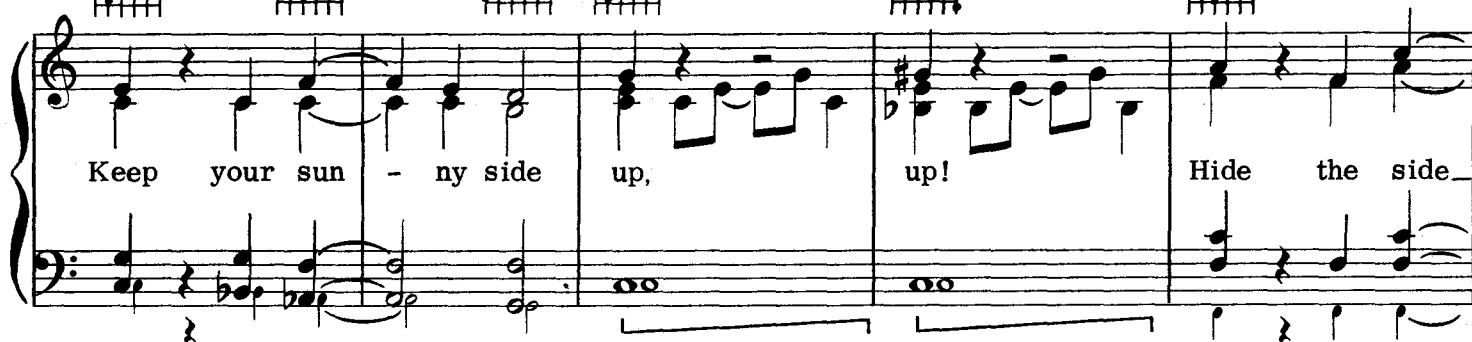
Words and music by B. G. DeSylva,
Lew Brown, and Ray Henderson

Moderately in 2 (♩ = 1 beat)



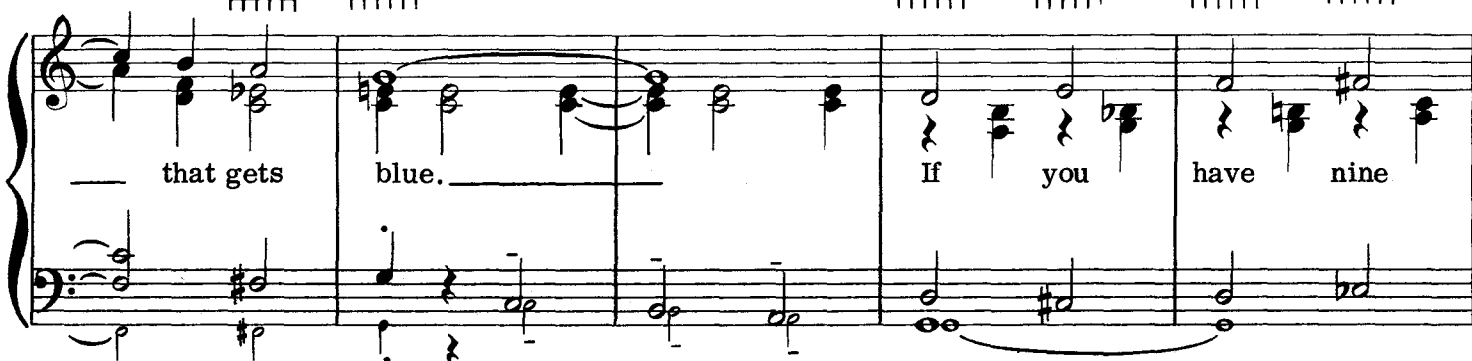
mf

C Fm G7 C C7+5 F

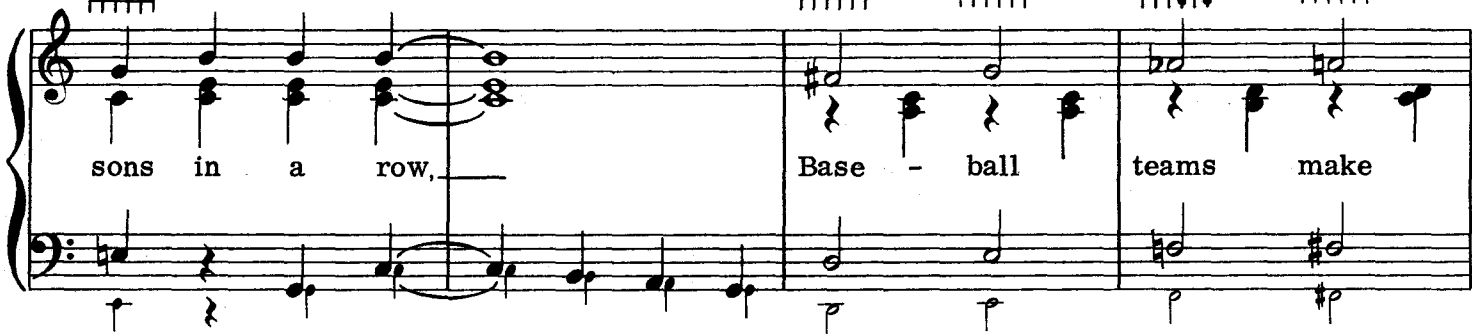
Keep your sun - ny side up, up! Hide the side

F#dim C G7 C#dim G7/D#bass Ebdim

that gets blue. If you have nine

Cmaj7 D7 Am7/Ebass Fdim D7/F#bass 5 fr.

sons in a row, Base - ball teams make

G7



C



Fm



G7



C



mon-ey, you know!

Keep your fun - ny side up,

C7+5



F



E7



Am



up!

Let your laugh - ter come through,

A7



F



Fm6



C



A7



do!

Stand up on your legs; Be like two

D7



G7

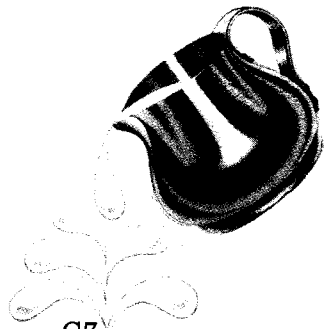


C



— fried eggs; Keep your sun - ny side up!

You're the Cream in My Coffee



Moderate bounce

Chords: C, Em7 (3 fr.), Ebdim, Dm7, G7

You're the cream in my coffee;
You're the starch in my collar,

You're the salt in my
You're the lace in my

Chords: Dm7, G7, Dm7, G7, Dm7, G7

stew. }
shoe. }

You will always be
my necessity;

Chords: Dm7, G7, C, C7

I'd be lost without you.
Most men tell

Chords: F, D7

love tales. And each phrase dove-tails. You've heard each

DeSylva, Brown, and Henderson's satire on the boxing business and "clean sportsmanship"—the 1928 musical *Hold Everything*—gave Bert Lahr, a veteran of burlesque and vaudeville, his first role in a Broadway "book" show. His tremendous success as a punch-drunk prizefighter launched a long career that lifted him from

slapstick comedy to such dramatic roles as Estragon in *Waiting for Godot*. The bright and topical score was topped by "You're the Cream in My Coffee," sung by Jack Whiting. The song turned up in the 1929 film *The Cockeyed World*, a follow-up to *What Price Glory?* that also starred Victor McLaglen and Edmund Lowe.

Words and music by B. G. DeSylva, Lew Brown, and Ray Henderson

known way. — This way — is my own way.

You're the sail of my love boat; You're the cap - tain and

crew. You will al - ways be my ne - ces - si - ty;

I'd be lost with-out you.

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. Chord diagrams are provided above the piano part for each measure. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "known way. — This way — is my own way. You're the sail of my love boat; You're the cap - tain and crew. You will al - ways be my ne - ces - si - ty; I'd be lost with-out you." The piano part features a steady accompaniment with some melodic lines in the right hand.

Button Up Your Overcoat

The highly successful songwriting team of lyricists Buddy DeSylva and Lew Brown and composer Ray Henderson was formed when Henderson was brought in to compose the score for George White's Scandals of 1925. In addition to Scandals scores from 1925 to 1928, DeSylva, Brown, and Henderson did scores for a series of musical comedies that satirized the mores of the late twenties—rah-rah college life in the 1927 Good News, boxing in 1928 in Hold Everything, and golf in the 1929 Follow Thru. "Button Up Your Overcoat" appeared in Follow Thru, sung by Jack Haley and Zelma O'Neal. With its listing of "do's" and "don'ts," current fads and old wives' tales, it has the kind of topical humor on which Cole Porter also prospered.

In a sprightly 4

mf

But - ton up your o - ver - coat. When the wind is
Eat an ap - ple ev - 'ry day. Get to bed by

free. }
three. } Take good care of your - self; You be -

1. G Bb13 Ebmaj7 D7 sus 4
long to me!

2. G C9 G G7
long to me! Be care - ful

C G

cross - ing streets, oo - oo!_ Don't eat meats, oo - oo!_

Em7 D7

Cut out sweets, oo - oo!_ You'll get a pain and ru - in your tum - tum!

slowing down

G A7 A7 sus 4 A7

f Keep a - way from boot - leg hootch_ When you're on a spree.

slower, with a ragtime feeling

D7 sus 4 D7 D7 sus 4 D7 G C9 G

Take good_ care of your - self;_ You be - long to me.

slower



from the William Fox production *Seventh Heaven*

In 1926, when the silent film version of *What Price Glory?* was made with Victor McLaglen, Edmund Lowe, and Dolores Del Rio, composer Erno Rapée was commissioned to write a tune that could be used to advertise the film. With lyricist Lew Pollack, he wrote "Charmaine," named for the Dolores Del Rio character. Since the movie had no soundtrack, "Charmaine" was not actually heard as part of the film presentation. But the response to the song was so great and the benefit of having a popular song associated with a film so evident that the following year, when Hollywood first began using sound, Rapée and Pollack were asked to write a song that would actually be heard in a film. The film was *Seventh Heaven* with Janet Gaynor and Charles Farrell, and the song was "Diane," sung on the soundtrack by an unseen, unidentified female vocalist. It was one of the first and most popular modern movie theme songs.

Words and music by Erno Rapée and Lew Pollack

Not fast, and rather freely

Chord diagrams: C, Caug, F6, C7, C, Caug, Dm, Dm6, A, E7

I'm in heav - en when I see you smile; Smile for
p simply and gracefully

me, my Di - ane. And though ev - 'ry - thing's

dark all the while, I can see you, Di -

A C7 C Caug F6

ane. You have light-ed the road lead-ing home;

C7 Caug F6

Pray for me when you can. But no

C Caug Dm G9

mat-ter where-ev-er I roam, Smile for

F6 Caug F6

me, my Di-ane.

8va

If You Knew Susie

(Like I Know Susie)

"If You Knew Susie" was originally written for Al Jolson by Buddy DeSylva and Joseph Meyer. Jolson sang it in his 1925 show Big Boy, but even though he was at the peak of his success, the song got little reaction. So Jolson gave it to Eddie Cantor and told him, "I think this would fit you better than it does me." When Cantor first sang it at a benefit show in his

typical anxious, jumping manner, patting his hands together and popping his eyes, he brought down the house. Jolson, who was on the same program, later said to Cantor, "Eddie, you dirty dog, if I'd known the song was that good, I'd never have given it to you." It was a marvelous gift: "If You Knew Susie" was identified with Cantor for the rest of his career.

Words and music by B. G. DeSylva and Joseph Meyer

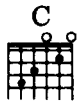
Brightly in 2 (♩ = 1 beat)

G7+5

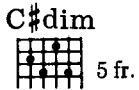


mf

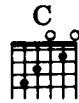
If



you knew Su - sie Like I know Su - sie, Oh,



oh, oh, what a girl! There's none so class - y As



this fair las - sie, Oh, oh, Ho - ly Mo - ses,

Dm7 G7 C7 F

what a chas-sis! We went rid-ing; She did-n't balk.

D7 G7

Back from Yon-kers I'm the one who had to walk! If

C D7

you knew Su - sie like I know Su - sie,

Fm6 G7 C

Oh, oh, what a girl!



Sweet Lorraine

Cliff Burwell had just joined Rudy Vallee's band as a pianist when he composed "Sweet Lorraine" in 1928. Although Vallee and his Connecticut Yankees had turned many songs into hits, "Sweet Lorraine" was not one of them. A variety of radio and vaudeville performers sang it successfully before Nat "King" Cole put his personal stamp on it in 1937 in a performance that changed his career. At that time Cole was a nonsinging pianist whose trio was playing in a Los Angeles club, the Swanee Inn. A drunken customer there kept insisting so noisily and so belligerently that Cole sing "Sweet Lorraine" that he finally did. The response was so overwhelming that from then on Cole concentrated more and more on the singing style that eventually brought him fame.

Words by Mitchell Parish Music by Cliff Burwell

With a swing

mf I've

just found joy. I'm as hap-py as a ba-by boy

With an-oth-er brand-new choo-choo toy, When I'm with my sweet Lor-

Bm7 E7 Am7 D7 G Dm6 E7

raine. 3 A pair of eyes

A7 D7 Em C7 B7

That are blu-er than the sum-mer skies, When you see them you will

E7 A7 D7 G

re - al - ize Why I love my sweet Lor-raine.

C E7/B bass Am C7

When it's rain-ing I don't miss the sun,

F E7 Am C7/G bass F E7

For it's in my sweet - ie's smile. Just to think that I'm the

A7-5 D7 F E7 A7-5 D7 G Dm6 E7

luck - y one Who will lead her down the aisle. Each night I pray

A7 D7 Em C7 B7

That no-bod-y steals her heart a - way, Just can't wait un-til that

E7 A7 D7 G

hap - py day When I mar-ry sweet Lor - raine.

Hardhearted Hannah

(The Vamp of Savannah)



Like so many others who toiled in Tin Pan Alley during World War I and the early twenties, composer Milton Ager, born and raised in Chicago, and lyricist Jack Yellen, born in Poland and raised in Buffalo, New York, found inspiration in the Deep South, the Dixie or Dixieland that most of the songwriters had never seen. Yellen's earliest efforts were "All Aboard for Dixieland," "Listen to That Dixie Band," and "Are You from Dixie?" while Ager, who had been in Georgia serving a hitch in the army at Fort Greenleaf during World War I, was inspired to write "Everything Is Peaches Down in Georgia" and "Anything Is Nice If It Comes from Dixieland." In 1921 the two began a long, fruitful collaboration that initially drew heavily on their devotion to the South—"Lovin' Sam, the Sheik of Alabam'" in 1922, "Louisville Lou, the Vampin' Lady" in 1923, and, in 1924, their ultimate southern heroine, "Hardhearted Hannah (The Vamp of Savannah)." Frances Williams, a singing comedienne, introduced the song in a musical called *Innocent Eyes*.

Words and music by Jack Yellen, Milton Ager, Bob Bigelow, and Charles Bates

Moderate barrelhouse tempo

Vamp till ready

C
 C7 8 fr.
 B7 7 fr.
 Bb7 6 fr.
 A7 5 fr.

Hard - heart - ed Han - nah, The vamp of Sa - van - nah,
 Hard - heart - ed Han - nah, The vamp of Sa - van - nah,

D9 5 fr.
 G13 5 fr.
 F#7 5 fr.

The mean-est gal in town. Leath - er is tough, but
 The mean-est gal in town. Talk of your cold, re-

G13 5 fr. C No chords

Han - nah's heart is tough - er;
frig - er - at - ing mam - mas;

She's a gal who loves to
Broth - er, she's the po - lar

Ab7 4 fr. G7 3 fr. C C7 8 fr. B7 7 fr. Bb7 6 fr.

see men suf - fer! To tease 'em and thrill 'em, To
bear's pa - ja - mas! To tease 'em and thrill 'em, To

A7 5 fr. Dm 5 fr. E7/B bass 5 fr. Am 5 fr. C7/G bass

tor - ture and kill 'em,
tor - ture and kill 'em,

Is her de-light, they say.
Is her de-light, they say.

I
An

F6 F6 Ab/F#bass Ab/F#bass

N. C. N. C.

saw her at the sea - shore with a great big pan; — There was
ev - 'ning spent with Han - nah sit - ting on your knees — Is like

C Gm/Bb bass A7

Han - nah pour - ing wa - ter on a drown - ing man. She's
trav - 'ling through A - las - ka in your B. - V. - D.'s.

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

hard - heart - ed Han - nah, The vamp of Sa - van - nah, G -

1. C C#dim 5 fr. G7 3 fr.

A. They call her

2. C Eb7 4 fr. G7 3 fr. C

A.

Yes Sir, That's My Baby

Words by Gus Kahn Music by Walter Donaldson

With a light swing

Piano introduction in 4/4 time, marked *f*. The right hand plays chords and eighth notes, while the left hand plays a bass line with a triplet of eighth notes in the second measure.

Chords: C, C#dim 5 fr., G7, G11, G7, G11, G7, G11

mf Yes, sir, that's my ba - by; No, sir, don't mean may - be; Yes, sir,

Musical notation for the first vocal line with piano accompaniment. The piano part includes chord diagrams for C, C#dim 5 fr., G7, G11, G7, G11, G7, and G11.

Chords: G7, Am6, G7, C, G7+5, C, C#dim 5 fr.

that's my ba - by now. Yes, ma'am, we've de - cid - ed;

Musical notation for the second vocal line with piano accompaniment. The piano part includes chord diagrams for G7, Am6, G7, C, G7+5, C, and C#dim 5 fr.

Chords: G7, G11, G7, G11, G7, G11, G7, Am6, G7, C

No, ma'am, we won't hide it; Yes, ma'am, you're in - vit - ed now.

Musical notation for the third vocal line with piano accompaniment. The piano part includes chord diagrams for G7, G11, G7, G11, G7, G11, G7, Am6, G7, and C.

When Eddie Cantor introduced "Yes Sir, That's My Baby," the song fit right in with the current dance craze: It had the jagged, staccato rhythm that was the basis of the leg-flailing Charleston. It had this particular kind of rhythm only because Gus Kahn, visiting Eddie Cantor at his home in Great Neck, New York, in 1925, began playing with a mechanical, wind-up pig that belonged to Cantor's young daughter Mar-

jorie. As he watched the toy jog clumsily across the floor, Kahn, a compulsive songwriter, began improvising lyrics to go with the rhythm of its movement. "Yes, sir, that's my baby," Kahn sang. "No, sir, don't mean maybe." Walter Donaldson, who collaborated with Kahn for almost 20 years, provided a melody for the lyrics, and after Cantor introduced the song, it became one of the big hits of the mid-twenties.

C7 F6 Am7

By the way, by the way, When we

D7 sus 4 D7 G7

reach the preach-er I'll say,

C C#dim 5 fr. G7 G11 G7 C#dim 5 fr.

Yes, sir, that's my ba-by; No, sir, don't mean may-be;

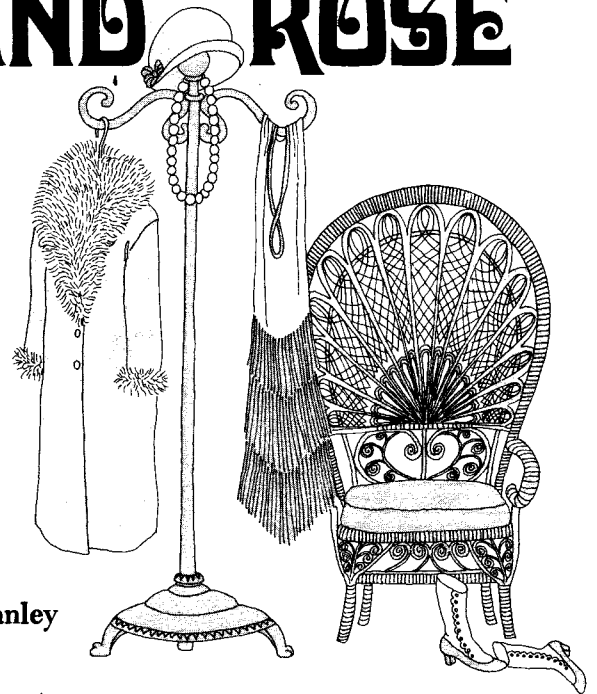
G7 G11 G7 Am6 G7 C

Yes, sir, that's my ba-by now.

gliss.
8va bassa

SECOND-HAND ROSE

When a young actor or actress plays the role of a famous star, he or she can easily become buried in the overwhelming aura of the star. However, on rare occasions, a young person rises to an eminence so great that the source of the material is forgotten. Fanny Brice was one of the great stars of the musical theater during World War I and in the twenties. Later, on radio, she had a second career as Baby Snooks. In the Ziegfeld Follies of 1921, at the height of her career, Miss Brice introduced "Second-Hand Rose," which typified her characterization of a girl from New York's Lower East Side. In *Funny Girl*, the 1964 Broadway musical based on Miss Brice's life, a relatively untried performer, Barbra Streisand, played the title role and became a star herself. Although "Second-Hand Rose" was not part of *Funny Girl*'s score, Miss Streisand recorded the song the following year and restored its popularity after more than four decades.

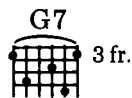


Freely

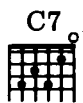
Words by Grant Clarke Music by James F. Hanley

I'm wear - ing

Moderately in 2 (♩ = 1 beat)



sec - ond - hand hats, Sec - ond - hand clothes;



That's why they call me Sec - ond - hand Rose.

F#dim Gm11



C7



E - ven our pi - an - o in the par - lor

Gm

3 fr.



C7



F6



F



Fa - ther bought for 10 cents on the dol - lar.

G7

3 fr.



Sec - ond - hand pearls, I'm wear - ing sec - ond - hand curls. I

F7



Bb6



nev - er get a sin - gle thing that's new.

