

Reader's Digest

TREASURY
OF
BEST LOVED
SONGS

114 All-Time
Family Favorites

Pleasure Programmed for your greater entertainment

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Music arranged and edited by Dan Fox

The Reader's Digest Association, Inc.
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Index to Songs

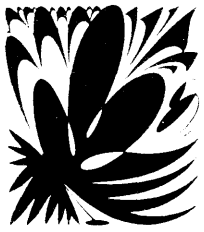
Alfie	146
Alice Blue Gown	204
All the Things You Are	58
Amazing Grace	280
Anniversary Song	258
Arrivederci, Roma	251
Autumn Leaves	246
Beautiful Ohio	218
Beer Barrel Polka	210
Blue Hawaii	36
Blue Moon	13
Blue Tango	248
Bouquet of Roses	226
Breeze and I, The	243
Call Me Irresponsible	142
Can't Help Lovin' Dat Man	49
Christmas Song, The	271
Close to You (They Long to Be)	74
Cruising Down the River	181
Deep Purple	32
Downtown	76
Five Foot Two, Eyes of Blue	122
For Me and My Gal	178
Fox, The	112
Galway Bay	254
Gang that Sang "Heart of My Heart," The	186
Girl from Ipanema, The	81
Glory of Love, The	41
God Bless America	286
God Bless' the Child	116
Goin' Out of My Head	87
Goodnight Sweetheart	44
Harrigan	206
Heart and Soul	38
Hello, Dolly!	60
Hi-Lili, Hi-Lo	152
(How Much Is) That Doggie in the Window	266
I Almost Lost My Mind	230
I Can't Give You Anything But Love	124
If	256
I'll Never Fall in Love Again	65
I'm Gonna Sit Right Down and Write Myself a Letter	18
I'm in the Mood for Love	16
In the Chapel in the Moonlight	28
It Looks Like Rain in Cherry Blossom Lane	34
I Walk the Line	224
I Want to Hold Your Hand	102
I Will Wait for You	149
I Wish You Love	100
Ja-Da	196
Last Night on the Back Porch	198
Laura	164
Let It Be Me	78
Let Me Call You Sweetheart	184
Look for the Silver Lining	56
Louise	161
Love Is Blue	92
Lover	158
Love Story Theme (Where Do I Begin)	172
Ma (He's Making Eyes at Me)	220
Make Believe	52
Mame	62
Manhattan	132

Margie	188
Matilda, Matilda!	108
May the Good Lord Bless and Keep You	277
Michael, Row the Boat Ashore	110
Midnight Special	114
Mona Lisa	154
Moonglow	10
Moon Over Miami	22
Moon River	144
More	175
My Blue Heaven	136
New World in the Morning	90
Notre Dame Victory March	208
On the Sunny Side of the Street	25
Paper Doll	264
Pass Me By	169
Peace in the Valley, (There'll Be)	282
Pennies from Heaven	166
Penthouse Serenade	30
Quiet Nights of Quiet Stars	95
Raindrops Keep Fallin' on My Head	139
Red Roses for a Blue Lady	98
Red Sails in the Sunset	20
Ring of Fire	232
Santa Claus Is Comin' to Town	216
Scarlet Ribbons	105
Show Me the Way to Go Home	200
Side by Side	119
Smoke Gets in Your Eyes	46
S'posin'	126
Star Dust	6
Stella by Starlight	262
Strangers in the Night	84
Sweetheart of Sigma Chi, The	190
Tenderly	238
That's Amore (That's Love)	240
There Will Never Be Another You	268
This Guy's in Love with You	68
Three O'Clock in the Morning	130
Time for Us, A (Theme from <i>Romeo and Juliet</i>)	156
Toyland	215
Wait Till the Sun Shines, Nellie	222
What the World Needs Now Is Love	71
Whiffenpoof Song, The	192
Who's Sorry Now?	123
Why Do I Love You?	54
Wildwood Flower	223
With These Hands	284
YES! We Have No Bananas	202
You'll Never Walk Alone	274
Young at Heart	235

Index to Sections

All-Time Film Hits	139
Best Songs of the Sixties	68
Country Music Hits	224
Favorite Folk Songs	105
Golden Favorites: Old-Time Fun and Harmony	175
Great Hits from Broadway	46
Hits of the Forties and Fifties	235
Songs of Faith	274
Sweet and Swing Hits of the Thirties	6
The Tuneful Twenties	119

How to Enjoy Your New Songbook Even More



This book is truly a "by popular demand" creation, our response to the enthusiasm which greeted the first *Reader's Digest* family songbook. In this all-new collection of songs you will find selections from every decade since the turn of the century and folk songs whose echoes go back even farther. There are Broadway melodies, film hits, country music gems and inspiring songs of faith, all congenially grouped according to the exclusive *Reader's Digest* Pleasure-Programming approach to music. Moreover, on pages 4 and 5, you will find additional suggestions for song programs you and your friends are most likely to enjoy in different moods and on varying occasions.

The arrangements, prepared especially for this book, are designed for musicians of everyday ability. They are easy to play and yet they sound full, modern and thoroughly professional. Arranger Dan Fox points out the following features:

"The harmonies make restrained use of many extended chords (9ths, 11ths, etc.) as well as typical alterations used by musicians of today, and the songs have been modernized rhythmically as well. The rinky-tink syncopations in songs from the '20s and '30s have been altered to conform with today's style.

"PIANISTS will see that the harmonies are incisive and the rhythms graceful and swifty by turn. The bass lines often move in simple scale-wise fashion, arpeggios are easy to finger and the melody is right out front at all times.

"Those who have studied the so-called 'popular method' will find the melody easy to pick out (it is always stemmed up unless it stands alone) and the chord symbols unusually detailed and accurate. Although this is not always true in commercial sheet music, the popular player may assume that the root of any right-hand chord is also to be played in the bass unless otherwise specified.

"More advanced players may want to fancy things up a bit. Here are a few suggestions: The melody may sometimes be embellished with grace notes from above or below; or it can be doubled an octave lower or higher for a brighter sound: the bass line can be doubled with a lower octave for greater depth and fullness; arpeggios can be extended to cover two or more

octaves; if a chord is sustained, its arpeggio may be substituted. Imaginative players will have no difficulty in thinking up more variations to suit their own style and taste.

"GUITARISTS will discover that a great deal of care has been taken to insure that their part of each arrangement is as clear and as musical as possible: the diagrams have been carefully thought out to facilitate fingering and obtain the best sound, and wherever possible, the bass note of the diagram corresponds to the bass note in the piano.

"If you have a guitar-playing friend, one of you can play the melody in single notes and the other the chords. If you have another friend who plays bass guitar, let him play from the lower staff, and you have a group. In any case, there is something here for the guitarist of every ability, from blues and folk songs using only a few chords to modern ballads and jazz songs which use 9ths, 13ths, passing harmonies and altered chords.

"ORGAN PLAYERS, too, will find these arrangements interesting, challenging and fun to play. The small notes under the lower staff indicate the proper bass note. The range of the bass line has been kept within an octave in order that it can be played on any model electronic or pipe organ. Like pianists, players who have studied the popular method will find the melody easy to pick out. Pedals are indicated by the small notes below the staff, and the left hand can fill in chords as indicated by the symbols.

"SINGERS will appreciate the clarity with which these songs are presented. There are no confusing repeat signs, and page turns occur only where a song runs for three or more pages. The words are printed in a type face which is easily legible even when reading over someone's shoulder.

"Finally, players of the VIOLIN, FLUTE, MELODICA, HARMONICA and other C-melody instruments can play the melody from the top line of each system, or use the melody notes as a guide and create improvisations based on the chord symbols above the top staff."

For every singer, instrumentalist, soloist or family group, there are many hours of exciting musical fun and exhilaration awaiting you in these pages. We hope you will enjoy them to the fullest.

THE EDITORS

Pleasure Programs

MEDIUM AND BRIGHT WALTZES

What the World Needs Now	
Is Love	71
Hi-Lili, Hi-Lo	152
Lover	158
Cruising Down the River	181
That's Amore	240
Anniversary Song	258

SLOW WALTZES

Three O'Clock in the Morning ..	130
Moon River	144
Let Me Call You Sweetheart....	184
The Sweetheart of Sigma Chi..	190
Alice Blue Gown	204
Beautiful Ohio	218
Tenderly	238
Anniversary Song	258

WITH A LITTLE BIT OF ROCK BEAT

The Glory of Love	41
I'll Never Fall in Love Again ..	65
This Guy's in Love With You..	68
What the World Needs Now	
Is Love	71
They Long to Be) Close to You	74
Downtown	76
Goin' Out of My Head	87
I Want to Hold Your Hand	102
Midnight Special	114
Raindrops Keep Fallin'	
on My Head	139
I Almost Lost My Mind	230