Gm Cm/G bass Gm Cm/G bass Gm Cm/G bass Gm

E - ven Jake the plumb - er, he's the man I a - dore. He

F Bbm/F bass F Bbm/F bass G7 C7

had the nerve to tell me he's been mar-ried be - fore.

F G7

Ev - 'ry - one knows That I'm just Sec - ond - hand Rose From

Gm7 C7 F C9+5 F6

Sec - ond Av - e - nue.

Me and My Shadow



Al Jolson was involved with "Me and My Shadow" but, like "If You Knew Susie," it didn't do much for him. Jolson is listed as one of the composers of the song, but Dave Dreyer and Billy Rose, the other two contributors, actually wrote it for Frank Fay, who sang it in a 1927 revue, Harry Delmar's Revels. Fay at the time had a reputation as a singing comedian in vaudeville. The Revels did not last very long but Fay's career did. It included a starring role in the play Harvey, in which he created the role of Elwood P. Dowd whose great friend Harvey was a large invisible rabbit. Despite Fay's initial advantage, it was Ted Lewis, the High-Hatted Tragedian of Song, who made "Me and My Shadow" his own. In his routine, Lewis, who admitted that he "couldn't really sing," was followed by a young black singer and dancer who duplicated Lewis' every movement and gesture.

Words by Billy Rose Music by Al Jolson and Dave Dreyer

With a lilt (♩♩♩ to be played like ♩♩♩)

Guitar → C
(Capo up 3 frets)



Fm6



F6



Keyboard → Eb6

Abm6

Ab6

Dm7



Fm7

G11



Bb11

G7-9



Bb7-9

Cmaj7



Ebmaj9

Gaug



Bbaug

C

 Eb6

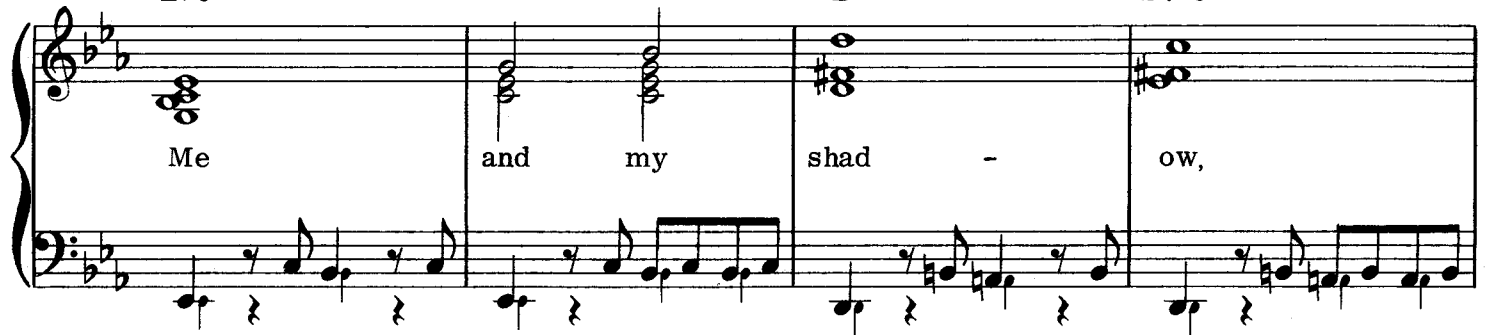
B

 D

B7-9


 D7-9

Me and my shadow,




Am

 Cm

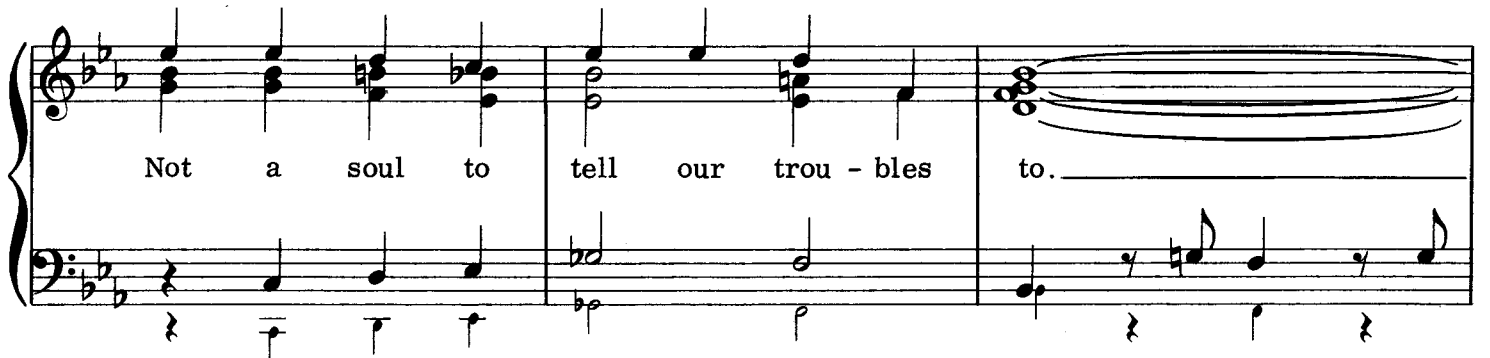
Cm6

 Ebm6


D7

 F7

G6

 Bb6


Not a soul to tell our troubles to.




G7

 Bb7

C9

 Eb9


F#7⁺⁵₋₉

 A7⁺⁵₋₉


And when it's twelve o'clock, We



Fmaj7

 Abmaj7

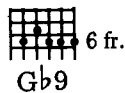
Bb9

 Db9

All

 C11

climb the stair; We never knock



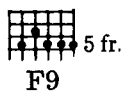
E^b9



6 fr.

G^b9

D9



5 fr.

F9

G7-9



B^b7-9

G7+5



B^b7+5

For no - bod - y's there. Just

C9



E^b6

Fm6



A^bm6

me and my shad -

F6



A^b6

Dm7



Fm7

G11



B^b11

G7-9



B^b7-9

ow All a - lone and feel - ing

C



E^b6

blue.

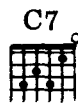
I'll See You in My Dreams

Words by Gus Kahn
Music by Isham Jones

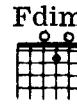
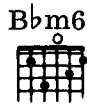
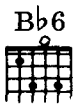
Until the 1950's, when rock began to dominate dance music, each generation of dancers had its own "good-night" song, a song that signaled the end of the evening. Chronologically, "I'll See You in My Dreams" came between "Good Night, Ladies," the favorite during World War I and the early twenties, and "Good Night, Sweetheart," which was popular in the 1930's. "I'll See You in My Dreams" was written by Isham Jones, one of the most popular bandleaders of the 1920's and a prolific and successful songwriter. Jones, the son of an Ohio coal miner, grew up in poverty, and even after he had become moderately wealthy, he clung to his early habits of frugality. In 1924, when his band was playing in Chicago, he regularly passed a music store window that displayed a piano he admired and desired but could never bring himself to buy. Finally, after some months of this indecision, his wife gave him the piano as a present on his 30th birthday. He was so overjoyed that he kept playing it long into the night, composing in those hours three big pop hits: "Spain," "The One I Love Belongs to Somebody Else," and "It Had to Be You."

Slowly

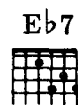
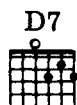
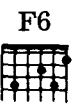
The musical score is presented in three systems, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and includes guitar chord diagrams for Fmaj7 and Bb. The second system includes guitar chord diagrams for Bbm6, F, and Fdim. The third system includes guitar chord diagrams for F6 and D7. The lyrics are: "I'll see you in my dreams, Hold you in my dreams. Some - one took you out of my arms;".



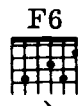
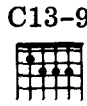
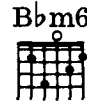
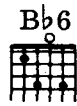
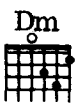
Still I feel the thrill of your charms.



Lips that once were mine, Tender eyes that



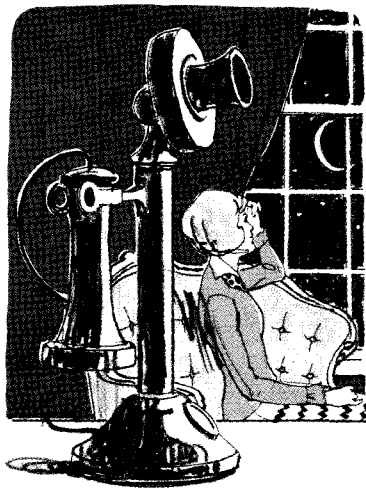
shine, They will light my way to -



night; I'll see you in my dreams.

Mean to Me

The "torch song" of the 1920's was a descendant of the "he-done-me-wrong" tear-jerkers of the turn of the century with a slightly more realistic view of male-female relationships. Two of the most successful torch singers of the period were Helen Morgan and Ruth Etting, whose singing styles were at opposite poles. Miss Morgan sang in a high, seemingly fragile voice that was always on the verge of disintegration, while Miss Etting had a cool, slightly nasal voice and a matter-of-fact



approach that somehow seemed to underline the emotional intensity of the lyrics. "Mean to Me," written in 1929, was a major hit for both singers. For its song-writers, Fred Ahlert and Roy Turk, it was one of a series of hits that had started the year before with "I'll Get By" and that continued for the next two years with "Walkin' My Baby Back Home," "I Don't Know Why (I Just Do)," and Bing Crosby's theme, "Where the Blue of the Night Meets the Gold of the Day."

Words and music by Roy Turk and Fred E. Ahlert

Moderately, with a swing

mf You're

Fmaj7 D7/F#bass Gm7 E7/G#bass Am7 Dm7

mean to me. — Why must you be mean to me? —

Bbmaj7 Eb9 Db9 Fmaj7/C bass Cm/Ebbass D7 Gm7 C11 C7-9

Gee, hon - ey, it seems to me — You love to see — me

Fmaj7



F6



G13



C11



C7



Fmaj7



D7/F#bass



cry - in'... I don't know why... I stay home...

Gm7



E7/G#bass



Am7



Dm7



Bbmaj7



Eb9



Db9



each night... When you say you'll phone... You don't, and I'm

Fmaj7/
C bass



Cm/Ebbass



D7



Gm7



C11



C7-9



Fmaj7



F6



left a - lone... Sing-in' the blues... and sigh - in'...

F9



Bbmaj7



Bb6



F9



You treat me cold - ly... each day... in the

Bb6 Eb9 D9+5 D7-9 Gm+7 Gm6

year. You al - ways scold me

Eb9 D9+5 D7-9 G13 C11 C9+5 Fmaj7 D7/F#bass

When - ev - er some - bod - y is near, dear. It must be -

Gm7 E7/G#bass Am7 Dm7 Bbmaj7 Eb9 Db9

great fun. To be mean to me. You should - n't, for

Fmaj7/Cbass Cm/Ebbass D7 Gm7 C7-9 F6

can't you see. What you mean to me?

section 6: Popular Hits of the 1950s, '60s, and '70s

Fly Me to the Moon (In Other Words)

Bart Howard, who wrote material for Julius Monk's satirical supper-club revues and for such specialized singers as Mabel Mercer, composed this song in 1954. Howard wrote it as "In Other Words," and for years its rise to popularity seemed dubious. To a singer or pianist, the frequent audience request to hear "that song about going to the moon" scarcely suggested the song called "In Other Words," a phrase that was buried in the middle of the lyrics. But in 1962, when the title was changed to the first five words of the lyric, "Fly me to the moon," the song became an "overnight" hit and has been a standard ever since. Another "moon" song had a similar path to success. It flopped as "If You Believed in Me," a phrase that occurred toward the end of the lyric, but was a hit when its title was changed to the opening words and the song became "It's Only a Paper Moon."

Slowly

Words and music by Bart Howard

The first system of musical notation is for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The music begins with a piano (*mp*) dynamic. The melody in the treble staff starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3.

The second system includes guitar chord diagrams above the treble staff and lyrics below the notes. The chords are Am7, Dm7, G7, and Cmaj7. The lyrics are: "Fly me to the moon, And let me play a-mong the stars;". The melody continues with quarter notes D5, E5, F5, and G5. The bass line continues with quarter notes D3, E3, F3, and G3.

The third system includes guitar chord diagrams above the treble staff and lyrics below the notes. The chords are Fmaj7, Bm7-5, E7, Am, and A/G bass. The lyrics are: "Let me see what spring is like On Ju - pi-ter and Mars. In". The melody continues with quarter notes A5, B5, C6, and D6. The bass line continues with quarter notes A3, B3, C4, and D4.

F6 G7 Em7 Am7

oth-er words: Hold my hand! In

Dm7 G7 Fm6 C E7

oth-er words: Dar-ling, kiss me!

1 2 1 2 3 4

Am7 Dm7 G7 Cmaj7

Fill my heart with song, And let me sing for-ev-er-more;

Fmaj7 Bm7-5 E7 Am A/G bass

You are all I long for, All I wor-ship and a-dore. In

1. F6 G7 Gm6/Bbass A7 Ebm7

oth-er words: Please be true! In

Dm7 G7 C E7

oth-er words: I love you!

2. Cmaj7 C7 F6 G7

true! In oth-er words: I love

C Bb9 Cmaj7 *Sva*

you. *slow and dreamy*

Am Cm6 G F9 Eb9 D9

While I'm a-lone and blue as can be, Dream a lit-tle dream of
 But in your dreams what-ev-er they be, Dream a lit-tle dream of
 last time slower

To Coda

G F9 Bb9 Eb Cm7 Fm7 Bb9 Eb Cm7

me. Stars fad-ing, but I lin-ger on, dear, Still crav-ing your

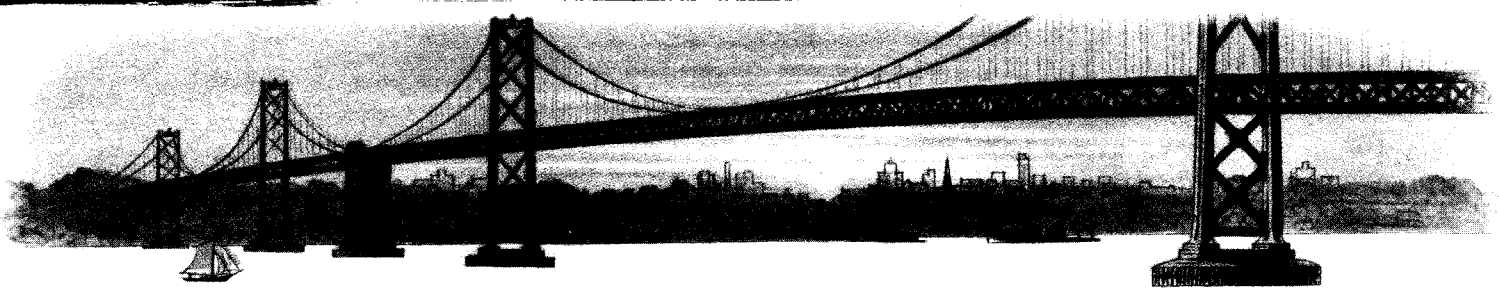
Fm7 Bb9 Eb Cm7 Fm7 Bb9 Eb Cm7

kiss; I'm long-ing to lin-ger till dawn, dear, Just say-ing

Am7 D9 Coda G F9 Bb9 Eb A9 D7-9 G

this: me.

pp



I Left My Heart in San Francisco

Tony Bennett and this song rescued each other from obscurity. Bennett's sudden rise to stardom began with his 1953 recording of "Rags to Riches," but his style of pop balladry was soon overshadowed by Elvis Presley and the first wave of rock music. This song, when first heard in 1954, was smothered under an operatic lyric. Then in 1962 Tony

was booked into the Fairmont Hotel in San Francisco and found that Douglass Cross had written new lyrics to George Cory's tune, lyrics about San Francisco. Tony put the song in his act and recorded it. The record sold 3 million copies, building a momentum that carried Tony through the second wave of rock, brought on by The Beatles.

Words by Douglass Cross Music by George Cory

Slowly

Chord diagrams and fret numbers are provided for the guitar accompaniment:

- Cm6 add9 (8 fr.)
- Cm7 (3 fr.)
- Edim (5 fr.)
- Bbmaj7 (6 fr.)
- Bb6 (6 fr.)
- C#dim (8 fr.)
- Cm (8 fr.)
- Cm+7 (8 fr.)
- Cm7 (8 fr.)
- F11 (8 fr.)
- Cm7 (8 fr.)
- Dm/F bass (10 fr.)
- F7+5 (6 fr.)
- Bbmaj7 (6 fr.)
- Bb6 (6 fr.)

The musical score is written for piano and voice. The lyrics are: "I left my heart in San Francisco. High on a hill, it calls to me. To be where N. C."

Dm7 10 fr. Gm7 8 fr. C6 8 fr.

lit-tle ca-ble cars climb half-way to the stars!

Am7 5 fr. D7⁻⁹₅ 4 fr. Gm7 Am/C bass C7-9

The morn - ing fog may chill the

F7^{sus 4} Bdim F7 5 fr. F7+5 6 fr. Bbmaj7 6 fr.

air; I don't care! My love waits there

Bb6 6 fr. C#dim 8 fr. Cm 8 fr. Cm+7 8 fr. Cm7 8 fr.

in San Fran - cis - co, A - bove the

F7 Eb/G bass F7/A bass F11 Eb6 D7 Am7/E bass
 4 fr. 8 fr. 8 fr. 7 fr. 8 fr.

blue and wind - y sea.

Fdim D7/F#bass G7+5 Bm7-5 G7 F/A bass G7/B bass
 9 fr. 10 fr. 8 fr. 6 fr. 6 fr. 6 fr. 6 fr.

When I come home to you, San Fran -

C9 B9 C9 F11
 8 fr. 7 fr. 8 fr. 8 fr.

cis - co, Your gold - en sun will

Dm/F bass F13-9 Bb6 add 9
 10 fr. 10 fr. 8 fr.

shine for me!

L.H.

MY PRAYER

Music by Georges Boulanger
Words and musical adaptation
by Jimmy Kennedy

Audiences danced to "My Prayer" in 1939, and in 1956, when dancing was no longer as popular, they listened to the close harmony of The Platters on the same song. The melody was originally written as a short piece for the violin, "Avant de Mourir," 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. Sammy Kaye brought the song to the United States for his orchestra to play in 1939, and that's when the dancing began.

Andante cantabile

mp

mf

My

F*

Fdim

G7/F bass

prayer is to linger with you At the end of the

Bbm6/F bass

F

C7sus4

day In a dream that's divine. My

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

F Fdim

prayer is a rap-ture in blue,

mf

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. To *p suddenly* 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. *8va higher till the end*

with passion

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*

We've Only Just Begun

When Crocker Citizens Bank in San Francisco decided to shed its image as a bluestocking, upper-class institution in 1970, its advertising agency drew up a low-keyed TV commercial intended to attract people in their 20's and 30's. "We wanted them to know that we understood they had a long way to go in life, and we wanted to help them," one executive pointed out. The scene for the commercial was to be a wedding in a white-spired church. As musical background, the agency wanted a ballad to be called "You've Only Just Begun." They asked Burt Bacharach to write the

song, but he wasn't interested. Then they approached Jimmy Webb, but he couldn't do it because he was on his way to Europe. However, he recommended a young song-writing team, Paul Williams and Roger Nichols, and they turned out the song in two days. After the commercial was aired, there was a deluge of requests for sheet music from couples who wanted to use the song at their weddings. And finally, with only one word changed—"You've" to "We've"—the TV commercial became a pop hit, thanks to a recording by the brother-sister team The Carpenters.

Words by Paul Williams Music by Roger Nichols

Slowly, but with a beat

mp

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords (F major, C major, F major, C major) with a descending eighth-note line. The left hand plays a simple bass line with quarter notes.

Chord diagrams: Eb (3 fr.), Abmaj7 (3 fr.), Gm7 (3 fr.)

We've on - ly just be - gun to live,
Be - fore the ris - ing sun we fly,

The vocal line begins with a half note rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5. The piano accompaniment provides harmonic support with chords and a bass line.

Chord diagrams: Cm7 (3 fr.), Fm7, Cm7 (3 fr.)

White lace and prom - is - es, A kiss for luck and we're
So man - y roads to choose. We start out walk - ing and

The vocal line continues with a half note rest, followed by a quarter note G4, quarter note A4, quarter note B4, quarter note C5. The piano accompaniment continues with chords and a bass line.

1. **Fm7** **Bb11** 2. **Bb11**

on our way.
learn to run.

And yes, we've just be-

Ebmaj7 3 fr. **Abmaj7** 3 fr. **Ebmaj7** 3 fr. **Abmaj7** 3 fr. **C** **F**

gun.

Shar-ing ho-ri-zons that are

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

new to us, Watch-ing the signs a-long the way,

E **A** **E** **A** **E** **A**

Talk-ing it o-ver just the two of us, Work-ing to-geth-er day to

Bb11



Eb



3 fr.

day. To- geth-er, to- geth-er. And when the eve-ning

Abmaj7



3 fr.

Gm7



3 fr.

Cm7



3 fr.

Fm7



comes, we smile, So much of life a-head.

Cm7



3 fr.

Fm7



Bb11



We'll find a place where there's room to grow. - And yes, we've just be-

Ebmaj7



3 fr.

Abmaj7



3 fr.

Ebmaj7



3 fr.

Abmaj7



3 fr.

G



gun.



Misty

Words by Johnny Burke
Music by Erroll Garner

Erroll Garner was a self-taught pianist. Because he never learned to read music, the Pittsburgh Musicians Union refused him membership. Unable to play with other musicians in his hometown, he was forced into a career as a soloist. He developed a big, lush style filled with dramatic effects to show off the full resources of the piano. Ideas for his improvisations came from everywhere—"a big color, the sound of water and wind, or the flash of something cool." One idea came to him while he was flying from Chicago to New York on a wet, cloudy day. Since he was unable to write music, he kept humming the melody over and over to keep it in his mind. As soon as the plane landed, he rushed to a piano and put the tune on tape. He called it "Misty" in honor of the weather.