LATIN RHYTHMS

The Girl from Ipanema	81
Quiet Nights of Quiet Stars	95
Matilda, Matilda!	108
More	175
The Breeze and I	243
Blue Tango	248
Arrivederci, Roma	251

MARCHES

Hello, Dolly!	60
Pass Me By	169
Notre Dame Victory March	208
God Bless America	286

SING-ALONG FUN

I'm Gonna Sit Right Down and	
Write Myself a Letter	18
Hello, Dolly!	60
Mame	62
Matilda, Matilda!	108
Michael, Row the Boat Ashore ..	110
Side by Side	119
Five Foot Two, Eyes of Blue ..	122
I Can't Give You Anything	
But Love	124
S'posin'	126
Who's Sorry Now?	128
Three O'Clock in the Morning	130
My Blue Heaven	136
Hi-Lili, Hi-Lo	152
Louise	161

All songs in	
GOLDEN FAVORITES ...	178-223
Bouquet of Roses	226
That's Amore	240
Arrivederci, Roma	251
Galway Bay	254
Paper Doll	264

BARBERSHOP BALLADS

Goodnight Sweetheart	44
Hello, Dolly!	60
Hi-Lili, Hi-Lo	152
For Me and My Gal	178
Cruising Down the River	181
Let Me Call You Sweetheart ...	184
The Gang that Sang	
"Heart of My Heart"	186
Margie	188
The Sweetheart of Sigma Chi ..	190
Whiffenpoof Song	192
Ja-Da	196
Show Me the Way to Go Home..	200
Alice Blue Gown	204
Harrigan	206
Beautiful Ohio	218
Wait Till the Sun Shines, Nellie	222

FOR THAT SPECIAL GIRL

ALICE Blue Gown	204
Hello, DOLLY!	60
LAURA	164
Hi-LILI, Hi-Lo	152
LOUISE	161
MAME	62
MARGIE	185
MATILDA, Matilda!	105
MONA LISA	154
Wait Till the Sun Shines,	
NELLIE	222
STELLA by Starlight	262

FOR SPECIAL OCCASIONS

<i>(Anniversary)</i>	
Anniversary Song	255
For Me and My Gal	175
Let Me Call You Sweetheart ...	184
<i>Love Story</i> Theme	172
More	175
This Guy's in Love with You ..	68
Who's Sorry Now?	128
Young at Heart	235

(Christmas)

Toyland	215
Santa Claus Is Comin' to Town..	216
The Christmas Song	271

(Patriotic)

God Bless America	286
-------------------------	-----

(St. Patrick's Day)

Harrigan	206
Galway Bay	254

(Wedding)

If	256
Let It Be Me	78
<i>Love Story</i> Theme	172
More	175
Tenderly	235
With These Hands	284
You'll Never Walk Alone	274

ESPECIALLY FOR THE YOUNGSTERS

The Fox	112
Hi-Lili, Hi-Lo	152
Toyland	215
Santa Claus Is Comin' to Town..	216
(How Much Is) That Doggie	
in the Window	266
God Bless America	286

PLACES TO SING ABOUT

AMERICA (God Bless America) 286
 BRAZIL
 (The Girl from Ipanema) 81
 DOWNTOWN 76
 HAWAII (Blue Hawaii) 36
 IRELAND (Galway Bay) 254
 MIAMI (Moon Over Miami) 22
 NEW YORK CITY (Manhattan) 132
 OHIO (Beautiful Ohio) 218
 ROME (Arrivederci, Roma) 251
 TOYLAND 215

OPENERS

(For shows, assemblies or an evening of fun)

Amazing Grace 280
 Beer Barrel Polka 210
 God Bless America 286
 Hello, Dolly! 60
 Side by Side 119
 What the World Needs Now
 Is Love 71



CLOSERS

God Bless America 286
 Goodnight Sweetheart 44
 Look for the Silver Lining 56
 May the Good Lord Bless
 and Keep You 277
 Peace in the Valley (There'll Be)
 Show Me the Way to Go Home . . . 200
 Three O'Clock in the Morning . . 130
 You'll Never Walk Alone 274