Slowly and somewhat freely throughout

Bb13-9 **Ebmaj7** **Bbm7** **Eb7-9** **Abmaj7** **Ab6**
 6 fr. 5 fr. 4 fr. 4 fr.

Look at me. I'm as help-less as a kit-ten up a tree, And I feel like I'm

Abm7 **Db9** **Ebmaj9** **Cm7** **Fm7** **Bb7-9**
 4 fr. 4 fr. 6 fr. 3 fr.

cling-ing to a cloud. I can't un-der-stand; I get mist-y just hold-ing your

G7+5 **C9** **F7+5** **Bb9** **Bb13-9** **Ebmaj7**

hand. Walk my way, and a

Bbm7



6 fr.

Eb7-9



5 fr.

Abmaj7



4 fr.

Ab6



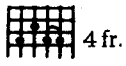
4 fr.

Abm7



4 fr.

Db9

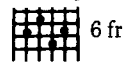


4 fr.

thou-sand vi-o-lins be-gin to play,

Or it might be the sound of your hel-lo, That

Ebmaj9



6 fr.

Cm7



3 fr.

Fm7



3 fr.

Bb7-9



3 fr.

Eb6



4 fr.

Db9



4 fr.

mu - sic I hear; I get mist-y the mo-ment you're near.

Eb6



4 fr.

Bbm



6 fr.

Bbm/A bass



6 fr.

Bbm/Abass



6 fr.

Eb7-9



5 fr.

You can say that you're

lead-ing me on,

But it's just what I

Abmaj7



4 fr.

Ab6



4 fr.

Abmaj7



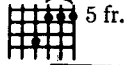
4 fr.

Ab6



4 fr.

Am



5 fr.

Am/G#bass



5 fr.

want you to do...

Don't you no-tice how

hope-less-ly I'm lost?

Am/G bass 5 fr. F7-9 Gm7 Gb7 Fm7 E7+9

That's why I'm fol-low-ing you. On my

Ebmaj7 Bbm7 Eb7-9 Abmaj7 Ab6

own, would I wan-der through this won-der-land a-lone, Nev-er know-ing my

Abm7 Db9 Ebmaj9 Cm7

right foot from my left, My hat from my glove? I'm too

Fm7 Bb7-9 Eb6 Db9 Ebmaj9

mist-y and too much in love.

When The Beatles' first film, *A Hard Day's Night*, was released in 1964, the group was still extremely controversial. Their music and style seemed to mesmerize those under 25 and to puzzle or outrage those over 35. The movie gave the over 35's their first opportunity to come to grips with The Beatles—to decide in terms that they understood whether they actually liked the four singers or not. This was partly due to the fact that *A Hard Day's Night* was reminiscent of a Marx Brothers movie and

And I Love Her

therefore understandable to them in a way that The Beatles' songs had not been. Even one of the songs in the film, John Lennon and Paul McCartney's "And I Love Her," had qualities that the older audience could relate to. Enough like the songs to which they were accustomed, it was easy on their ears without affronting the younger ears that were also listening to it. Thus "And I Love Her" was the predecessor of later Beatles songs—"Yesterday," "Eleanor Rigby," "Michelle"—that gained for them the widest possible audience of any songwriters in the 1960's.

Words and music by John Lennon and Paul McCartney

With a Latin feeling

The piano introduction consists of two staves in 4/4 time. The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

Dm7 **Am7** **Dm7**

I give her all my love, —
 She gives me ev-'ry - thing, —
 That's all I
 And ten - der -

The musical notation shows the vocal line on a treble clef staff and the piano accompaniment on a bass clef staff. The piano part includes chord diagrams for Dm7 and Am7.

Am7 **Dm7** **Am7**

do. _____
 ly. _____
 And if you saw my love, —
 The kiss my lov - er brings, —

The musical notation continues with the vocal line and piano accompaniment, including chord diagrams for Am7 and Dm7.

Fmaj7



G11



C



You'd love her
She brings to

too. me. I And I love her. love her.

Am7



Em7



Am7



A love like ours

Could nev-er die

Em7



Am7



Em7



As long as I Have you

G11



Dm7



near me.

Bright are the

Am7



Dm7



Am7



stars that shine, Dark is the sky.

Dm7



Am7



Fmaj7



I know this love of mine Will nev - er

G11



C



die. And I love her. And I

A



love her. And I love her.



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 mutually complementary. 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 Herb Alpert and The Tijuana Brass with one of their most successful instrumental 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 _____ through an-oth - er
world _____ 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 where the sea should be. 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 un - real. I walk the To go on and on. No one would

Cm7 3 fr. F7 Bbmaj7 Ebmaj7

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

Abmaj7 Am7-5 C#dim D11 N.C. 3

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

The Fool on the Hill

Words and music by John Lennon and Paul McCartney

By 1967, when John Lennon and Paul McCartney wrote this song, their works had grown from simplistic rock songs to increasingly sophisticated harmonies and melodies and finally to a poetic presence. "Fool on the Hill," written for The Beatles' Magical Mystery Tour album (and film), was a climax to the Indian influences that had been appearing in their works during the previous two years. "Blue Jay Way," "Strawberry Fields Forever," and "I Am the Walrus" were other Indian-inspired songs in Magical Mystery Tour, but "Fool on the

Hill" was the most Indian of them all in its philosophical expression. As Allen Keesee pointed out in "Indian Influences on The Beatles," in The Beatles Book, "It alone of all the supposedly Indian songs stresses individuality," pointing up the isolation that is the fate of the genuine Hindu ascetic. The fool on the hill "never shows his feelings and is perfectly still," said Keesee. "He is ignored, nobody likes him, but still he knows that it is the others—this material world and its animalistic population—who are the fools, the trash, the maya."

Slowly

mf

D6*

Em/D bass

Day af-ter day, a lone on a hill, The
Well on his way, his head in a cloud, The

mf

D6

Em/D bass

man with the fool-ish grin is keep-ing per-fect-ly still. But
man of a thou-sand voic-es talk-ing per-fect-ly loud. But

3

Em7

A

D

Bm

no-bod-y wants to know him; They can see that he's just a fool. And
no-bod-y ev-er hears him, Or the sound he ap-pears to make. And

*Guitarists tune lowest string to D.
172

Em7 A N.C. Dm Bb/D bass Dm

he nev - er gives an an - swer, } But the fool_ on the hill sees the
 he nev - er seems to no - tice, } suddenly quiet gradually

Bb/D bass Dm C

sun go - ing down, And the eyes in his head see the
 building - - - - - to - - - - -

Dm D6

world spin - ning round.

D6 Em/D bass D6

Solo *f*

Em/D bass Em7 A

No - bod - y seems to like him; — They can
He nev - er lis - tens to them; — He —

D Bm Em7 A N. C.

tell what he wants to do. — — — — — And he nev - er shows his feel - ings, } But the
knows that they're the fools. — — — — — They don't like him }

Dm Bb/D bass Dm Bb/D bass Dm C

fool — on the hill sees the sun go - ing down, And the eyes in his head see the

Dm D6 D6

world spin - ning round.

It's Impossible

(Somos Novios)

Freely and rhapsodically

The songs of Armando Manzanero of Mexico have affected the careers of several American performers. "It's Impossible," for one, brought Perry Como out of semi-retirement after he made a hit recording of it in 1971. But renewed success hasn't changed Perry's usual casual style; he still sings only when and where he chooses. It's Como's way, and he has proved it's not impossible.

Spanish words and music by Armando Manzanero
English words by Sid Wayne

Piano introduction in G major, 4/4 time. The music is marked *f* (forte). It consists of a series of eighth and quarter notes in both hands, creating a rhythmic accompaniment.

Moderately slow

First vocal line with guitar chords and lyrics. The chords are G, G6, Gmaj7, G6, and F#m7-5. The lyrics are: "It's im- pos-si- ble. Tell the sun to leave the sky; It's just im- pos-si- ble. So- mos no- vios, — Pues los dos sen- ti- mos mu- tu- a- mor pro- fun- do, —"

Second vocal line with guitar chords and lyrics. The chords are B7, Em, Dm7, and G11. The lyrics are: "It's im- pos-si- ble. Ask a ba- by not to cry; It's just im- Y con e- so — ya ga- na- mos Lo más gran- de de es- te"

Third vocal line with guitar chords and lyrics. The chords are Bm7-5, E7, and Am7. The lyrics are: "pos- si- ble. Can I hold you — clos- er mun- do. — Nos a- ma- mos, — nos be-

Cm6 G E7

to me— And not feel you— go-ing through me,— Split the
 sa-mos— Co-mo no-vios,— nos de-sea-mos,— *Yhas-ta a*

Am7 A7 D7

sec-ond— that I nev-er think of you? Oh, how im-pos-si-ble.
 ve-ces— sin mo-ti-vo, Sin ra-zón nos e-no-ja-mos.—

D7sus4 D7 G G6 Gmaj7 G6

Can the o-cean— keep from rush-ing to the shore? It's just im-
 So-mos no-vios;— Man-te-ne-mos un ca-ri-ño lim-pio y

F#m7-5 B7 Em

pos-si-ble. If I had you,— could I
 pu-ro.— Co-mo to-dos,— Pro-cu-

ev - er want for more? It's just im - pos - si - ble. And to -
ra - mos el mo - men - to más os - cu - ro. — Para ha -

mor - row, — should you ask me for the world, some - how I'd get it; — I would
blar - nos, — Pa - ra dar - nos el más dul - ce de los be - sos, — Re - cor -

sell my ver - y soul and not re - gret it, — For to live with - out your love is just im -
dar de qué co - lor son los ce - re - zos. — Sin ha - cer más co - men - ta - rios, so - mos

pos - si - ble, im - pos - si - ble, im - pos - si - ble.
no - vios, — siempre no - vios, — no - vios. —
deliberately

Yesterday

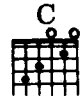
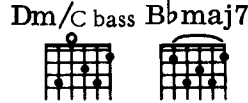
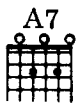
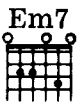
For several years the artfulness of The Beatles' performances helped to mask the essential puerility of many of their songs. It was not until 1965, as Al Lee has written in *The Beatles Book*, that "... they began to create songs that deserved literary attention, and not until 1967 did one realize that they had set out to build a body of work that compels attention." This change began to make itself felt in 1965 with "Yesterday" (followed by "Michelle," "Norwegian Wood," and, in 1966, "Eleanor Rigby").

Moderately



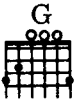
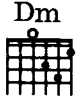
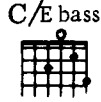
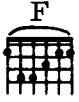
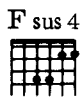
p

Yes-ter-day,
Sud-den-ly,

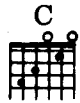
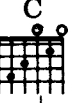
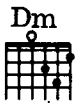
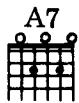
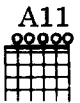


all my trou-bles seemed so far a-way;
I'm not half the man I used to be;

Now it looks as though they're
There's a shad-ow hang - ing



here to stay... Oh, I be-lieve... in yes-ter-day...
o-ver me... Oh, yes-ter-day... came sud-den-ly...



Why she had to go, I don't know; she would-n't say.

"Yesterday," which was introduced to the public on Ed Sullivan's TV show, was first released as a single record. The idea was to make "Yesterday" as accessible as possible to an older audience that might not expect a song of such delicately folklike flavor from The Beatles. Whether or not such strategy was really necessary, it worked, and "Yesterday" broke through to an audience that had previously been either undecided about or hostile to The Beatles.

Words and music by John Lennon and Paul McCartney

Chord Diagrams:
 A11, A7, Dm, C, Bb, Dm/A bass, Gm6, C, F, Em7, A7, Dm, Dm/C bass, Bbmaj7, C, Fsus4, F, C/E bass, Dm, G, Bb, F, F/C bass, G/B bass, Bb, F

Lyrics:
 I said some-thing wrong; now I long for yes - ter - day.
 Yes-ter-day, love was such an eas-y game to play;
 Now I need a place to hide a - way. — Oh,
 I be-lieve_ in yes - ter-day. — (Hum)

section 7: From the Broadway Musicals—Show Time!

I Love Paris

from *Can-Can*

Songwriters may be inspired by a great variety of stimuli. But sometimes the source of a songwriter's inspiration is not quite what it seems to be. Cole Porter's "I Love Paris," for example, was obviously inspired by the city in which he spent much of his life, no? Well, not quite. The immediate motivation for him to write it (for the Broadway musical *Can-Can*) was a set design by Jo Mielziner showing a panorama of Parisian rooftops. But Porter did love Paris, and he

was disappointed when no official attention was paid after he openly declared his affection in this song. "He was a little sad and a little resentful that he received no recognition from the French government," his close friend and editor Dr. Albert Sirmay said. "Not to get it hurt him deeply. After all, he wrote one of the greatest propaganda songs for Paris and France, and it was a puzzle that people of secondary and third importance got honors and he was not honored."

Words and music by Cole Porter

Moderately

p sempre stacc.

The first system of the piano accompaniment is in 4/4 time, marked 'Moderately' and 'p sempre stacc.'. It features a steady bass line of quarter notes in the left hand and a melody of eighth notes in the right hand. The melody consists of a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4.

Cm

3 fr.

The second system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "I love Par - is in the spring - time." The melody is in C minor and features a melisma on "spring - time" with a long note and a slur. The piano accompaniment continues with the same bass line as the first system.

G7

3 fr.

The third system shows the vocal line and piano accompaniment. The vocal line continues with the lyrics "I love Par - is in the fall." The melody is in C minor and features a melisma on "fall" with a long note and a slur. The piano accompaniment continues with the same bass line as the first system.

I love Par - is in the win - ter, when it driz - zles.

Cm
 3 fr.

I love Par - is in the sum - mer, when it siz - zles.

C



I love Par - is ev - 'ry mo - ment, _____

mf swing out! *sim.*

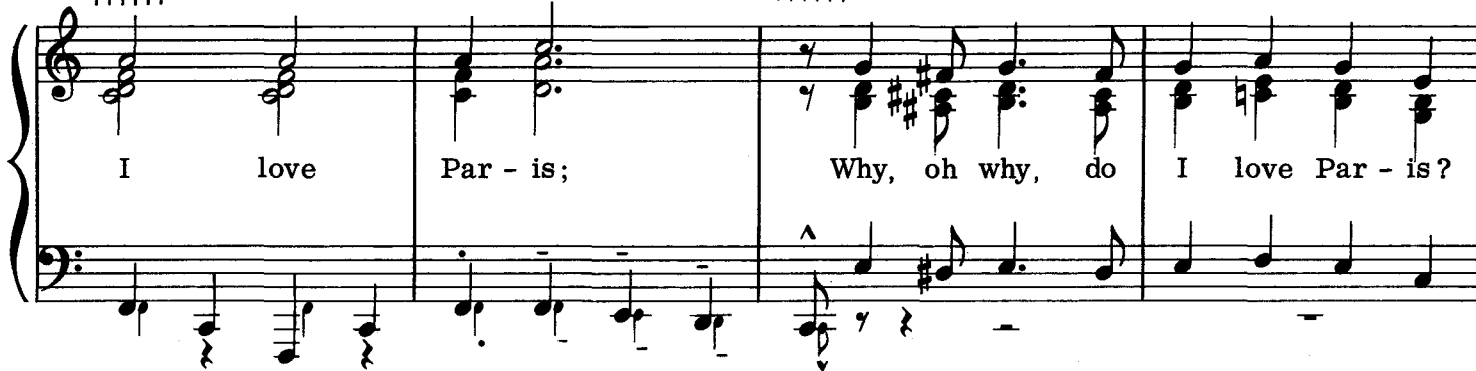
Dm7





G7

Ev - 'ry mo - ment of the year. _____


F6  C 


I love Par - is; Why, oh why, do I love Par - is?




Dm7/G bass  G13 add9  G13-9  C 

Be - cause my love is near.



Cm  2 fr.

mf *mp*



p *pp* *Sva*





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 in the film version of the musical. Judy, who had no trouble dealing with the range of "My Funny Valentine," sang the song so effectively that it became one of the most requested numbers in her repertoire.

Words by Lorenz Hart Music by Richard Rodgers

from *Babes in Arms*

Slowly

L. H.
sfz
In the style of a cadenza

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/Bbbass 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⁺⁵₉ 4 fr. G7-9

o - pen it to speak, Are you smart? But

f *p*

Cm 8 fr. Baug 8 fr. Cm/B^bbass 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!

f

Abmaj7 4 fr. Fm7 Bb7 Eb 3 fr. Db9 Ebmaj9 6 fr.

Each day is Val - en-tine's day.

very sweetly

I've Got a Crush on You

from *Strike Up the Band*



George and Ira Gershwin originally wrote "I've Got a Crush on You" for *Treasure Girl*, a 1928 musical in which it was sung as a fairly fast ballad by Clifton Webb and Mary Hay. It was used again in 1930 in *Strike Up the Band* and this time was a lively romp, sung and then danced by Gordon Smith and Doris Carson at what Ira called "the fastest 2/4 I ever heard." The song was then forgotten until Lee Wiley

included it in an album of Gershwin songs in 1939. She was the first to sing it at a slow tempo but with backing from an all-star jazz band, and with Miss Wiley's own astute sense of phrasing, it was a very swinging slow tempo. A few years later Frank Sinatra recorded the tune, taking his tempo cue from Lee Wiley's record, the song became a standard, and the slow tempo became established as the proper one.

Words by Ira Gershwin Music by George Gershwin

Freely

p L.H.

In a lazy 4 (♩♩♩♩ = ♪♩♩♩)

slower *mp* I've got a crush on you, — sweet-ie pie. —

G/B bass 7 fr. Bbdim 6 fr. Am7 5 fr. D9 5 fr.

All the day and night-time hear me sigh. — I nev - er had — the least

G/B bass 7 fr. Bbdim 6 fr. Am7 5 fr. D7-9 4 fr. Gmaj7 Em7 7 fr.

A13 7 fr. D9 5 fr. D7-9 4 fr.

no - tion_ That I could fall with_ so much e - mo - tion_

G/B bass 7 fr. Bbdim 6 fr. Am7 5 fr. D9 5 fr. G/B bass 7 fr. Bbdim 6 fr.

Could you coo?_ Could you care_ For a cun-ning cot-tage

Am7 5 fr. B7⁺⁵₉ 8 fr. Gmaj7 Em7 7 fr. A13 7 fr. N. C.

we could share?_ The world will par - don my mush, 'Cause I've got a

A7 5 fr. D9 5 fr. Ab7+9 7 fr. G6 N. C. Dmaj7+5/Gbass

crush, my ba - by, on you. *take your time*

from *Fiddler on the Roof*

Matchmaker Matchmaker

Words by Sheldon Harnick Music by Jerry Bock

"A wild notion!" exclaimed librettist Joseph Stein. "A musical about a bunch of old Jews in Russia!" Songwriters Jerry Bock and Sheldon Harnick's record-breaking Broadway hit *Fiddler on the Roof* was based on three of Sholom Aleichem's "Tevye" stories. When the show was in rehearsal, Bock and Harnick discovered that a song they had written for Tevye's three daughters was too rangy for two of the actresses. To replace it, the writers reworked some of the material from a song they had written but discarded as the curtain raiser and created "Matchmaker, Matchmaker." It proved to be within the scope of all three daughters and of most of us as well.

Brightly

mp

F Faug F6 Faug F Faug

Match-mak - er, match-mak - er, make me a match; Find me a find;

mp

F6 Faug F Faug F6 F7

catch me a catch. Match - mak - er, match - mak - er, look through your book And

Bbmaj7 C11 F C7-9 F Faug

make me a per - fect match. Match - mak - er, match - mak - er,

F6 Faug F Faug F6 Faug

I'll bring the veil; You bring the groom, slen-der and pale.

F Faug F6 F7 Bbmaj7 C11

Bring me a ring, for I'm long-ing to be The en - vy of all I

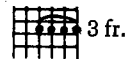
F Bbm Bbm/A bass Bbm/Ab bass Bbm/G bass

see. For Pop - pa, make him a schol-ar; For

Ab Ab/G bass Ab/Gb bass Ab/F bass Gm Gm/F# bass

Mom - ma, make him rich as a king; For me, well,

Gm/F bass



Gm/E bass



Fm



F7



Bbm



Cm



C7-9



I would - n't hol - ler if he were as hand - some as an - y - thing.

F



Faug



F6



Faug



F



Faug



F6



Match - mak - er, match - mak - er, make me a match; Find me a find; catch me a

Faug



F



Faug



F6



F7



Bbmaj7



N. C.

catch. Night af - ter night in the dark I'm a - lone, So make me a

C11



F



N. C.

C11



F



match of my own. *sfz*



When the curtain goes up on *Porgy and Bess*, the first song you hear is this charming lullaby. DuBose Heyward developed the lyric from a passage in his book *Porgy* (on which the 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 couldn't 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

from *Porgy and Bess*

Slowly, with expression (♩ = 1 beat)

Am6 E7/B bass Am6 E7/B bass

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

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

Am6 E7/B bass Am6 E7 Am6 Dm

5 fr. 5 fr. 5 fr. 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

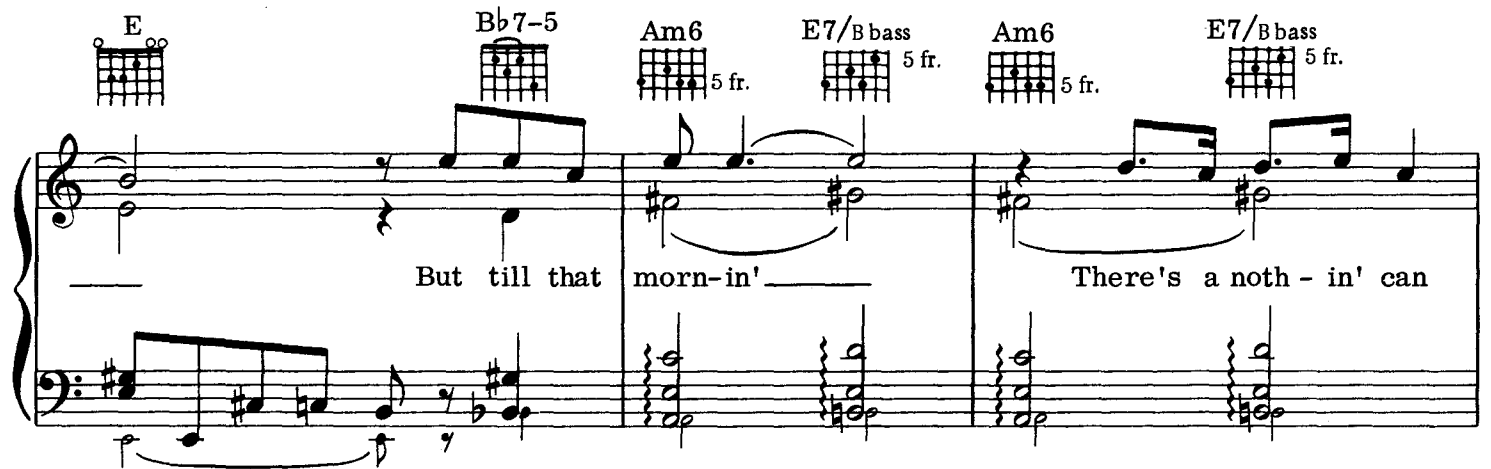
Dm  F  E  B7 









spread yo' wings, ³ an' you'll take the sky.



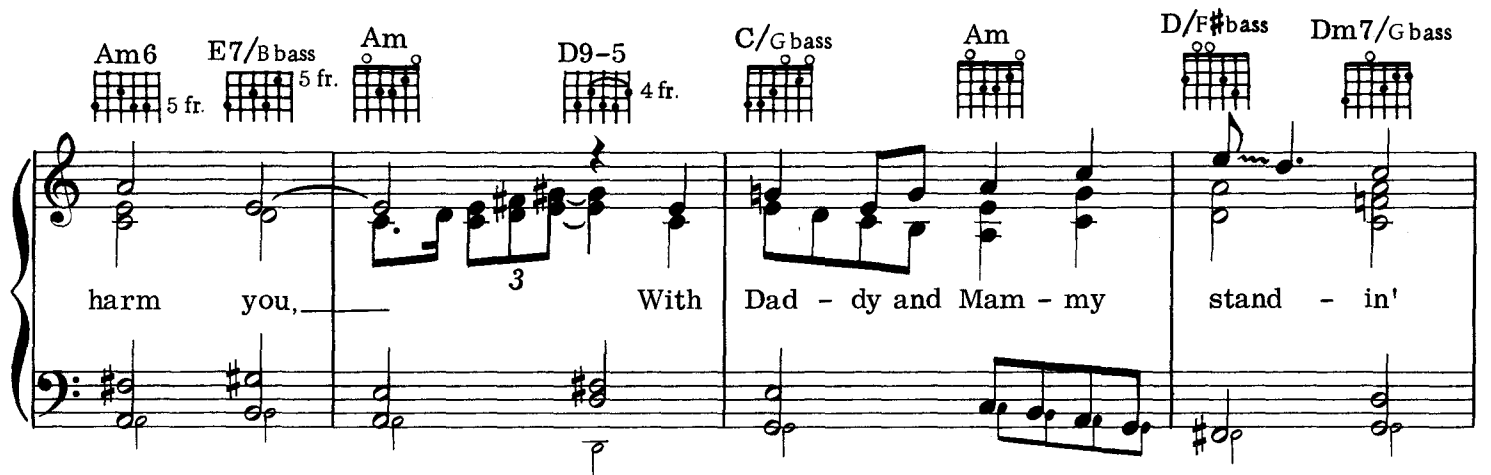
E  Bb7-5  Am6  5 fr. E7/B bass  5 fr. Am6  5 fr. E7/B bass  5 fr.





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



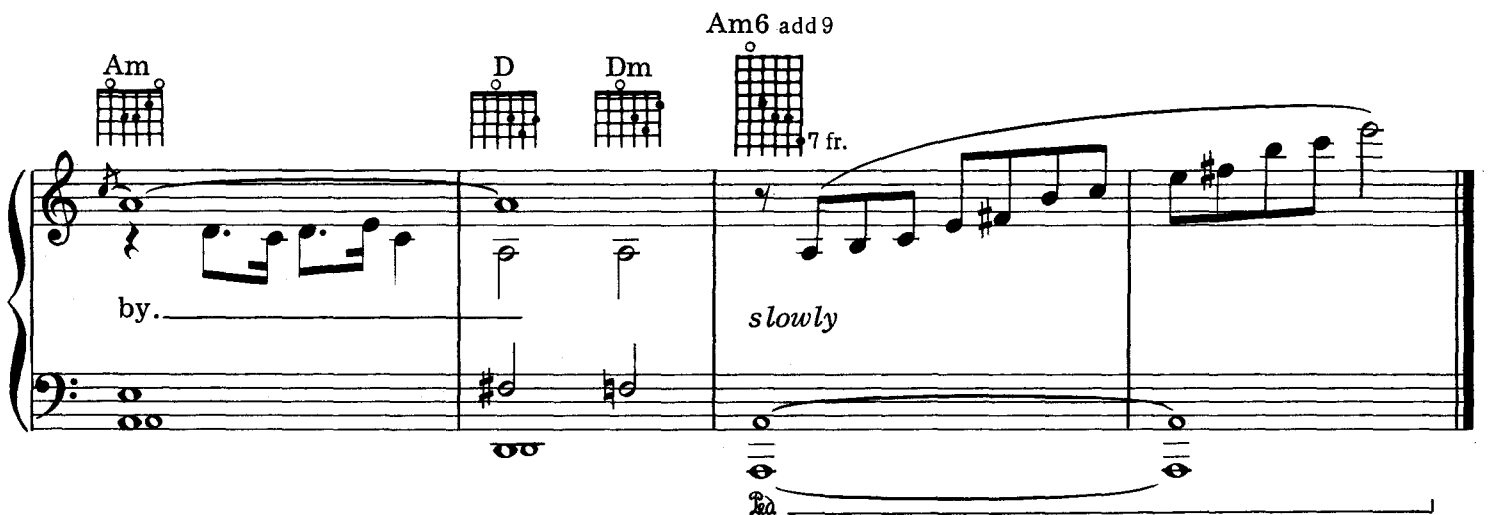
Am6  5 fr. E7/B bass  5 fr. Am  D9-5  4 fr. C/G bass  Am  D/F# bass  Dm7/G bass 

harm you, ³ With Dad - dy and Mam - my stand - in'



Am  D  Dm  Am6 add9  7 fr.

by. *slowly*



September Song

from *Knickerbocker Holiday*

Words by Maxwell Anderson Music by Kurt Weill

Slowly

Cm6

Ab/C bass

C

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

mp

3

Detailed description: This system contains the first four measures of the song. The treble clef staff has a 4/4 time signature. The bass clef staff has a 4/4 time signature. The lyrics are: "Oh, it's a long, long while From May to De- cem - ber, - But the days grow". There are guitar chord diagrams for Cm6, Ab/C bass, and C. A triplet of eighth notes is marked with a '3' over it in the second measure.

D7/A bass

Fm6/Ab bass

G7

C

N. C.

short When you reach Sep - tem - ber. - When the au - tumn

3 fr. 3 fr. 3 fr.

3

Detailed description: This system contains the next four measures. The treble clef staff has a 4/4 time signature. The bass clef staff has a 4/4 time signature. The lyrics are: "short When you reach Sep - tem - ber. - When the au - tumn". There are guitar chord diagrams for D7/A bass (3 fr.), Fm6/Ab bass (3 fr.), G7 (3 fr.), and C. A triplet of eighth notes is marked with a '3' over it in the second measure.

Cm6

Ab/C bass

C

weath - er Turns the leaves to flame, One has - n't got

Detailed description: This system contains the next four measures. The treble clef staff has a 4/4 time signature. The bass clef staff has a 4/4 time signature. The lyrics are: "weath - er Turns the leaves to flame, One has - n't got". There are guitar chord diagrams for Cm6, Ab/C bass, and C.

D7/A bass

Fm6/Ab bass

G7

C

time For the wait - ing game. Oh, the

3 fr. 3 fr. 3 fr.

Detailed description: This system contains the final four measures. The treble clef staff has a 4/4 time signature. The bass clef staff has a 4/4 time signature. The lyrics are: "time For the wait - ing game. Oh, the". There are guitar chord diagrams for D7/A bass (3 fr.), Fm6/Ab bass (3 fr.), G7 (3 fr.), and C.

Kurt Weill's first American musical, *Johnny Johnson*, was written in 1936, a year after he arrived here from Germany. It was an unsuccessful anti-war satire. His second effort, *Knickerbocker Holiday*, with Maxwell Anderson as lyricist and librettist, dealt with the tyrannical Peter Stuyvesant, played by 52-year-old Walter Huston. When Weill and Anderson began work on the score, they telegraphed Huston

in California asking for his vocal range. "No range," Huston wired back. But he added that he would be appearing on Bing Crosby's radio program that night and would sing a song for them. The writers listened to Huston's rasping, nasal singing and in a few hours created "September Song," the high point of the show and one of the most enduring of all the songs Weill wrote in the United States.

Fm6 **F#dim**

days dwindle down *gradually building in intensity* To a pre-cious few, Sep-

Fm6 **F#dim** N. C.

tem-ber, No-ven-ber! And these few *mp*

Cm6 **Ab/C bass** **C**

pre-cious days I'll spend with you; These pre-cious

D7/A bass **Fm6/Ab bass** **Bb9** **C**

days I'll spend with you. *slower*

Getting To Know You

from *The King and I*

By 1951, when Richard Rodgers and Oscar Hammerstein II 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 Boston

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, and the team had created another major song.

Moderately

Words by Oscar Hammerstein II Music by Richard Rodgers

Piano introduction in 4/4 time, marked *mf*. The right hand (R.H.) features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one sharp (F#).

Vocal line 1, marked *mp*. The melody is in 4/4 time. The lyrics are: "Get-ting to know you, Get-ting to know all a-bout you. Get-ting to". Above the staff, guitar chords are indicated: C, Dm7, G7, Dm7, G7. Triplet markings (3) are placed over the first and last notes of the first two phrases. The word *sim.* (simile) is written below the staff.

Vocal line 2, marked *mp*. The melody continues in 4/4 time. The lyrics are: "like you, Get-ting to hope you like me. Get-ting to". Above the staff, a guitar chord C is indicated. Triplet markings (3) are placed over the first and last notes of the second phrase.

Vocal line 3, marked *mp*. The melody continues in 4/4 time. The lyrics are: "know you, Put-ting it my way, but nice-ly, You are pre-". Above the staff, guitar chords are indicated: Fmaj7, F6, Faug, F. Triplet markings (3) are placed over the first and last notes of the first 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

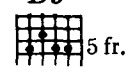
Am/F#bass



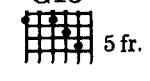
Em



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



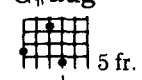
F#dim



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

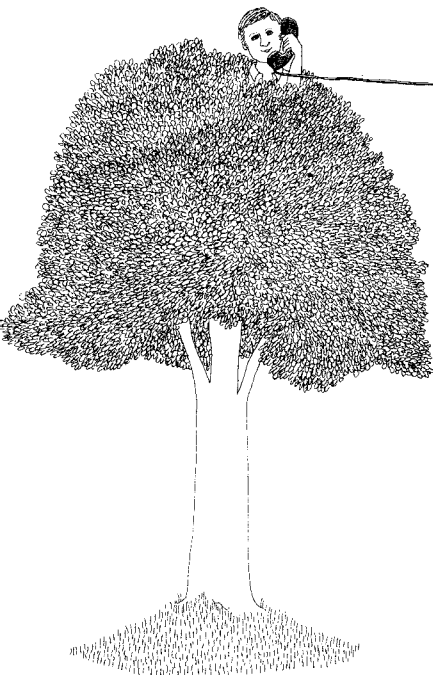


G7



D. S. to Final ending

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



Friendship

from *DuBarry Was a Lady*

One of Cole Porter's favorite devices was a lyric that contained long and clever listings. He used the technique in 1928 in "Let's Do It" and in 1934 in "You're the Top." Each was a paragon of wit and worldliness. In 1939 Buddy DeSylva, who was producing *DuBarry Was a Lady*, asked Porter for a song with "low-level sentimental appeal," so Porter found a long list of variants on the love-hate relationship, which he wove into "Friendship." As sung by Ethel Merman and Bert Lahr, there were constant demands for encores, which Porter occasionally tried to fill by writing new choruses. Sometimes these lyrics were so hot off Porter's typewriter that they had to be sight-read on stage by the two singers who, more often than not, broke up laughing when they tried to sing them.



Words and music by Cole Porter

Moderate swing (♩♩♩ = ♩♩♩♩)

mp lightly

1. If you're

C D9 G7 C

ev - er in a jam, here I am.
 (2.) ev - er up a tree, phone to me.
 (3.) ev - er black your eyes, put me wise.

F

If you're ev - er in a
 If you're ev - er down a
 If they ev - er cook your

Dm7 G7 C

mess, well, goose, S - O - S. ring my bell. turn me loose. If you If you If they

G D/F#bass Dm/F bass

ev - er feel so hap - py, you land in jail; ev - er lose your teeth, and you're out to dine; ev - er put a bul - let through your brr - ain;

E7 Dm7 C G C

I'm your bail. It's friend - ship, bor - row mine. It's friend - ship, I'll com - plain. It's friend - ship,

G7

friend - ship, Just a per - fect blend - ship. When friend - ship, Just a per - fect blend - ship. When friend - ship, Just a per - fect blend - ship. When

C C/Bbbass F/A bass Fm/Abass

oth - er friend - ships have been for - got, _____
 oth - er friend - ships have been for - gate, _____
 oth - er friend - ships have been for - git, _____

C/G bass Fm/Abass C/G bass Ab7 G7 C

Ours will still be hot. _____ Lah - dle -
 Ours will still be great. _____ Lah - dle -
 Ours will still be it. _____ Lah - dle -

N. C.

1. 2.

D7 Dbmaj7 C G7+5

ah - dle - ah - dle, dig, dig, dig. _____ 2. If you're
 ah - dle - ah - dle, chuck, chuck, chuck. _____ 3. If they

N. C.

3.

D7 Db7 C

ah - dle - ah - dle, hep, hep, hep. _____

gliss on white keys

You Took Advantage of Me

from *Present Arms*

Moderately, with a lilt

In 1926 Richard Rodgers and Lorenz Hart had four shows on Broadway and one in London. In 1927 they relaxed—their only Broadway show was *A Connecticut Yankee*. But in 1928 they were on the treadmill again, turning out three Broadway scores. One show, *Present Arms*, which included "You Took Advantage of Me," was about the U.S. Marines—an attempt to emulate the success of Vincent Youmans' *Hit the Deck*, which was about the U.S. Navy. Rodgers' catchy melody and Hart's witty lyrics were sung by Busby Berkeley, who later gained fame as Hollywood's Golden Age choreographer.

Words by Lorenz Hart Music by Richard Rodgers

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams with fret numbers (5 fr., 4 fr., 5 fr., 5 fr., 5 fr., 5 fr.).

System 1: *mf*. Chords: C6 (5 fr.), C#dim (5 fr.), Dm7 (5 fr.), G7, C/E bass, Ebdim.

System 2: I'm a sen - ti - men - tal sap, that's all. — What's the use of try - ing

System 3: not to fall? — I have no will; — you've made your kill, — 'Cause you

System 4: took ad - van - tage of me! I'm just like an ap - ple

System 5: Chords: Am6 (5 fr.), G7, C (5 fr.), G9+5 (5 fr.), G7+5 (4 fr.), C6 (5 fr.), C#dim (5 fr.).

* Bb is the melody, but is played in the left hand only.

Dm7 5 fr. G7 C/E bass Eb dim Dm7 5 fr. G7

on a bough, — And you're gon - na shake me down some-how. — So,

C C7 F Fm6 N. C. Am6 5 fr. G7

what's the use; — you've cooked my goose, — 'Cause you took ad - van - tage of

C6 5 fr. F#m7-5 7 fr. B7 7 fr. E7 5 fr. A7 5 fr.

me! *cresc.* I'm so hot and both-ered that I don't know — My

D7 3 fr. G7 C F#m7-5 7 fr. B7 7 fr.

el - bow from — my ear. *f* I *p* suf - fer some-thing aw - ful each *cresc.*

E7 5 fr. A7 5 fr. D7 5 fr. G7 C6 5 fr. G9+5 5 fr. G7⁺⁵₉ 4 fr.

time you go — And much worse when — you're near.

C6 add 9 C#dim 5 fr. Dm7 5 fr. G7 C⁶₉/E bass Ebdim

Here am I with all my brid - es burned, Just a babe in arms where

Dm7 5 fr. G7 C⁶ C7 F Bb7 N.C.

you're con - cerned. — So, lock the doors — and call me yours, — 'Cause you

Am6 5 fr. G7 C6 5 fr. G9+5 5 fr. G7+5 C⁶₉ 8 fr. C unis.

took ad - van - tage of me!

On the Street Where You Live

Freely

from *My Fair Lady*

mf

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Freely'.

Moderately, in tempo (♩ = 1 beat)

G7 C G7 C G7

I have of - ten walked down this street be - fore, But the

The first system of the vocal and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chord diagrams for G7 and C are shown above the vocal staff. The lyrics are: "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

The second system of the vocal and piano accompaniment. Chord diagrams for C, Dm, C/E bass, Ebdim, Dm7, and G7 are shown above the vocal staff. The lyrics are: "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

The third system of the vocal and piano accompaniment. Chord diagrams for Dm7, Fm6, C/E bass, and Am7 are shown above the vocal staff. The lyrics are: "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 stark relief. The song is one of lyricist Alan Jay Lerner's favorites, although, according to him, composer Frederick Loewe hated it.

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 showstopper.

Words by Alan Jay Lerner

Music by Frederick Loewe

Chord diagrams: D7, G7, C, G7+5, C, G7

I'm on the street where you live. Are there

Chord diagrams: C, G7, C

li-lac trees in the heart of town? Can you

Chord diagrams: Dm, C/E bass, Ebdim, Dm7, G7

hear a lark in any other part of town? Does en-

Chord diagrams: Dm, Fm6, C/E bass, Am7, D7

chant-ment pour out of ev-'ry door? No, it's just on the

G7 C Dm7 Ebdim C/E bass E7

street where you live. And oh, the tow-er-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/E bass

Ebdim

Dm7

G7



For there's no-where else on earth that I would rath-er be. Let the

Dm7

Fm6

C/E bass

Am7

D7



time go by, I won't care if I Can be here on the

G7

C

Dm7

Ebdim

C/E bass

C



street where you live.

Here's That Rainy Day

During the forties Johnny Burke and Jimmy Van Heusen were one of Hollywood's most successful songwriting teams. They wrote the songs for many of the Road pictures with Bing Crosby, Bob Hope, and Dorothy Lamour and won an Academy Award for "Swinging on a Star" in Crosby's Oscar-studded 1944 film, *Going My Way*. But in 1953 they wrote a Broadway show, *Carnival in Flanders*, that lasted only six performances. "Here's That Rainy Day," from the show, was buried in obscurity until the early sixties. Today it is a cherished standard.

from *Carnival in Flanders*

Words by Johnny Burke Music by James Van Heusen

Slowly in 2 (♩ = 1 beat)

Piano introduction in 2/4 time. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics range from *p* to *mf*.

Chords: G, Bb, Ebmaj7, Eb6, Am11 3 fr.

May-be I should have saved those left-o-ver dreams. Fun-ny, but

Chords: D7 3 fr., Gmaj7, G6, Cm7 8 fr.

here's that rain-y day. Here's that

Chords: F9 8 fr., Bbmaj7 6 fr., Bb6 6 fr., Am7 5 fr.

rain-y day they told me a-bout, And I laughed at the thought that it

D7 3 fr. Gmaj7 G6 G Bb

might turn out this way. _____ Where is that worn-out wish that

Ebmaj7 Eb6 Am11 3 fr. D7 3 fr. G13 5 fr. G7⁺⁵₋₉ 4 fr.

I threw a-side Af-ter it brought my lov-er near? _____

Cmaj7 D7/C bass Bm7 Em7 A7 Am11 3 fr.

Fun-ny how love be-comes a cold rain-y day. _____ Fun-ny that

D7 3 fr. G6 Bbmaj7 6 fr. Eb/Bbbass 6 fr. Abmaj7 6 fr. Gmaj7 5 fr.

rain-y day is here. _____ *slower*



Cabaret, one of the hits of the 1966 Broadway season, is a searing portrait of the decadence in Germany that led to the rise of Hitler—not the usual subject for a musical. But the focal point of the story was a sleazy Berlin cabaret, so the musical format was really appropriate. The show was based rather loosely on John Van Druten's play *I Am a Camera*, which was taken from Christopher Isherwood's *Berlin Stories*. Ironically, "Cabaret," the most successful song in the show, has been a popular favorite ever since the musical opened, but it gives a totally false impression when it is removed from the context of the show. It has been accepted as a happy, good-time song, played by Dixieland bands and roared out in sing-along sessions. Superficially, it was that kind of song in the show—but it was as hollow and false as everything else in the cabaret. Many who saw *Cabaret* were so carried away by the high spirits of the title song that they missed the point of its performance and the horror underlying the story.

from *Cabaret*

Words by Fred Ebb Music by John Kander

Brightly

p cresc. *slower*

C G7 C G7+5

What good is sit-ting a-lone in your room?
Put down the knit-ting, the book and the broom;

in tempo

C C9

Come hear the mu-sic play.
Time for a hol-i-day.