Songs Introduced in Films

°Academy Award Winner

Film	Song	
<i>Alfie</i> (1966)	Alfie	146
<i>Breakfast at Tiffany's</i> (1961)	Moon River°	144
<i>Butch Cassidy and the Sundance Kid</i> (1969)	Raindrops Keep Fallin' on My Head°	139
<i>The Caddy</i> (1953)	That's Amore	240
<i>Captain Carey, U.S.A.</i> (1950)	Mona Lisa°	154
<i>Every Night at Eight</i> (1935)	I'm in the Mood for Love	16
<i>Father Goose</i> (1964)	Pass Me By	169
<i>Iceland</i> (1942)	There Will Never Be Another You	268
<i>Innocents of Paris</i> (1929)	Louise	161
<i>The Jolson Story</i> (1946)	Anniversary Song	258
<i>Laura</i> (1944)	Laura	164
<i>Lili</i> (1952)	Hi-Lili, Hi-Lo	152
<i>Love Me Tonight</i> (1932)	Lover	158
<i>Love Story</i> (1970)	<i>Love Story</i> Theme (Where Do I Begin)	172
<i>A Man Could Get Killed</i> (1966)	Strangers in the Night	84
<i>Mondo Cane</i> (1963)	More	175
<i>Papa's Delicate Condition</i> (1963)	Call Me Irresponsible°	142
<i>Pennies from Heaven</i> (1936)	Pennies from Heaven	166
<i>Romeo and Juliet</i> (1968)	A Time for Us	156
<i>A Song Is Born</i> (1938)	Heart and Soul	38
<i>Umbrellas of Cherbourg</i> (1964)	I Will Wait for You	149
<i>The Uninvited</i> (1944)	Stella by Starlight	262
<i>Waikiki Wedding</i> (1937)	Blue Hawaii	36

Songs Introduced in Broadway Shows

Show	Song	
<i>Babes in Toyland</i> (1903)	Toyland	215
<i>Blackbirds of 1928</i>	I Can't Give You Anything But Love	124
<i>Carousel</i> (1945)	You'll Never Walk Alone	274
<i>Fifty Miles from Boston</i> (1908)	Harrigan	206
<i>Garrick Gaieties</i> (1925)	Manhattan	132
<i>Greenwich Village Follies</i> (1921)	Three O'Clock in the Morning	130
<i>Hello, Dolly!</i> (1963)	Hello, Dolly!	60
<i>International Review</i> (1930)	On the Sunny Side of the Street	25
<i>Irene</i> (1919)	Alice Blue Gown	204
<i>Mame</i> (1966)	Mame	62
<i>The Midnight Rounders of 1921</i>	Ma (He's Making Eyes at Me)	220
<i>Promises, Promises</i> (1968)	I'll Never Fall in Love Again	65
<i>Roberta</i> (1933)	Smoke Gets in Your Eyes	46
<i>Sally</i> (1920)	Look for the Silver Lining	56
<i>Show Boat</i> (1927)	Can't Help Lovin' Dat Man	49
	Make Believe	52
	Why Do I Love You?	54
<i>Very Warm for May</i> (1939)	All the Things You Are	58

Section 1 • Sweet and Swing Hits of the Thirties

Star Dust

Fittingly, your *TREASURY OF BEST LOVED SONGS* opens with what many believe is the best loved song of the 20th century. When the editors started compiling the repertoire, “Star Dust” was the first song that came to mind, and in this special instance they decided to include the introductory verse to the song—a portion that is every bit as lovely as the chorus, and almost as familiar.

How can you actually spell out the magic of “Star Dust”? One of America’s greatest lyricists, the late Oscar Hammerstein II, tried in the preface of his book *Lyrics*: “‘Star Dust’ rambles and roams like a truant schoolboy in a meadow. Its structure is loose, its pattern complex. Yet it has attained the kind of long-lived popularity that few songs can claim. What has it got? I’m not certain. I know only that it is beautiful and I like to hear it. It is a mood-creating song. It has repose and wistfulness. It is something very special, all by itself. Anyone who tried to imitate it would be a fool.”

“Star Dust” has become “our song” to millions of couples—the unrivaled “favorite song” of our century. Yet, oddly, “Star Dust” was never really a “hit” in the accepted Tin Pan Alley sense. Although the song was published in 1929, its first million-selling record wasn’t made until 1940—an instrumental by Artie Shaw and his orchestra. But today “Star Dust” has been recorded in countless different versions; it has been arranged and printed for every range of voice, every solo instrument, and just about every imaginable combination of voices and instruments. It probably is the only song which ever had recordings made of its verse alone, without the familiar chorus.

The “Star Dust” saga began one fall night in 1927. Hoagy Carmichael, recently graduated attorney, pianist and avid jazz fan, had returned to Indiana University, hoping perhaps to piece together some fragmented memories of his undergraduate days. Inevitably he visited a romantic spot then called the “spooning wall.” Sitting there alone he looked up at the clear, star-filled sky and a phrase of music formed in his mind. He rushed over to the Book Nook, a campus restaurant, to work it out on the piano. Later he played the tune for his old roommate, Stuart Gorrell, who gave “Star Dust” its name.