F F#dim G6 A7 Dm7

Life is a cab - a - ret, old chum; Come to the

G7 G7+5 1. C Dm7 Bb7-5 G7 2. C N.C.

cab - a - ret. ret. Come taste the

Fm7 N.C. C N.C.

wine; Come hear the band; Come blow the

Am Am+7 Am7 D7 G7 N.C. C

horn; start cel - e - brat - ing, Right this way, your ta - ble's wait - ing. No use per -

G7 C G7+5 C

mit-ting some proph-et of doom To wipe ev - 'ry smile a -

Gm7 C7 F F#dim G6 A7

way. Life is a cab - a - ret, old chum,

F F#dim G6 A7 N. C.

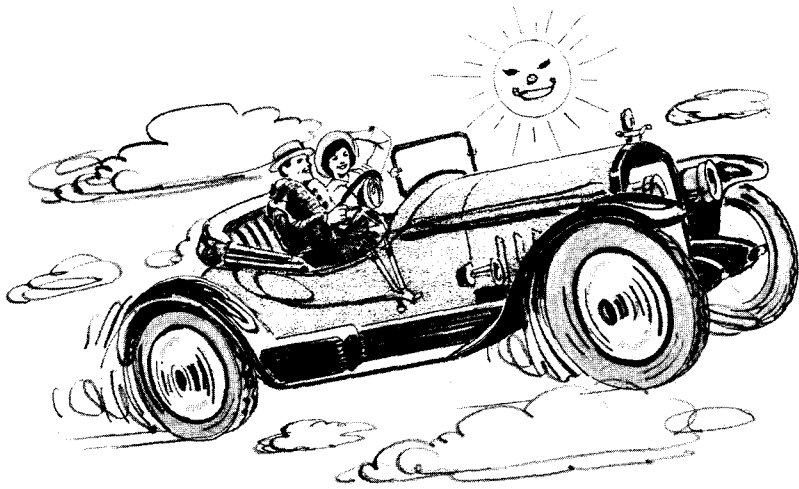
On - ly a cab - a - ret, old chum; So,

Dm7 Dm7/G bass C

come to the cab - a - ret.

ff

8va



I Want To Be Happy

from *No, No, Nanette*

Words by Irving Caesar Music by Vincent Youmans

When the musical *No, No, Nanette* was in preparation in 1924, its producer, H. H. Frazee, put on one of the wildest displays of pre-Broadway rearranging on record. He took over as director, had the script rewritten, threw out five songs and had Vincent Youmans and Irving Caesar write four new ones, and replaced the original leads. After the show opened its tryout run in Chicago, Frazee kept it there for a year before finally bringing it to Broadway in September 1925. (He later sent out three touring companies and presented it in London and other cities abroad.) Fortunately, the Broadway opening was not anticlimactic. Part of *No, No, Nanette's* success stemmed from two of the four songs that Youmans and Caesar had to write hurriedly after Frazee began tearing the show apart. One was "Tea for Two" and the other was "I Want to Be Happy."

Moderately bright

mf

C

I want to be hap - py,

G11

G7-9

But I won't be hap - py, Till I make you hap - py,

C
N. C.

C

8va

too. Life's real - ly worth liv - ing

G11

When we are mirth - giv - ing; Why can't I

G7-9

C

give some to you?

C11

3 fr.

loco

Fmaj7

Fm6

When skies are gray, and you say you are blue,
more broadly

Cmaj7
8 fr.

Bb13
8 fr.

Ab7-5
3 fr.

G7

I'll send the sun smiling through.

C

G11

I want to be happy, But I won't be happy,

G7-9

C

N. C.

Till I make you happy, too.

8va

section 8: Folk Song Favorites

Where Have All the Flowers Gone?

Since the late 1930's Pete Seeger has been a musical Johnny Appleseed, roving throughout the land, dispensing tunes from his vast bag of songs. In "Where Have All the Flowers Gone?" one of his "cause" songs, he deals with the folly and waste of war—not simply the folly of one limited spate of killing but the fateful cycle in which man repeats the same mistakes over and over again. Seeger wrote the song in 1961, having been influenced

by the Russian novelist Mikhail Sholokhov's *And Quiet Flows the Don*. Oddly enough, though, the song made its greatest impact when it was performed by a singer who is as far removed from the rough-hewn Pete Seeger as one can imagine—Marlene Dietrich. When Miss Dietrich recorded the song in Germany—and in German—the combination of language and setting had a shattering effect on those who heard it.

Words and music by Peter Seeger

Inspired by a passage from Mikhail Sholokhov's novel *And Quiet Flows the Don* Additional verses by Joe Hickerson

Like a meditation

Musical notation for the piano introduction, consisting of four measures. The first measure starts with a mezzo-piano (*mp*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (B-flat).

Musical notation for the first system of the song. It includes guitar chords: C, Am, C/E bass, D7, and G7. The lyrics are:

1. Where have all	the	flow - ers	gone?	Long	time	pass - ing.
2. Where have all	the	young girls	gone?	Long	time	pass - ing.
3. Where have all	the	young men	gone?	Long	time	pass - ing.

The dynamic changes from *mp* to mezzo-forte (*mf*) in the second measure.

Musical notation for the second system of the song. It includes guitar chords: C, Am, F, C, and G. The lyrics are:

Where	have	all	the	flow - ers	gone?	Long	time	a - go.
Where	have	all	the	young girls	gone?	Long	time	a - go.
Where	have	all	the	young men	gone?	Long	time	a - go.

The dynamic changes from *mp* to *mf* in the second measure.

C Am C/E bass D7 G7

Where have all the flow - ers gone? The girls have picked them ev - 'ry one.
 Where have all the young girls gone? They've tak - en hus - bands ev - 'ry one.
 Where have all the young men gone? They're all in u - ni - form.

mp *mf*

F G C F G

Oh, when will you ev - er learn? Oh, when will you ev - er

1. 2. 3.

C C

learn? learn?

4. Where have all the soldiers gone?
 Long time passing.
 Where have all the soldiers gone?
 Long time ago.
 Where have all the soldiers gone?
 They've gone to graveyards ev'ry one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?

5. Where have all the graveyards gone?
 Long time passing.
 Where have all the graveyards gone?
 Long time ago.
 Where have all the graveyards gone?
 They're covered with flowers ev'ry one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?

6. Where have all the flowers gone?
 Long time passing.
 Where have all the flowers gone?
 Long time ago.
 Where have all the flowers gone?
 Young girls picked them ev'ry one.
 Oh, when will they ever learn?
 Oh, when will they ever learn?

Leaving on a Jet Plane

While growing up in Tucson, Arizona, John Denver initially fell under the spell of Elvis Presley. But he soon shifted from rock to folk music, and in 1965 he replaced Chad Mitchell, leader of the Chad Mitchell Trio, when Mitchell decided to shift his focus from singing to acting. For the three years that he was with The Mitchell Trio, as

it became known, Denver not only sang with the group but composed songs as well. "Leaving on a Jet Plane" was the last song he wrote before leaving the trio to branch out on his own as a singer. Peter, Paul and Mary made a million-selling recording of it in 1969 that helped to focus the spotlight on Denver's emerging talents.

Moderately in 2 (♩ = 1 beat)

Words and music by John Denver

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mp*. The left hand provides a simple harmonic accompaniment. The piece concludes with a final chord in G major.

1. All my bags are packed; I'm read-y to go. I'm stand-ing here out-
 (2.) man-y times I've let you down, So man-y times I've
 (3.) Now the time has come to leave you. One more time

Guitar chords: G, C, G

side your door. I hate to wake you up to say good-
 played a-round. I tell you now they don't mean a
 let me kiss you. Close your eyes, I'll be on my

Guitar chords: C, G, C

bye. But the dawn is break-in'; it's
 thing. Ev-'ry place I go I'll
 way. Dream a-bout the

Guitar chords: D, G

C G C

ear - ly morn. The tax - i's wait - in'; he's blow - in' his horn. Al -
 think of you; Ev - 'ry song I sing I'll sing for you. When
 days to come When I won't have to leave a - lone, A -

G C D

read - y I'm so lone - some I could cry. So,
 I come back I'll bring your wed - ding ring. So
 bout the times I won't have to say: *cresc.* *mf*

G C G C

kiss me and smile for me; } Tell me that you'll wait for me;
 kiss me and smile for me; }
 Kiss me and smile for me

G C D

Hold me like you'll nev - er let me go. 'Cause I'm

G C G C G

leav - in' on a jet_ plane, Don't know when I'll be back_ a - gain.

f

1. 2. C D

Oh, babe, I hate to go.

p

3. D N.C.

2. There's so
3. go.

G



Those Were the Days

Although "Those Were the Days" first caught on in England toward the end of the 1960's, the song had been written in the United States several years earlier by Gene Raskin, an architect who was also a folk singer and guitarist. Drawing on his heritage of Eastern European folk music, Raskin created this timeless nostalgic glimpse into the past. He first began singing it with his wife in their folk music act, known as Gene and Francesca. Throughout the 1950's and 1960's, the couple worked nightclubs and concerts at night while Raskin pursued a daytime career as an architect and even found time to write a book, *Architecturally Speaking*, and to produce a documentary film, *How to Look at a City*.

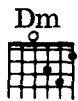
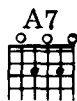
Freely

Words and music by Gene Raskin



1. Once up - on a time there was a tav - ern, —
 2. Then the bus - y years went rush - ing by us; We
 3. Just to - night I stood be - fore the tav - ern; —
 4. Through the door there came fa - mil - iar laugh - ter. I

mp



(1.) Where we used to raise a glass or two. Re -
 (2.) lost our star - ry no - tions on the way. —
 (3.) Noth - ing seemed the way it used to be. —
 (4.) saw your face and heard you call my name. —



(1.) mem - ber how we laughed a - way the hours — And
 (2.) If by chance I'd see you in the tav - ern We'd
 (3.) In the glass I saw a strange re - flec - tion. —
 (4.) Oh, my friend, we're old - er but no wis - er, For

Am/B bass B7 E

(1.) dreamed of all the great things we would do?
 (2.) smile at one another and we'd say:
 (3.) Was that lonely fellow really me?
 (4.) in our hearts the dreams are still the same.

Those were the

Moderately, in tempo

Am Dm

days, my friend, We thought they'd never end; We'd sing and

G7 C Dm

dance forever and a day. We'd live the life we choose;

Am E

We'd fight and never lose; For we were young and sure to have our

Am E Am A7

way. La la la la la la la la la

Dm Adim E

la la la, Those were the days; oh yes, those were the

1. 2. 3. Am

days.

4. Am

days.

Goodnight, Irene

Words and music by Huddie Ledbetter and John Lomax

"Leadbelly" (Huddie Ledbetter) spent most of his early life in Louisiana and Texas, more often than not in prison, twice for murder. His songs sometimes undid the damage his violent temper had wrought—once he was pardoned because of his singing. He first recorded "Goodnight, Irene," a song he had learned from his uncle, in 1933 for the Library of Congress. In 1950 a recording by The Weavers turned into a hit, but Leadbelly, who died that year in New York City at 65, never knew that his song had finally made the Hit Parade.

In tempo (moderate waltz)

Freely

G

D7

G7 **C** **D7**

G **G** **D7**

Last time to Coda

mf

I - rene, good - night;

I - rene, good - night. Good - night,


I - rene; good - night, I - rene; I'll see you in my dreams.

1. Last Sat - ur - day night I got mar - ried.

2. Some - times I live in the coun - try;

3. Stop ram - blin' — stop your gam - blin'. Stop


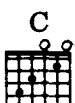
G



Me and my wife set-tled down. Now
 Some-times I live in the town.
 stay-ing out late at night. Go

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

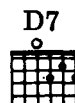

G7 C





me and my wife are part-ed. I'm gon-na
 Some-times I have a great no-tion To
 home to your wife and your fam-'ly; Sit

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

D7 G





D. S. al Coda 

take an-oth-er stroll down-town.
 jump in-to the riv'r and drown.
 down by the fire - side bright.

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

Coda G



dreams.

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

So Long It's Been Good To Know Yuh

In his short, painful lifetime (he died at 55 in 1967 after a debilitating illness that lasted 15 years), Woody Guthrie wrote more than 1,000 songs—songs that extolled the land and the people, songs that dealt with social and economic ills. Many of them have gained wide acceptance as folk songs handed down from generation to generation. And like generations of folk musicians, Woody did not hesitate to borrow material wherever he found it. The melody in the verse of "So Long It's Been Good To Know Yuh" is taken from "The Ballad of Billy the Kid," and the chorus is a variant of Huddie (Leadbelly) Ledbetter's "Goodnight, Irene." But Woody turned and twisted both verse and chorus until they had achieved the rakish angle appropriate to his own jaunty lyrics.

Words and music by Woody Guthrie

Rollicking tempo

1. I've

C G7 C

sung this song, but I'll sing it— a - gain, Of the peo - ple I've
sweet-hearts they sat in the dark and— they sparked. They— hugged and they

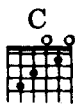
G7 C C7 F

met and the plac-es I've seen. Of— some of the trou-bles that both-ered— my
kissed in that dust-y old dark. They— sighed and they cried and they hugged and— they

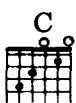
F#dim C G7 C

mind kissed, And a lot of good peo - ple that I've left be - hind, say - ing:
kissed, But in- stead of of mar-riage they talked like this: Hon - ey,

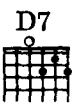
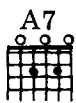
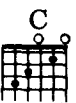
Chorus



So long, it's been good to know yuh; So long, it's

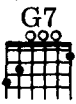
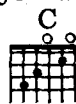


been good to know yuh; So long, it's been good to know yuh. What a

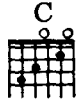


long time_ since I've been home, And I've got - ta be

for additional words



for final ending



drift - in' a - long. 2. The long.

section 9: Country Classics

You Are My Sunshine

When, at the height of his popularity in 1941, Bing Crosby recorded "You Are My Sunshine" and made it "the taproom and tavern classic of the year," according to Billboard Magazine, the song's success proved that country music could find an audience across the line that then divided it from pop music. Tex Ritter had introduced the song a year earlier in a motion picture called Take Me Back to Oklahoma, but its initial success

stemmed from a recording by Gene Autry that helped to make him a star. "You Are My Sunshine" was written by Jimmie Davis, a country and gospel singer who later served two terms as Governor of Louisiana, one term in the mid-1940's and the other in the early 1960's. During his first campaign for governor, Davis spent as much time at his public appearances singing this and other country songs as he did discussing the issues.

Words and music by Jimmie Davis and Charles Mitchell

Moderately

mf

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a simple accompaniment with quarter notes G2, A2, and B2. The piece is marked 'mf' (mezzo-forte).

G

1. The oth - er night, dear, as I lay sleep - ing,
 (2. I'll al - ways) love you and make you hap - py,
 (3. You told me) once, dear, you real - ly loved me

The second system begins with a guitar chord diagram for G major (x02320). It shows the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of quarter notes G2, A2, and B2. The lyrics are provided for three different versions of the song.

G7 C

I dreamed I held you in my
 If you will on - ly say the
 And no one else could come be -

The third system continues the piano accompaniment. It features guitar chord diagrams for G7 (x02320) and C (x32010). The piano accompaniment consists of quarter notes G2, A2, and B2. The lyrics are provided for three different versions of the song.

G G7 C

arms. When I a - woke, dear, I was mis -
 same. But if you leave me to love an -
 tween. But now you've left me and love an -

G

tak - en, And I hung my
 oth - er, You'll re - gret it
 oth - er; You have shat - tered

D7 G

head and
 all some
 all my
 cried: } You are my
 day: }
 dreams: }

G

sun - shine, my on - ly sun - shine; You make me

C G

hap - py when skies are gray. You'll nev - er

C G

know, dear, how much I love you;

D7

Please don't take my sun - shine a -
last time, slower

1. 2. 3.

G G

way. 2. I'll al - ways way. 3. You told me



Cool Water

One of the first singing groups to convey a feeling of the open sky and the endless prairies was the Sons of the Pioneers. The group started in 1934 with three singers whose closest contact with the western prairies was Missouri, home state of Tim Spencer, one of the trio. The other two were Bob Nolan of Canada and Leonard Slye of Ohio. Slye changed his name to Roy Rogers and became a movie star, and Nolan became a very successful songwriter, specializing in songs about range riding, cattle herding, and nights spent around a campfire. His "Tumbling Tumbleweeds" and "Cool Water" are so visually and physically evocative that they create mental pictures even for people who have never watched the tumbleweed roll across the prairies or known the joy of cool water to a parched throat.

Words and music by Bob Nolan

Moderately

mp

1. All

C G7 C G7

(1.) day I've faced a bar - ren waste with - out the taste of wa - ter. -
 (2.) nights are cool and I'm a fool; each star's a pool of wa - ter. -
 (3.) shad - ows sway and seem to say, "To - night we pray for wa - ter. -
 (4.) feet are sore; he's yearn - ing for just one thing more than wa - ter. -

C F

(1.) Cool wa - ter. Old Dan and I with
 (2.) Cool wa - ter. But with the dawn I'll
 (3.) Cool wa - ter." And 'way up there He'll
 (4.) Cool wa - ter. Like me, I guess, he'd

G7 C F C

(1.) throats burnt dry and souls that cry for wa - ter.
 (2.) wake and yawn and car - ry on to wa - ter.
 (3.) hear our pray'r and show us where there's wa - ter.
 (4.) like to rest where there's no quest for wa - ter.

G7 C

Cool, clear wa - ter.

Chorus

C G7

Keep a - mov - in', Dan; don't you lis - ten to him, Dan; He's a

C G7

dev - il not a man, and he spreads the burn - ing sand with

C F

wa - ter. Dan, can you see that

C F

big green tree where the wa - ter's run - ning free, And it's

G7 C

for additional verses

wait - ing there for you and me?

2. The
3. The
4. Dan's

final ending

C

me? Cool, clear wa - ter.
as from far away

Mockin' Bird Hill

Before the mid-1940's country singers had, as a rule, written their own songs. But after World War II, professional songwriters Vaughn Horton, Felice and Boudleaux Bryant, and Cy Coben began to supply such country stars as Eddy Arnold, Hank Snow, and others with many of their hits. Horton's background was completely atypical in that he was neither

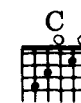
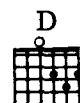
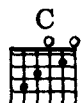
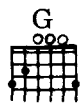
a Southerner nor a country boy but an Easterner, born in Pennsylvania, who had toured as a sideman in dance bands of the 1930's. His "Mockin' Bird Hill" appealed to both country and pop audiences. Although it became a country hit in 1949, the most successful recording of the song was made by the popular team of guitarists Les Paul and Mary Ford.

Moderately fast country waltz

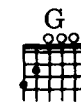
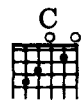
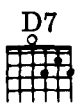
Words and music by Vaughn Horton

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system shows the piano introduction with a dynamic marking of *mf*. The second system begins the vocal entry with the lyrics: "When the sun in the morn-in' peeps o-ver the hill And kiss-es the (2. Got a) three-cornered plow and an a-cre to till And a mule that I (3. When it's) late in the eve-ning, I climb up the hill And sur-vey all my". The third system continues the lyrics: "ros-es round my win-dow-sill; Then my heart fills with glad-ness when bought for a ten-dol-lar bill; There's a tum-ble-down shack and a king-dom while ev-'ry-thing's still; On-ly me and the sky and an". The fourth system concludes the lyrics: "I hear the trill Of the birds in the tree-tops on Mock-in' Bird Hill. rust-y ol' mill, But it's my Home Sweet Home up on Mock-in' Bird Hill. ol' whip-poor-will Sing-in' songs in the twi-light on Mock-in' Bird Hill." Chord diagrams for G, C, and D7 are provided above the piano accompaniment lines.

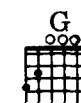
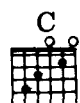
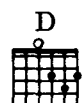
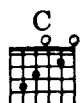
Chorus



Tra-la - la, ³twit-tle-dee-dee - dee, it gives me a thrill To

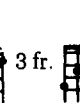
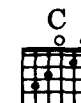


wake up in the morn-in' to the mock-in' bird's trill; Tra-la - la, ³twit-tle-dee-



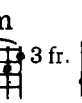
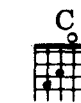
dee - dee, there's peace and good-will; You're wel - come as the flow-ers on

1. 2.



3 fr.

3.



3 fr.

Mock - in' Bird Hill. 2. Got a 3. When it's slower Mock - in' Bird Hill.

One Has My Name, the Other Has My Heart

At the end of the 1940's country stars and pop stars began recording together—Ernest Tubb with the Andrews Sisters, Tennessee Ernie Ford with Kay Starr, and, most notably, Jimmy Wakely with Margaret Whiting. In 1948 "One Has My Name, the Other Has My Heart" was one of several duets ("Slipping Around" was another) that kept the Wakely-Whiting team at the top of the charts for months at a time.

Miss Whiting, daughter of the great songwriter Richard Whiting, had emerged as a singing star a year or two earlier with "Moonlight in Vermont," while Wakely was topping off a career that had included a spell with Gene Autry's Melody Ranch, a stint as leader of his own group (Cliffie Stone, Spade Cooley, and Merle Haggard were among his sidemen), and appearances in numerous if not memorable westerns.

Words and music by Eddie Dean, Dearest Dean, and Hal Blair

Moderately

One has my name; The oth-er has my heart. With one I'll re-

main; That's how my heart-aches start. One has brown eyes; The

oth-er's eyes are blue. To one I am tied; To the oth-er I am

G7 C C#dim G7

true. One has my love, The oth-er on-ly me. But

C Cdim C

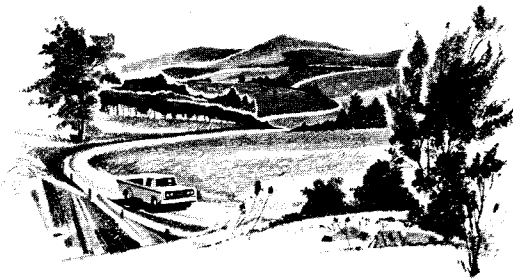
what good is love To a heart that can't be free? So, I'll go on
If I could live

C7 F F#dim C/G bass C#dim

liv-ing my life just the same, While one— has my heart; the
o-ver, my life I would change; The one who has my heart would

1. Dm7 Dm7/G bass G7 C 2. Dm7 Dm7/G bass G7 C

oth-er has my name.— al-so have my name.—



Although John Denver established himself as a songwriter in 1967 with Peter, Paul and Mary's hit recording of his song "Leaving on a Jet Plane," he had not yet found his proper *métier*. As it turned out, jet planes were at an opposite pole from the emphasis that gave Denver his real success, both as a songwriter and as a performer—a quiet, unspoiled, unpolluted return to nature. The key to that success was "Take Me Home, Country Roads," which he wrote with Bill Danoff and Taffy Nivert. It was the song that moved Denver into the kind of pop country territory that Glen

Take Me Home, Country Roads

Brightly

G Em

Al - most heav - en, — West Vir - gin - ia, —
 All my mem - 'ries — gath - er round her, —

D C G

Blue Ridge Moun - tains, — Shen - an - do - ah Riv - er. —
 Min - er's la - dy, — stran - ger to blue wa - ter. —

Em

Life is old there, — old - er than the trees,
 Dark and dust - y, — paint - ed on the sky,

Campbell had cultivated so successfully. Many followers of country music rejected the idea that Denver, a former architecture student who was raised in different parts of the country and had to cultivate a country twang, should be considered part of their field. But concert audiences and record buyers were not concerned about such distinctions, and, upon the release of "Take Me Home, Country Roads," a million-seller in 1971, they made Denver one of the most consistently successful singing attractions of the 1970's.



Words and music by Bill Danoff, Taffy Nivert, and John Denver

D **C** **G** **Chorus**

young - er than the moun - tains, — grow - in' like a breeze. } Coun - try
 mist - y taste of moon - shine, — tear - drop in my eye. }

G **D** **Em**



roads, — take me home — To the place —



C **G**

I be - long: — West Vir - gin - ia, — moun - tain




D **C**


mom - ma, — Take me home, — coun - try

1.  





2.  


roads. roads.







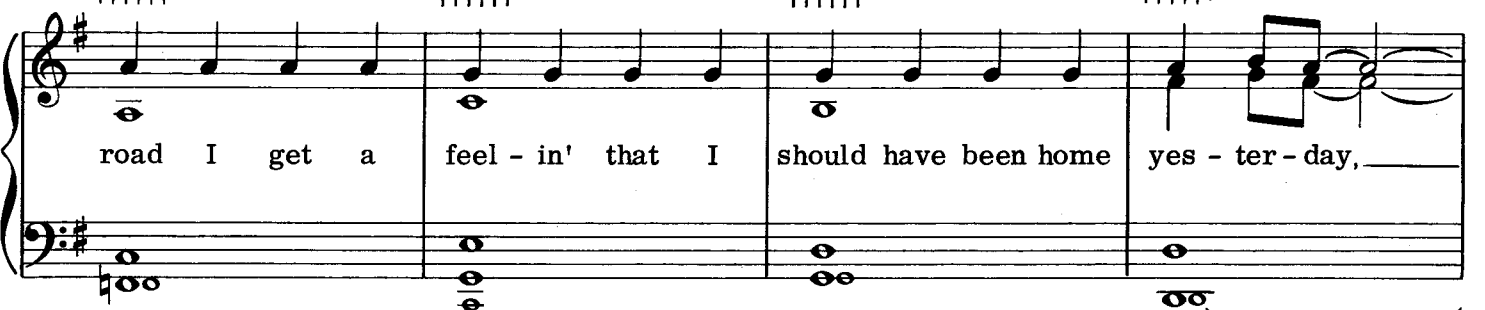
I hear her voice; in the morn-in' hours she calls me; The





ra-di-o re-minds me of my home far a-way And driv-in' down the


   






road I get a feel-in' that I should have been home yes-ter-day,


D7  G 



yes-ter-day. Coun-try roads, take me



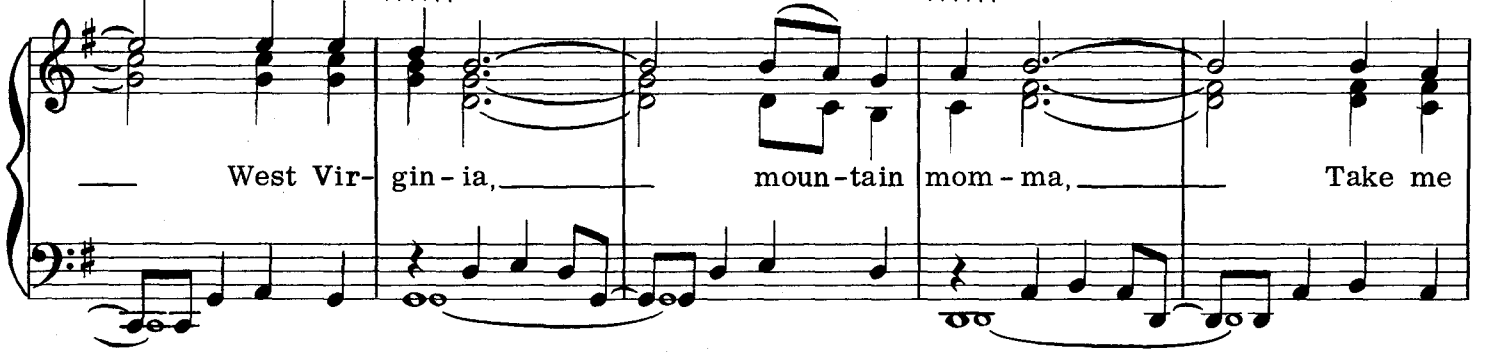
D  Em  C 



home To the place I be-long:




G  D 

West Vir-gin-ia, moun-tain mom-ma, Take me



C  G 

home, coun-try roads.



San Antonio Rose

Words and music by Bob Wills

Swingy

mf

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The music is marked with a mezzo-forte (mf) dynamic.

C C7 F D7 G7

Deep with- in my heart lies a mel - o - dy, A song of

This system shows the vocal line and guitar chords for the first part of the song. The vocal line is written in a treble clef with lyrics underneath. The guitar chords are indicated by letters above the staff. The piano accompaniment is in the bass clef.

C C C7

old San An- tone. Where in dreams I live with a

This system shows the vocal line and guitar chords for the second part of the song. The vocal line continues with lyrics. The guitar chords are indicated by letters above the staff. The piano accompaniment continues in the bass clef.

F D7 G7

mem - o - ry, Be - neath the stars all a -

This system shows the vocal line and guitar chords for the third part of the song. The vocal line continues with lyrics. The guitar chords are indicated by letters above the staff. The piano accompaniment continues in the bass clef.

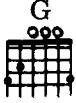
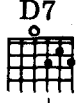
One step toward the mixing of country music with popular music that came about in the 1940's actually took place a decade earlier when so-called Western Swing Bands began to appear in the Southwestern states. Bob Wills, a fiddler, had formed the prototype of those bands in 1933. They derived from fiddle groups that played for dancing, with the added impact of saxophones, trumpets, and a full rhythm section of piano, bass, guitar, and drums. It was the presence of the drums and horns that distinguished them from other country music groups. Wills' Texas Playboys and other Western Swing Bands became great regional favorites, although the rest of the country did not become aware of them until Wills' song "San Antonio Rose," one of numerous tunes that he wrote for his band, became a national hit in 1941 via a recording by Bing Crosby. It also appeared that year in a movie of the same name.

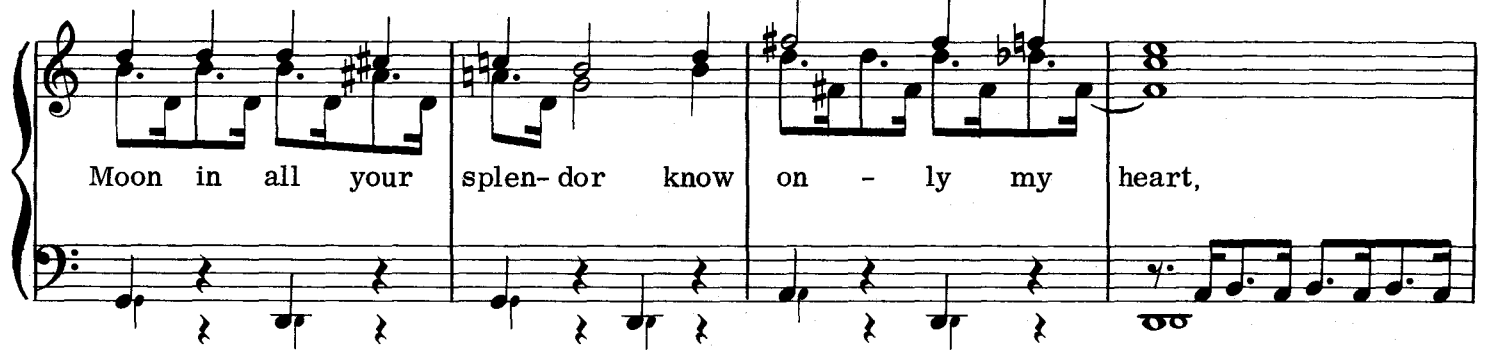
lone. It was there I found be -

side the Al - a - mo En - chant - ment strange as the blue up a -


bove. A moon - lit pass that on - ly she would know Still


hears my brok - en song of love.

G  D7 

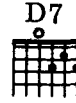


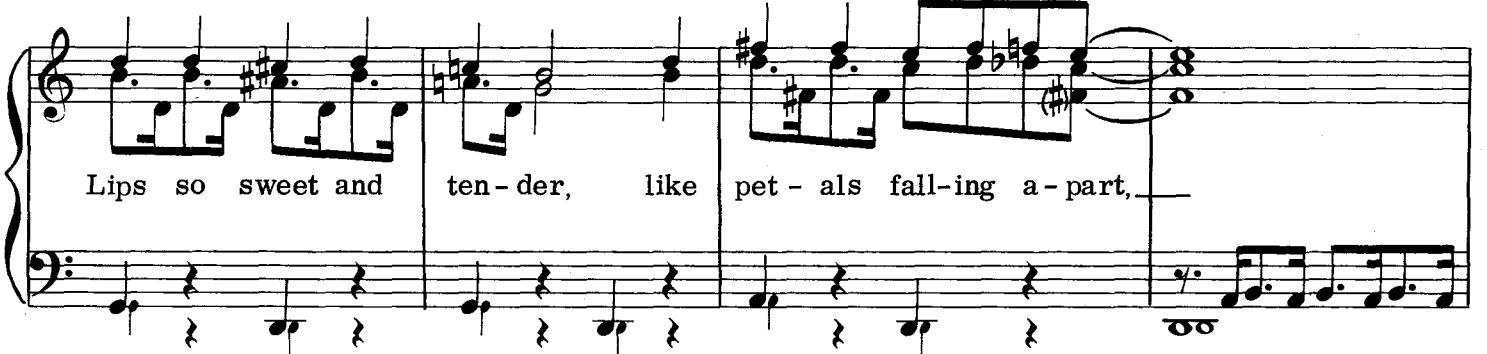
Moon in all your splen-dor know on - ly my heart,

G 


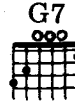



Call back my Rose, Rose of San An - tone.

D7 



Lips so sweet and ten-der, like pet - als fall-ing a-part,

G  G7 



Speak once a - gain of my love, my own.

C C7 F D7

Brok - en song, emp - ty words I know Still

G7 C

live in my heart all a - lone For that

C7 F D7

moon - lit pass by the Al - a - mo And

G7 C

Rose, my Rose of San An - tone.

Heartaches by the Number

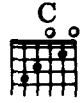


With the Grand Ole Opry as a focal point, country music began to gravitate to Nashville, Tennessee, in the 1930's. In the next two decades, Nashville became an increasingly important music center as country music gained in popularity. But by the end of the 1950's an offshoot of Nashville had developed in southern California—a sort of country music suburb. It was here that Harlan Howard, who was raised in Detroit but nurtured on the radio broadcasts of the Grand Ole Opry, began to succeed as a songwriter. Howard had tried, without

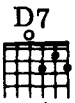
success, to break into Nashville while he was a paratrooper stationed at Fort Benning, Georgia. After his release from the service, he landed in Los Angeles, where Johnny Bond and Tex Ritter published his songs. When he wrote this song in 1959, Howard had already gained recognition in the country field with "Pick Me Up on Your Way Down." "Heartaches by the Number" extended that recognition to the popular field when, after Ray Price made a hit country record of the song, Guy Mitchell followed it up with a pop hit recording.

Words and music by Harlan Howard

Moderately



Heart-ache Num - ber Two was when you came back a - gain; I
 hope - ful heart I wait - ed for your knock on the door;



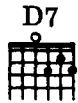
You came back and nev - er meant to stay.
 wait - ed, but you must have lost your way.

Chorus

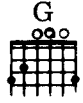
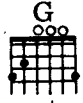
N. C.



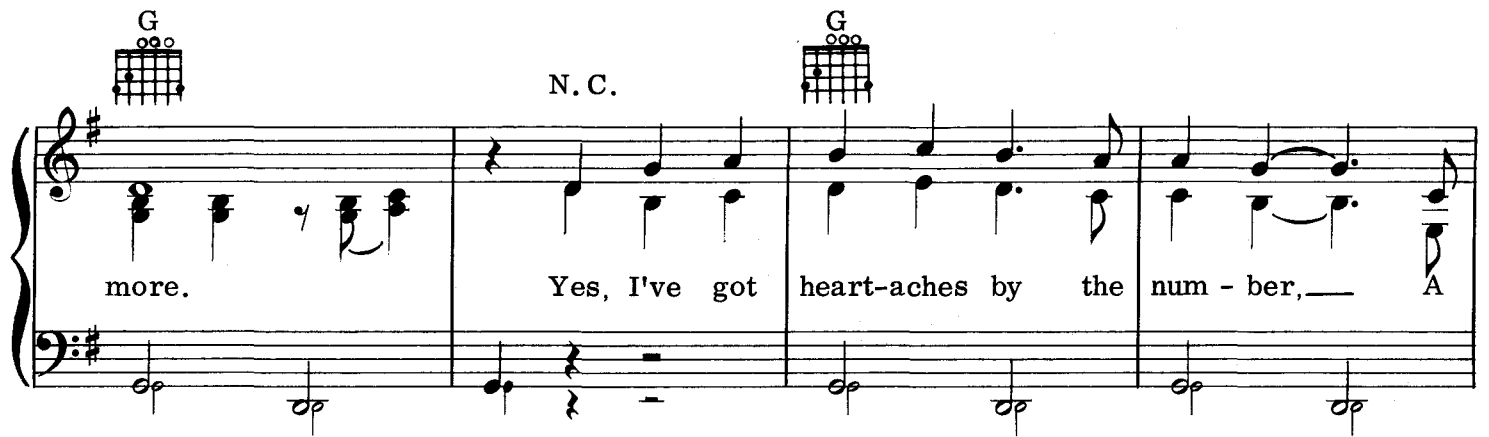
Now I've got heart-aches by the num - ber, Trou - bles by the

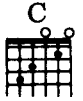
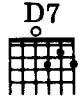


score. Ev - 'ry day you love me less; Each day I love you

G  N. C. 

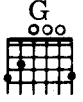
more. Yes, I've got heart-aches by the num - ber, — A



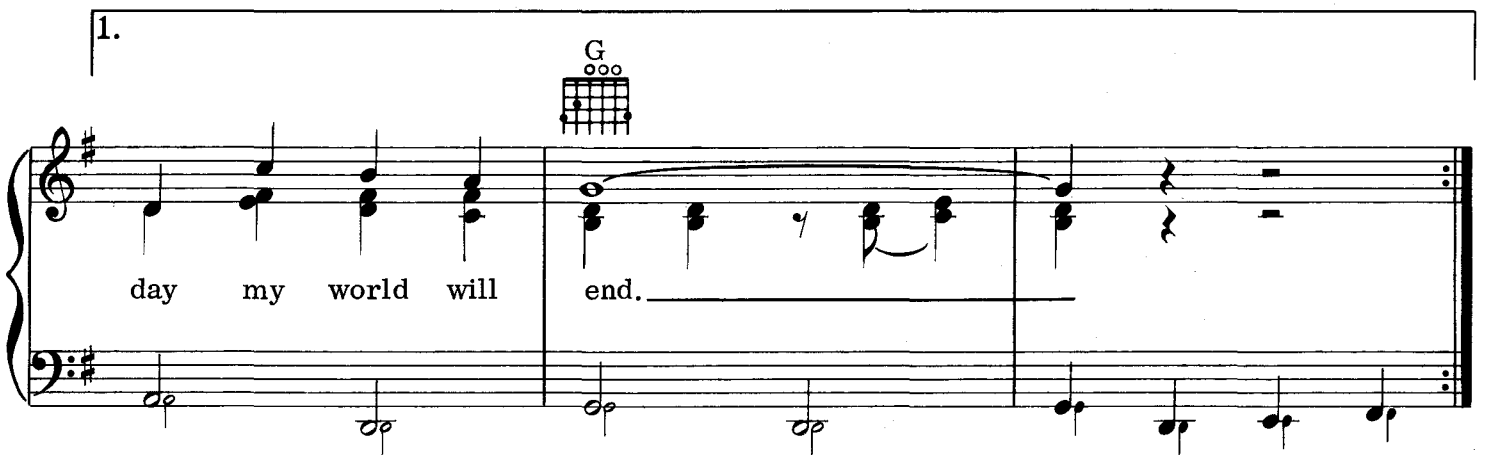
C  D7 

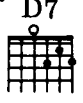
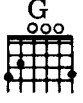
love that I can't win; But the day that I stop count - ing, That's the



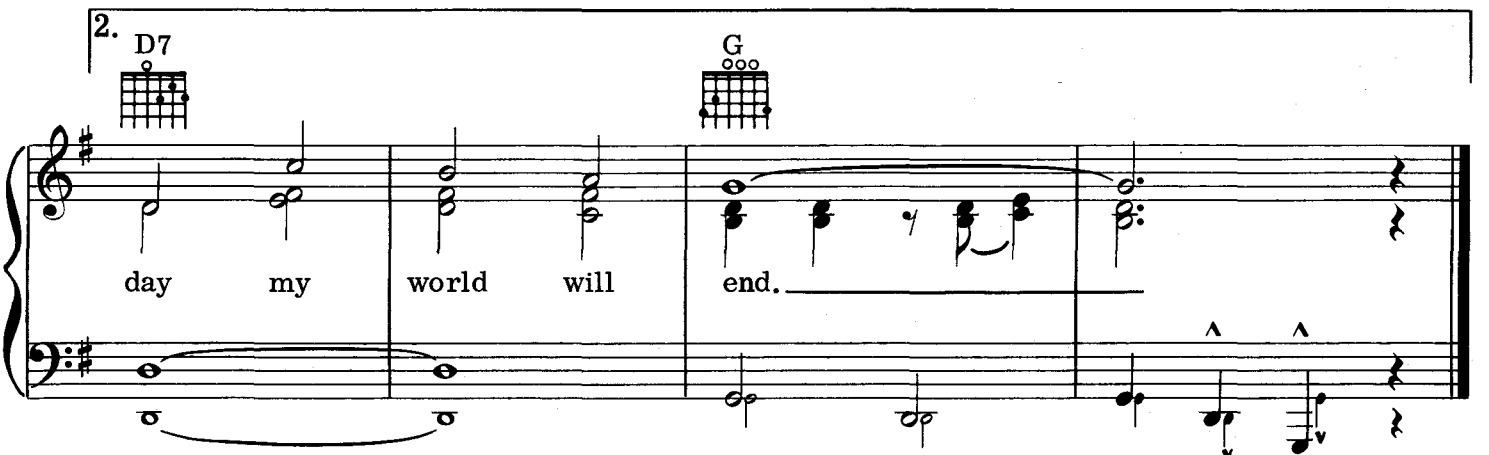
1. 

day my world will end.



2.  

day my world will end.



section 10: A Little Ragtime, Boogie, Blues and Jazz

"Trouble in Mind" was written by Richard M. Jones, a pianist from New Orleans who settled in Chicago. The song was first recorded in 1926 by Chippie Hill, a major black star of the "classic blues" period, accompanied by Jones on piano and Louis Armstrong on cornet. It was one of a handful of blues that survived that era, hitting a

Trouble in Mind

Words and music by
Richard M. Jones




new peak of popularity in the 1950's when Ray Charles recorded it. Chippie Hill was not quite as fortunate as the song. She dropped out of sight in the 1930's but staged a comeback after World War II, still lustily singing "Trouble in Mind" and other blues in a full-bodied voice which she said she retained by "gargling that good Gordon gin."

Slow blues tempo

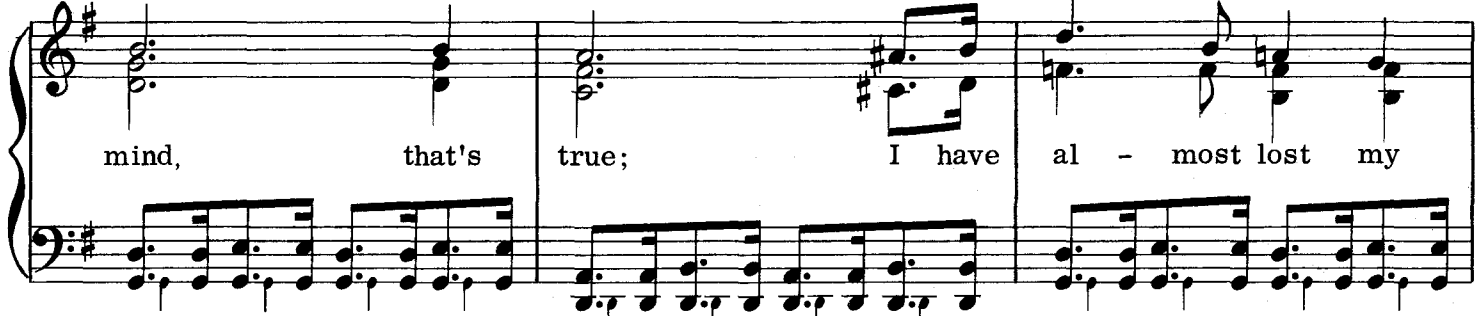
The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction consisting of a series of triplet eighth notes in the right hand and a steady bass line in the left hand. The tempo is marked as "Slow blues tempo".

The vocal melody begins in the second system with the lyrics: "Trou-ble in mind, I'm blue, But I". The piano accompaniment provides harmonic support with chords such as G, D7, G7, and C7. The lyrics continue: "won't be blue al-ways, For the sun will shine".

The final system of the score includes the lyrics: "in my back door some-day. Trou-ble in". The piano accompaniment continues with chords like D7, G, C7, Db7, and D7.

G  D7 3 fr.  3 fr. G7 3 fr. 








mind, that's true; I have al - most lost my




C7  G  D7 3 fr. 




mind; Life ain't worth liv - in', - feel like I could




G  G/B bass  Bbdim  Am7  G  D7 3 fr.  3 fr. G 

die. 3 3 3 I'm gon - na lay my



D7 3 fr.  3 fr. G7 3 fr.  3 fr. C7 

head On some lone - some rail - road iron. Let the



G D7 3 fr. G

two - nine - teen_ train_ ease my trou - bl'd mind.

C7 Db7 2 fr. D7 3 fr. G D7 3 fr.

Trou-ble in mind, I am blue; My

G7 3 fr. C7 G

poor heart_ is beat - ing_ slow, Nev - er had no trou - ble_

D7 3 fr. G G/B bass Bb dim Am7 G7 3 fr.

in_ my life_ be - fore. 3 3 3 slowing down trem.

The Entertainer

By Scott Joplin

In the first two decades of this century ragtime was the popular music, and Scott Joplin was the most popular composer of piano rags. He died in a mental hospital in 1917, crushed and impoverished by his failure to get a full performance of his opera Treemonisha. In the 1920's ragtime passed from fashion and Joplin was all but forgotten, although his first big hit, "Maple Leaf Rag," published in 1899, was still played by honky-tonk pianists. Then, in the 1960's, Max Morath did the first of

several TV series on the ragtime era, and later Joshua Rifkin, a classical pianist, recorded an album of Joplin works. Then in the 1970's Marvin Hamlisch put together the score for the film The Sting, using as a running theme Joplin's "The Entertainer," composed in 1902. The score won the Academy Award in 1974, and Joplin again became a musical hero. Ironically, Treemonisha was finally produced and acclaimed at almost the same time that The Sting resurrected Joplin's fame.

Adapted and arranged by Dan Fox

Slow two-beat (not fast)

The first system of piano notation consists of two staves. The upper staff contains the right-hand melody, and the lower staff contains the left-hand accompaniment. The music is in 2/4 time and begins with a forte (f) dynamic. Handwritten annotations include 'piano' above the first measure and 'hold' above the second measure.

The second system of piano notation continues the piece. It includes chord symbols above the staff: C, C7/Gbass, F, C/Ebass, C/Gbass, G7, C, and G. The dynamics are marked as piano (p), forte (f), and piano (p). Handwritten annotations include '5 5 5 5' and '1 1 1 1' above the notes in the second measure.

The third system of piano notation continues the piece. It includes chord symbols above the staff: C, C7/Gbass, F, C/Ebass, Cm/Ebbass, D7, and G7. The dynamics are marked as forte (f).

The fourth system of piano notation continues the piece. It includes chord symbols above the staff: C, C7/Gbass, F, C/Ebass, C/Gbass, G7, C, and C/Bbass. The dynamics are marked as piano (p) and forte (f). A handwritten asterisk (*) is placed above the final measure of the system.

* Small notes optional

F/A bass Fm/A \flat bass C/G bass G7

1. C

2. C

2nd time play right hand an 8va higher if desired

C F Fm C/E bass

f

C Cm/E \flat bass C/E bass G/D bass D7 G7

C F Fm C/E bass C F F \sharp dim

ppresc.

C/G bass D7 G7

1. C 8va ad lib.

2. C loco

p

C C7 G^{bass} F C/E^{bass} C/G^{bass} G7 C G

C C7/G^{bass} F C/E^{bass} Cm/E^{bass} D7 G7

C C7/G^{bass} F C/E^{bass} C/G^{bass} G7 C

C C/B^b bass F/A bass Fm/A^b bass C/G^{bass} G7 C 8va-7

Lover Man

The heartbreak in this song is indelibly associated with Billie Holiday, whose recording, made in 1944, not only established the song but also set the mood for the remainder of her short life. But Miss Holiday was not the first vocalist to perform the song. That singer was Willie Dukes, a female impersonator who, said Roger "Ram" Ramirez, one of the song's composers, "sounded more like Billie than Billie did." Milt Gabler, a recording executive, heard Dukes do the song, liked it, and urged Decca to record it with Miss Holiday. So imitation, besides being the sincerest form of flattery, can also be a source of creative inspiration.

Words and music by Jimmy Davis, Roger "Ram" Ramirez, and Jimmy Sherman

Slow blues tempo

Dm7 3 fr.
G7
Dm7 3 fr.
G7
G7+5
C9
Gm7

C9
Gm7
Gb7+9 5 fr.
F7+9
B7-5
Bb7

Abm7
Db9
Gm7
C11
F
A7-9
Dm7 3 fr.
G7

Dm7 3 fr. G7 G7+5 C9 Gm7 C9 Gm7 Gb7+9 5 fr.

so all a - lone; - I'd give my soul just to call you my own. -

F7+9 B7-5 Bb7 Abm7 Db9 Gm7 C11

Got a moon a-bove me But no one to love me. Lov-er man, oh, where can you

F Am 5 fr. Am+7 5 fr. Am7 5 fr. D7-9 5 fr.

be? I've heard it said that the thrill of ro-mance can

Gmaj7 G6 3 Gaug G Gm 3 fr. Gm+7 3 fr.

be like a heav - en - ly dream. I go to bed with a

Gm7 3 fr. C7-9 Fmaj7 Eb9 6 fr. Em7-5 A7

prayer that you'll make love to me, strange as it seems.

Dm Dm+7 Dm7 Dm6 Gm 3 fr. Gm+7 3 fr.

Some-day we'll meet, and you'll dry all my tears, — Then whisper sweet little

Gm7 C9 Gb7+9 5 fr. F7+9 B7-5 Bb7

things in my ears. — Hug-gin' and a-kiss-in', Oh, what we've been miss-in'.

Abm7 Db9 Gm7 C11 Dbmaj7 Gbmaj7 F

Lov-er man, oh, where can you be? dying away

Honky-Tonk Train



Con locomozione

Musical notation for the first system, featuring piano (p) and fortissimo (ff) dynamics, and a triplet of eighth notes.

Musical notation for the second system, featuring piano (p) dynamics and a triplet of eighth notes. Chord G is indicated above the staff.

Musical notation for the third system, featuring fortissimo (fz) dynamics and triplet markings. Chords G7 and C7 are indicated above the staff.

Musical notation for the fourth system, featuring fortissimo (fz) dynamics and triplet markings. Chords G and D7 are indicated above the staff.

Musical notation for the fifth system, featuring fortissimo (fz) dynamics and triplet markings. Chords C7 and G are indicated above the staff.

Boogie-woogie, a piano variant of the blues built on a rolling repetitive pattern for the left hand, swept the country just before World War II as a direct result of "Honky-Tonk Train." The tune's composer, Meade "Lux" Lewis, first recorded it in 1929. Then Lewis dropped from sight until 1936, when John Hammond, jazz protagonist and talent scout, found him driving a taxi in Chicago. Hammond arranged

for two new recordings of "Honky-Tonk Train" and in 1938 teamed Lewis with two other boogie-woogie pianists, Albert Ammons and Pete Johnson, for the history-making "From Spirituals to Swing" concert at Carnegie Hall in New York City. The trio was such a tremendous success there and later at a Greenwich Village nightclub, Café Society, that they launched the fascination with boogie-woogie.

By Meade "Lux" Lewis

The musical score is written for piano and consists of five systems. Each system has a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. The first system is marked "[pickin' up]" and features a G chord. The second system features a C7 chord and a forte (fz) dynamic. The third system features a D7 chord and a glissando (gliss.) marking. The fourth system features a G chord. The fifth system is marked "[goin' fast]" and features a G chord.

Chord: G, C7

Chord: G, D7

Chord: C7, G

Chord: G

[whistlin']

Chord: C7, G

fz fz fz fz fz fz fz fz fz fz fz fz

D7 C7 G

trem.

sfz

G9

fz fz fz sim.

[slowin' up — blowin' into station]

C9 G9

D7 C7 G

G7

trem.

train — comes — to — a — stop

section 11: Strictly Instrumental

Clair de Lune

Music by Claude Debussy

Adapted and arranged by Dan Fox

At the end of the 19th century, a movement called impressionism swept through all the arts, although initially it was associated with such French painters as Monet, Manet, and Renoir. Their objective was to create an impression of an object through the play of light on it rather than to reproduce the object itself. At the same time the symbolist poets Verlaine, Mallarmé, and Rimbaud were using the sounds of words to capture an impression. To Claude Debussy the new kind of paintings and poems suggested a new kind of music—a music that would hint rather than state, a music in which a succession of colors would take the place of dynamic development. During the 1890's and early 1900's, Debussy was the prime exponent of impressionism in music. "Clair de Lune," which conveys the dappling effects of moonlight, is the third part of his Suite Bergamasque, composed in the early stages of his development of impressionism. Although Debussy felt that "Clair de Lune" and other works such as "Afternoon of a Faun" negated earlier romanticism in music, these pieces have since been accepted as the height of romanticism.

Performance Note:

All the measures in this piece are to be played equal in length, regardless of whether they are $\frac{3}{4}$ or $\frac{1}{2}$; that is, the time it takes to play a dotted half note in $\frac{3}{4}$ time is exactly the same as the time required for a half note in $\frac{1}{2}$ time.

With great delicacy and expression in a moderately flowing 1 ($\downarrow=1$ beat)

pp with soft pedal

[Organ: No pedal till *]

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music features a melodic line in the treble clef with eighth and quarter notes, and a bass line with chords and eighth notes. The system concludes with a double bar line and a 3/4 time signature.

The second system of music consists of three staves. The top two staves are in treble and bass clefs respectively, with a 3/4 time signature. The top staff is labeled "L.H." and the middle staff is labeled "R.H.". The bottom staff is a separate line with a bass clef and 3/4 time signature, containing a melodic line with a "Ped" (pedal) marking. The system concludes with a double bar line and a 3/4 time signature.

The third system of music consists of three staves. The top two staves are in treble and bass clefs respectively, with a 3/4 time signature. The bottom staff is a separate line with a bass clef and 3/4 time signature, containing a melodic line with a "Ped" (pedal) marking. The system concludes with a double bar line and a 3/4 time signature.

The fourth system of music consists of three staves. The top two staves are in treble and bass clefs respectively, with a 3/4 time signature. The bottom staff is a separate line with a bass clef and 3/4 time signature, containing a melodic line with a "Ped" (pedal) marking. A small vertical staff with a treble clef and 3/4 time signature is positioned between the bottom two staves, containing a few notes. The system concludes with a double bar line and a 3/4 time signature.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The second system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. A right-hand fingering diagram is shown between the two systems of the grand staff, labeled "R.H." and showing the first four fingers. The bass staff has a bass line of eighth notes.

Second system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The second system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The bass staff has a bass line of eighth notes.

Third system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The second system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The bass staff has a bass line of eighth notes.

Fourth system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains two systems of music. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The second system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of eighth notes. The bass staff has a bass line of eighth notes.

Sva

A musical score system consisting of two staves. The upper staff is in treble clef and contains several chords, some of which are tied across measures. The lower staff is in bass clef and contains a series of chords, also with some ties. A dashed line above the upper staff indicates a dynamic marking of *Sva*.

a little faster

pp

A musical score system consisting of three staves. The upper staff is in treble clef and contains chords. The middle staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment line. The dynamic marking *pp* is placed at the beginning of the system.

A musical score system consisting of three staves. The upper staff is in treble clef and contains chords. The middle staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment line.

A musical score system consisting of three staves. The upper staff is in treble clef and contains chords. The middle staff is in bass clef and contains a melodic line with slurs. The lower staff is in bass clef and contains a simple accompaniment line.

gradually slowing down

This system contains the first two staves of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 2/4 time, which changes to 3/4 time in the second measure. The piece concludes with a double bar line and a sharp sign. The instruction "gradually slowing down" is written in the space between the staves.

First tempo

L.H.

pp R.H.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/4 time. The piece begins with a piano (*pp*) dynamic marking. The right hand (*R.H.*) has a series of chords, while the left hand (*L.H.*) has a melodic line with a slur and an accent (>) over the first note. The system ends with a double bar line.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/4 time. The right hand continues with chords, and the left hand has a melodic line with a slur. The system ends with a double bar line.

This system contains the final two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in 3/4 time. The right hand has a series of chords, and the left hand has a melodic line with a slur. The system ends with a double bar line.

very softly... dying out little by little to the end

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music features a series of chords in the upper staff and a melodic line in the lower staff. The instruction "very softly... dying out little by little to the end" is written above the second staff.

(L. H. only)

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The instruction "(L. H. only)" is written above the second staff, indicating that the right hand is silent for this section.

This system contains the next two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with melodic lines in both hands.

8va-----

This system contains the final two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The instruction "8va-----" is written above the first staff, indicating an octave transposition for the right hand. The system concludes with a double bar line.



MALAGUEÑA

"Malagueña," based on a Spanish dance from Malaga, was written by Ernesto Lecuona, a Cuban pianist, conductor, and prolific composer. Lecuona himself introduced the composition to the United States when he performed it at the Capitol Theater in New York in 1928, and on the basis of that performance, it might have remained a concert work. But music publisher Herbert Marks, crossing the Atlantic in 1930, heard the ship's pianist playing "Malagueña" as though it were a popular song, stressing the haunting melody. The impact of the melody struck Marks so strongly that as soon as he was able to get in touch with Lecuona, he made arrangements to publish "Malagueña" and then promoted it as though it were a popular song. As a result, it has been recorded in more than 600 versions, has sold several million copies of sheet music, and today is one of the best known Latin American tunes in the world.

By Ernesto Lecuona

Moderately

A piano arrangement of the piece "Malagueña" by Ernesto Lecuona. The score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system starts with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) marking. The third system includes a *f* (forte) dynamic and another *cresc.* marking. The fourth system includes a *ff* (fortissimo) dynamic and a *a little slower* tempo marking. The music features a mix of chords and melodic lines, with some notes marked with accents (*>*).

8va----- R.H. 8va-----

f R.H. *in tempo* L.H. *diminuendo* L.H.

The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with an 8va (octave) marking above it. It contains a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f* (forte) and the tempo is *in tempo*. The second staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f* and the tempo is *in tempo*. The third staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f* and the tempo is *in tempo*.

mf

organ pedal

The second system of the musical score consists of three staves. The top staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *mf* (mezzo-forte). The second staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *mf*. The third staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *mf*.

The third system of the musical score consists of three staves. The top staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The second staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The third staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line.

The fourth system of the musical score consists of three staves. The top staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f*. The second staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f*. The third staff is a grand staff with an 8va marking above it, containing a right-hand (R.H.) part with a series of arpeggiated chords and a left-hand (L.H.) part with a melodic line. The dynamic marking is *f*.

System 1: Treble clef with a dashed line above it. The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a melodic line with a slur over the first two measures and a fermata over the last note of the second measure.

System 2: Treble clef with a dashed line above it. The right hand continues the eighth-note arpeggiated pattern. The left hand plays a melodic line with a slur over the first two measures and a fermata over the last note of the second measure. The word "loco" is written above the right hand in the third measure.

System 3: Treble clef. The right hand plays a melodic line with a slur over the first two measures and a fermata over the last note of the second measure. The dynamic marking "mf - f - ff" is written below the first measure. The left hand plays a bass line with a slur over the first two measures and a fermata over the last note of the second measure. An asterisk "*" is at the end of the system.

System 4: Treble clef. The right hand plays a melodic line with a slur over the first two measures and a fermata over the last note of the second measure. The left hand plays a bass line with a slur over the first two measures and a fermata over the last note of the second measure. The word "8va" is written above the first measure. The words "L.H." and "R.H." are written below the first and second measures respectively, indicating hand changes.

* Play 3 times - 1st time as is, 2nd time with R.H. an 8va higher, 3rd time with R.H. two 8vas higher, gradually getting faster and louder.

Slowly and freely

First system of musical notation. The right hand (R.H.) plays a melody starting with a forte (*f*) dynamic, marked with accents. The left hand (L.H.) has a piano (*pp*) section with a sequence of notes and fingerings: 1 2 4 1 2 1 2 4 1 2 1, 2 4 1 2 4 5. The system includes the instruction "organ pedal tacet till*" and "8va lower" with a dashed line indicating an octave shift. The system concludes with a fermata and a final note marked with a "2".

Second system of musical notation. The right hand (R.H.) continues the melody with a piano (*pp*) section and fingerings: 1 2 4 1 2 1, 2 4 1 2 1 2 4 1 2 4. The left hand (L.H.) has a piano (*pp*) section with fingerings: 1 2 4 1 2 1, 2 4 1 2 1 2 4 1 2 4. The system includes the instruction "8va" with a dashed line and "L.H. R.H." indicating a hand change. The system concludes with a fermata and a final note marked with a "2".

Third system of musical notation. The right hand (R.H.) continues the melody with a piano (*pp*) section and fingerings: 1 2 4 1 2 1 2 4 1 2 1, 2 4 1 2 4 5. The left hand (L.H.) has a piano (*pp*) section with fingerings: 1 2 4 1 2 1, 2 4 1 2 1 2 4 1 2 4. The system includes the instruction "8va lower" with a dashed line. The system concludes with a fermata and a final note marked with a "2".

Fourth system of musical notation. The right hand (R.H.) plays a melody starting with a forte (*f*) dynamic, marked "freely". The left hand (L.H.) has a piano (*pp*) section with a triplet of notes. The system concludes with a fermata and a final note marked with a "3".

Fifth system of musical notation. The right hand (R.H.) plays a melody starting with a piano (*pp*) dynamic, marked "very gradually getting louder till the *fff*". The left hand (L.H.) has a piano (*pp*) section. The system includes the instruction "8va" with a dashed line. The system concludes with a fermata.

(8va)-----

*

----- 15va**

* organ pedal

fff

8va-----

----- 8va-----

8va

* May be repeated as often as desired, getting faster and louder little by little.
 You may also double the melody in 8vas.
 ** That is, two 8vas higher than written.

section 12: For Children of All Ages and Sizes

SING!

Like "Green (Bein' Green)," "Sing!" was written for Sesame Street. The objective was to teach children Spanish. For a starter, composer Joe Raposo was looking for a good "sight word"—a simple, short word that a five-year-old child could assimilate. The song actually began as "Canta!" written first in Spanish (Raposo is of Portuguese-Brazilian descent and, in addition to Portuguese, speaks Spanish fluently). The English version, "Sing!" came next. At first it was thought of as just a children's song. But, like "Green," it proved to have broader philosophical implications. Raposo points to the end of the lyric of his song: "Don't worry that it's not good enough for anyone else to hear. Sing! Sing a song!" "It's about living," the composer says, "and about loving and life."

Words and music by Joe Raposo

Moderately

The piano introduction consists of four measures. The right hand plays a sequence of chords: C major, F major, C major, and F major. The left hand plays a simple bass line with notes C, F, C, F, C, F, C, F. The tempo is marked 'Moderately' and the dynamics are 'mp lightly'.

The first vocal line is set in C major. The lyrics are: "Sing! Sing a song, Sing out". The piano accompaniment features a steady bass line with notes C, F, C, F, C, F, C, F. Chord diagrams are provided for C major and Dm7/C bass.

The second vocal line continues the lyrics: "loud, sing out strong." The piano accompaniment continues with the same bass line. Chord diagrams are provided for C major, Gm7/C bass, and C7.

Fmaj7



C add9



Sing of good things, not bad;

Am7



D7



G7



Sing of hap - py, not sad.

C



Dm7/C bass



Sing! _____ Sing a song, _____ Make it

C



Gm7



C7



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

Fmaj7



E7



Am7



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

D7



G7^{sus 4}



G7



hear. Sing! Sing a

C



N.C.

C



song! La la do la da, La

Fmaj7/Gbass



repeat and fade

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

Green (Bein' Green)

It's not easy writing songs for Sesame Street. You get assignments such as, "Write a song for Kermit the Frog." Songwriter Joe Raposo realized that there was at least one definite fact about a frog: It's green. From this he developed a lyric that rationalized Kermit's feeling of self-awareness, making the point that some seemingly antisocial beings have sensitive sides. It is a declaration of personal dignity. "A great deal of

my own life is in it," says Raposo, "and it became more powerful than I had intended it to be." All sorts of people have seen themselves in Kermit the Frog. Frank Sinatra, whose recording made "Green (Bein' Green)" a popular hit, has said, "It's me." Ray Charles recorded the song. Ministers have used it as the basis for their sermons. And the Lutheran Church has even included it in its hymnbook.

Words and music by Joe Raposo

Slowly and reflectively

mp

It's not that

Dmaj7

C#7+5

5 fr.

3

eas-y be-in' green,

Hav-ing to spend each day the

Am6

5 fr.

B11

B7-9

col-or of the leaves;

When I think it could be

Em7

A11

A9

3

nic-er be-in' red or yel-low or gold, or some-thing much more col-or-ful like

Dmaj7 Fmaj7 Bbmaj7 A7-9 Dmaj7

that. It's not eas-y be-in' green;

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

C#7+5 5 fr. Am6 5 fr.

It seems you blend in with so man-y oth-er or-di-nar-y things,

Musical notation for the second system, including treble and bass staves with lyrics.

B11 B7-9 Em7

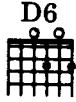
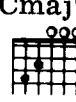
And peo-ple tend to pass you o-ver, 'cause you're not stand-ing out Like flash-y

Musical notation for the third system, including treble and bass staves with lyrics.


A11 A9 Dmaj7

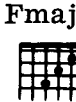
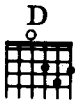
spar-kles on the wa-ter or stars in the sky.

Musical notation for the fourth system, including treble and bass staves with lyrics.

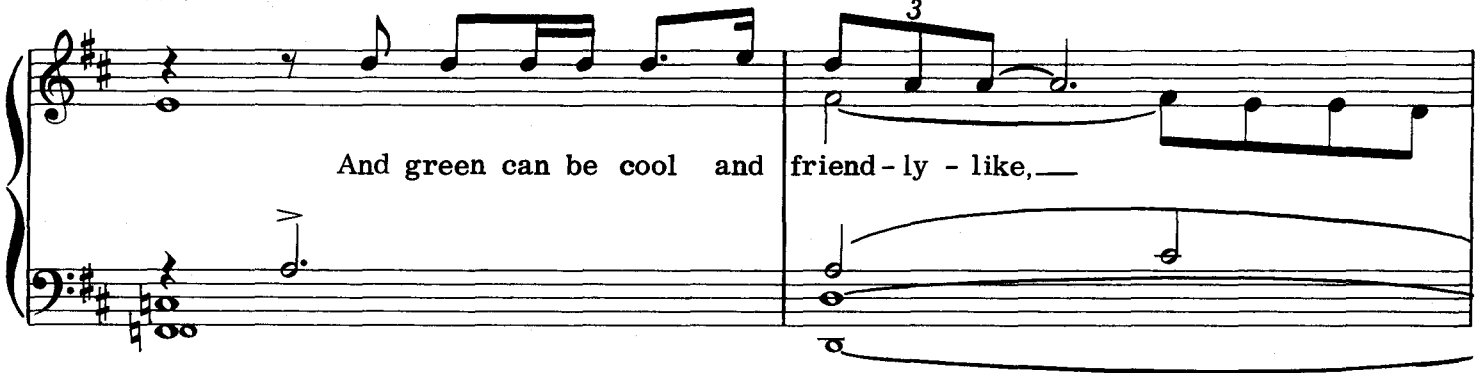
D6  Cmaj7 

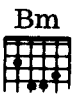

But green is the col-or of spring,—



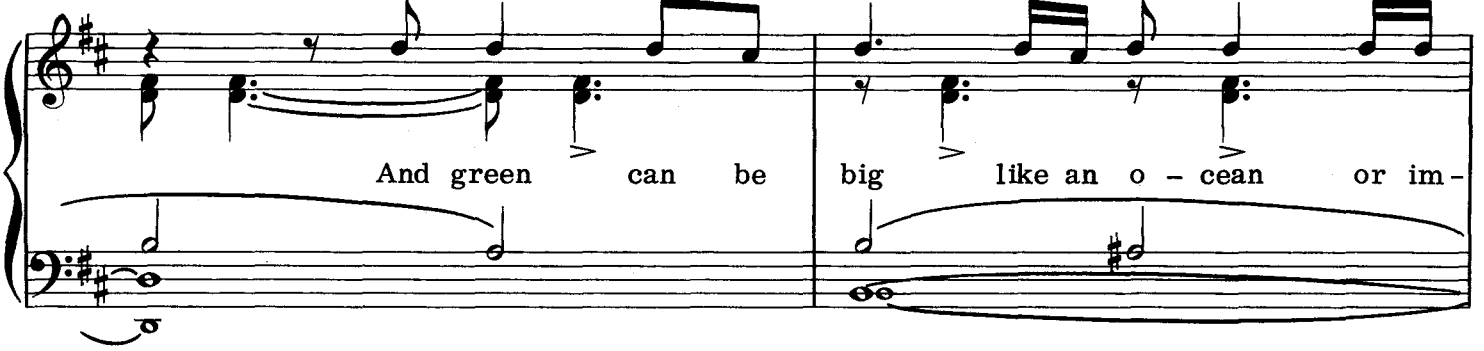
Fmaj7  D 


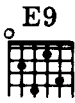
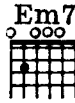
And green can be cool and friend-ly - like,—



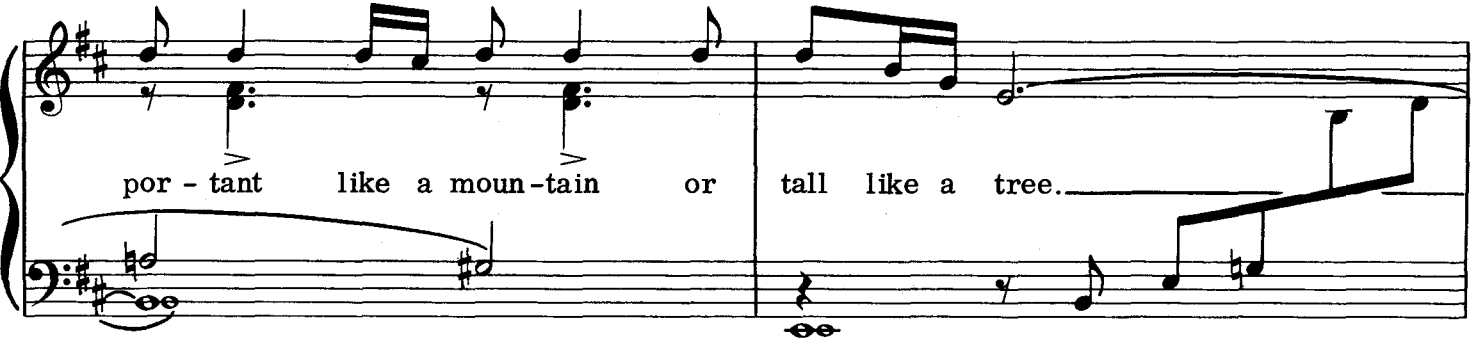
Bm  Bm+7 

And green can be big like an o - cean or im-



Bm7  E9  Em7 

por - tant like a moun-tain or tall like a tree.



A11 A9 Dmaj7

When green is all there is to be,

C#7+5 5 fr. Am6 5 fr.

It could make you won - der why, but why won - der,

B11 B7-9 Em7

why won - der? I am green and it - 'll do fine; It's

A11 A9 D Dmaj7

beau-ti-ful, and I think it's what I want to be.

DO-RE-MI

The last musical written by Richard Rodgers and Oscar Hammerstein II was *The Sound of Music*, suggested by Maria Augusta Trapp's book *The Story of the Trapp Family Singers*. It focuses on the romance between Maria Rainer, a postulant who becomes a governess in the 1930's, and Georg von Trapp, the father of her charges, an autocratic Austrian Navy captain. They fall in love, she leaves her religious order, they marry, organize a family singing group, and are forced

to flee Austria by the Nazis. Maria, a role played on Broadway by Mary Martin and by Julie Andrews in the film version, sang several songs with the seven Von Trapp children, but the most popular was "Do-Re-Mi," built on the ascending steps of the diatonic scale, an elementary music lesson that Maria used to ingratiate herself with the children. *The Sound of Music* opened in New York on November 16, 1959, starting a run of 1,443 performances.

Words by Oscar Hammerstein II Music by Richard Rodgers

Brightly

Piano introduction for "Do-Re-Mi" in 2/4 time, marked *mf*. The right hand plays a series of chords ascending the diatonic scale (C, D, E, F, G, A, B), while the left hand plays a steady eighth-note accompaniment.

Vocal line for "Do-Re-Mi" in 2/4 time. The melody is in C major. Chord diagrams for C and G7 are shown above the staff. The lyrics are: Doe, a deer, a fe - male deer; Ray, a drop of gold - en

Vocal line for "Do-Re-Mi" in 2/4 time. The melody is in C major. A chord diagram for C is shown above the staff. The lyrics are: sun; Me, a name I call my - self,

G7 C7

Far, a long, long way to run; Sew, a nee-dle pull-ing

F D7 G

thread; La, a note to fol-low Sew;

E7 Am C7 F Dm G7 N. C.

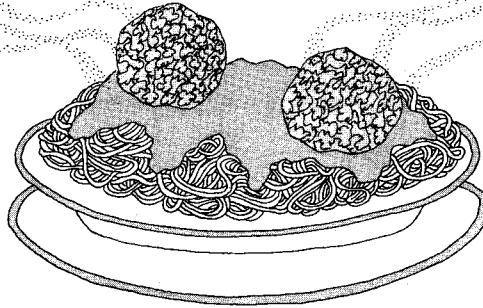
Tea, a drink with jam and bread; That will bring us back to

C C

Do - oh - oh - oh! DO, RE, MI, FA, SO, LA, TI, DO!

On Top of Spaghetti

Folk singer Tom Glazer developed this parody of "On Top of Old Smokey" after he heard children parodying some of the songs he sang at his children's concerts. Several parodies of "On Top of Old Smokey" particularly appealed to him; so he put them together and added to them. "On Top of Spaghetti" got such an enormous response the first time he sang it at a concert that he re-



corded it in 1963; it promptly went to the Number One spot on the hit charts, surrounded by rock 'n' roll records. Since then the song has been heard in unexpected places. It is now used to help teach remedial reading because it holds the children's attention so successfully. "I never intended anything like that," Glazer admits. "But kids still find it as hilarious as ever."

Words and music by Tom Glazer

Moderately in 1 (♩ = 1 beat)

mf

On top of spa -

F **C**

ghet - ti, all cov - ered with cheese,
 (2.) gar - den and un - der a bush,
 (3.) cov - ered with beau - ti - ful moss;

G7

I lost my poor meat - ball when some - bod - y
 And then my poor meat - ball was noth - ing but
 It grew love - ly meat - balls and to - ma - to

C F C F

sneezed.
mush.
sauce.

It rolled off the ta - ble
The mush was as tast - y
So if you eat spa - ghet - ti,

p. *o.p.* *p.* *o.p.* *p.*

C

and on - to the floor,
as tast - y could be,
all cov - ered with cheese,

And then my poor
And ear - ly next
Hold on to your

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

G7

1. 2. C F

meat - ball rolled out of the door.
sum - mer it grew in - to a tree.
meat - balls and don't ev - er

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

C F C

3. N. C.

2. It rolled in the
3. The tree was all

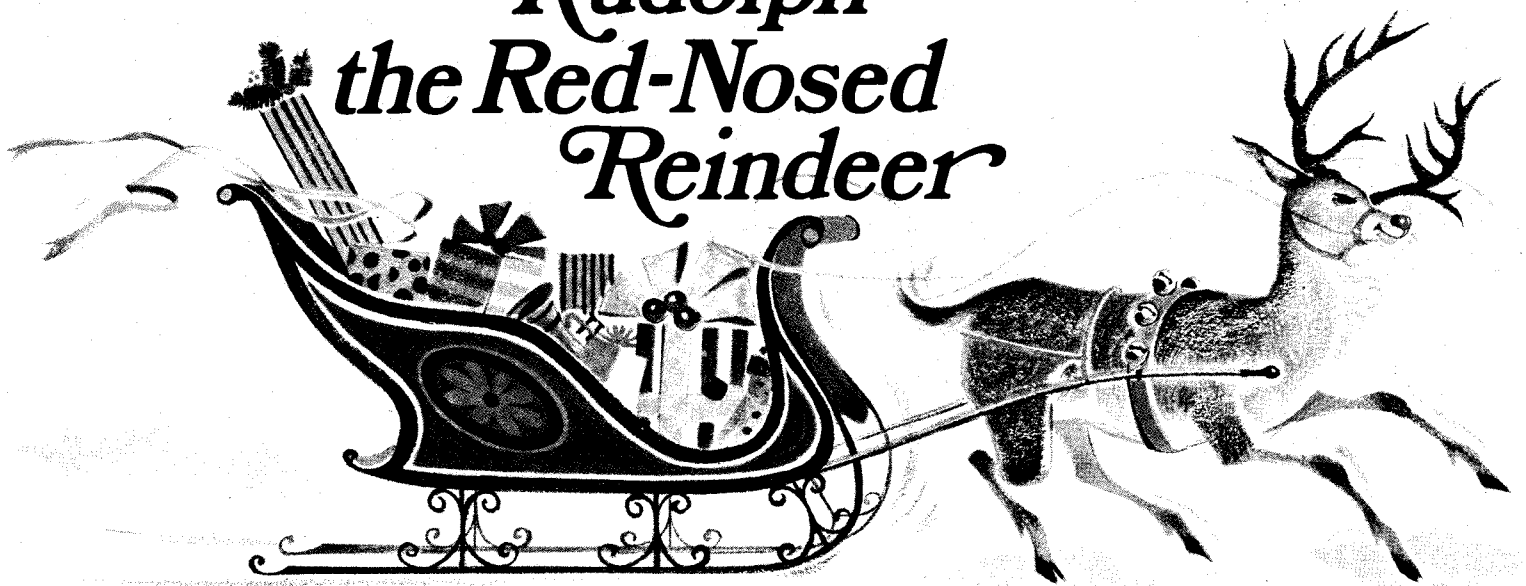
sneeze.

slide up white keys
hit keyboard with forearm

A - choo!

p. *p.* *p.*

Rudolph the Red-Nosed Reindeer



Lightly

Words and music by Johnny Marks

Introductory piano accompaniment in 4/4 time, marked *mp* (mezzo-piano) and *L.H.* (left hand). The music consists of a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.


First line of the song with lyrics and guitar chords. The lyrics are: "Ru-dolph, the red-nosed rein-deer, Had a ver-y shin - y nose,". The guitar chords shown are C, C/Ebass, Ebdim, and G7. The tempo marking *sim.* (sostenuto) is present.

Second line of the song with lyrics and guitar chords. The lyrics are: "And if you ev - er saw it, You would e-ven say it glows." The guitar chords shown are G7+5 and C.

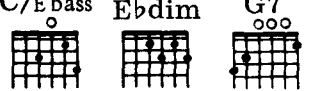
Rudolph's red nose has not only guided Santa's sleigh every Christmas since 1949, it has also proved a gold mine for Johnny Marks, who wrote the beloved song. Along with Irving Berlin's "White Christmas," it is the most consistent income-producing song in the world. Actually, Rudolph was dreamed up in 1939 by Robert L. May, an advertising copywriter for Montgomery Ward, who made him the hero of a story pamphlet to be given away in the stores at Christmas-time. The pamphlet was a popular success for 10 years before Marks wrote the song. Then he could not convince anyone

to publish or record it. So he formed his own publishing company, St. Nicholas Music, and went after a most unlikely singer—western star Gene Autry. At first Autry was not interested, but his wife fell in love with Rudolph. Gene's recording of the song was released on September 19, 1949, and by Christmas it had sold over 1 million copies. Today Marks, as both writer and publisher, collects all royalties from record and sheet-music sales of the song and from all its radio and TV performances too. And he may continue to do so well into the next century, when his copyright runs out.

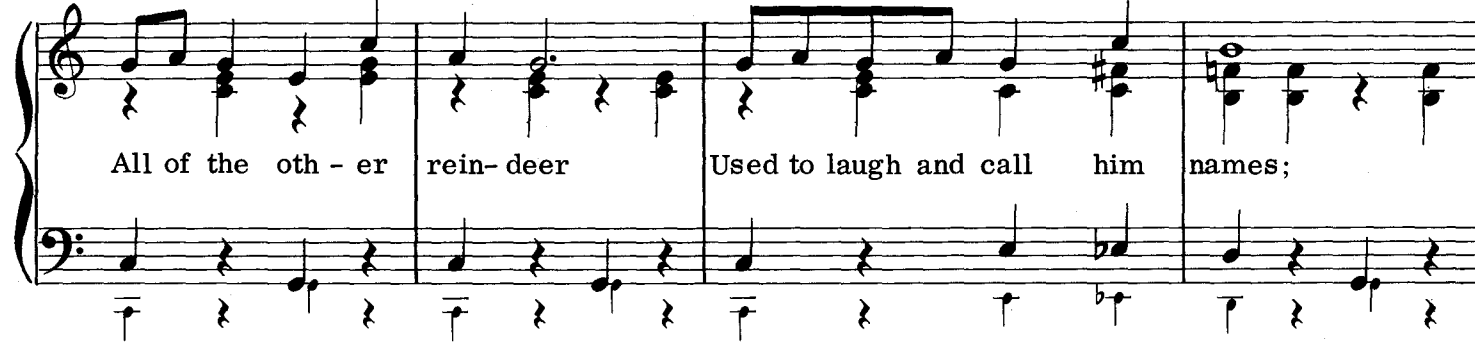
C



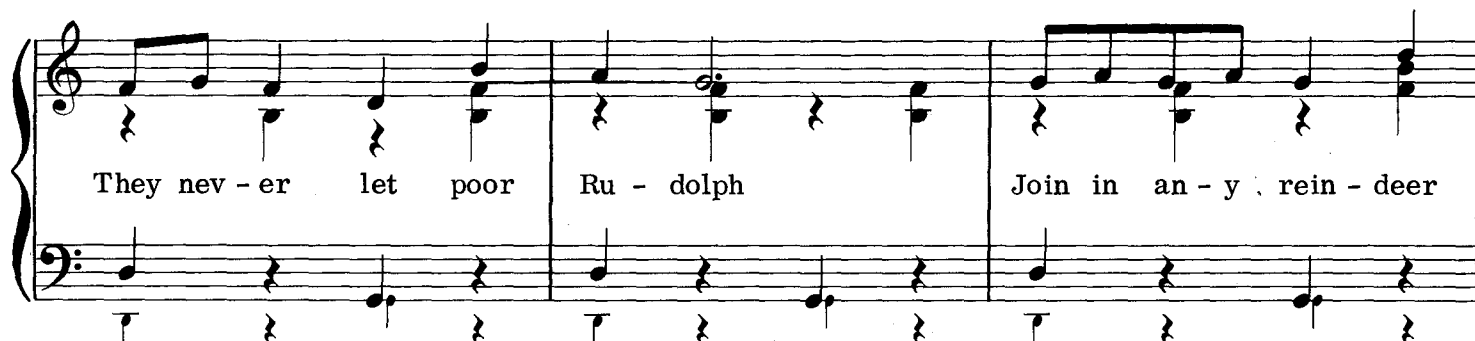
C/E^{bass} E^bdim G7



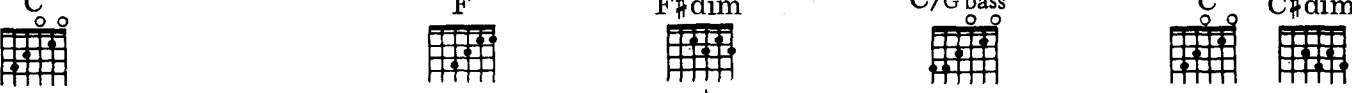
All of the oth - er rein - deer Used to laugh and call him names;




They nev - er let poor Ru - dolph Join in an - y rein - deer



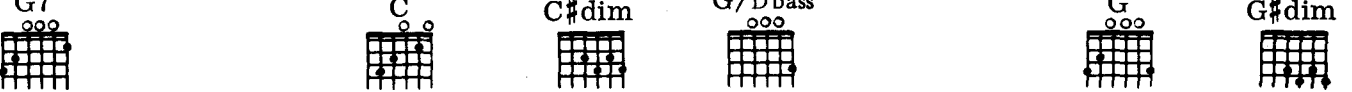
C F F#dim C/G^{bass} C C#dim




games. Then one fog - gy Christ - mas Eve,



G7 C C#dim G/D^{bass} G G#dim



San - ta came to say: "Ru - dolph, with your nose so bright,



Am7 D7 G7 C

Won't you guide my sleigh to - night?" — Then how the rein - deer

C/E_{bass} E_bdim G7

loved him As they shout-ed out with glee:

"Ru-dolph, the red - nosed rein - deer, You'll go down in his - to -

C C#dim G7 C G7 C

melody ry." L. H.