It seems odd to us today that the most sentimental of ballads was conceived by Hoagy as a swingy—almost ragtime—piano piece. It wasn’t until 1929 that Victor Young, then an arranger for the Isham Jones Orchestra, was inspired to slow it down, changing it from a “piano piece” to a “song.” Mitchell Parish was asked in to write the lyrics and “Star Dust” was on its way. Parish recalls that Walter Winchell played a big part in bringing it to the public’s ear. “He was so crazy about it that he plugged it almost daily in his column. Even years later, I remember sitting in the Copa with him one night listening to Nat “King” Cole. Nat sang “Star Dust” to a beautiful arrangement by Gordon Jenkins and everybody in the place, including Winchell, had a tear in his eye. I’ve heard the song done thousands of times, but I remember Nat’s rendition above all others.”

Words by: Mitchell Parish

Music by: Hoagy Carmichael

VERSE

Slowly, rather freely

mp And now the pur - ple dusk of twi - light time Steals a - cross the mead - ows of my heart;

High up in the sky the lit - tle stars climb,

Al - ways re - mind - ing me that we're a - part. You wan - dered down the lane and far a - way, Leav - ing me a song that will not die;

Chords: C, F9, E7, A7, Dm7, Em7, Am, B7, Em7, Eb maj.7, Dm7, G7+, C, F9, E7, A7

Love is now the Star Dust of yes-ter-day, The mus-ic of the years gone by.

CHORUS

Slowly, with a steady beat

Some-times I won-der why I spend the lone-ly night

Dream-ing of a song? The mel-o-dy haunts my re-ve-rie,

And I am once a-gain with you, When our love was new

And each kiss an in-spir-a-tion, But that was long a-go, Now

G7 Dm7 G7 C7+ F6 maj.7

my con - so - la - tion is in the Star Dust of a song. Be - side a gar - den

Fm6 Bb9 Cadd9 Dm7

wall, When stars are bright, You are in my arms, The night - in - gale

Em7 A7 Dm7 A7 Dm7 Fm6

tells his fair - y tale of par - a - dise where ro - ses grew. Tho' I

C maj.7 F#m7-5 B7-5 Bm7 E7+

dream in vain, In my heart it will re - main: My

F6 A7 A° G7 C6 slower F9 C maj.9

Star Dust mel - o - dy, The mem - o - ry of love's re - frain. l.b.

Moonglow

Hudson and De Lange wanted to be bandleaders, but both proved more successful—individually and as a team—writing songs. In the early '30s, Hudson was asked to put together a band for an extended engagement at the Graystone Ballroom in Detroit. He found himself with a full "book" of arrangements but nothing suitable for a theme song. He solved the problem in just ten minutes by writing "Moonglow." Two years later De Lange added the lyrics, and the song was an instant hit. This led to the formation of the short-lived Hudson-De Lange Orchestra.



By: Will Hudson, Eddie De Lange and Irving Mills

Moderate swing

The piano introduction consists of two staves of music in 4/4 time. The right hand plays a series of chords, primarily triads and dyads, with some grace notes. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes. The tempo is marked 'Moderate swing' and the dynamics are 'p' (piano).

The first vocal line is on a treble clef staff. It begins with the lyrics "It must have been Moon-glow, simile Way up in the". Above the staff are three guitar chord diagrams: Am7, Cm6, and G6. The piano accompaniment is on a bass clef staff, providing harmonic support with chords and a steady bass line. The dynamics are marked 'mp' (mezzo-piano).

The second vocal line continues the melody with the lyrics "blue, It must have been Moon-glow that led me". Above the staff are four guitar chord diagrams: A9, Am7, D13, and G6 Gdim. The piano accompaniment continues with chords and a bass line. The dynamics are marked 'p' (piano).

Am7 Gdim G6 Am7 Cm6

straight to you; I still hear you say - ing,

G6 A9 Am7 D13

"Dear one, hold me fast." And I start in pray - ing

G6 Gdim Am7 Gdim G6 G9 Ab9

Oh lord, please let this last. We

G9 F#9 F9 E9 F9 E9

seemed to float right thru the air,

A7 D9 Eb9

Hea - ven - ly songs seemed to come from ev - 'ry -

D9 *-5 fr.* Am7 Cm6

where. And now that there's Moon-glow

G6 A9 Am7

Way up in the blue, I al-ways re-

D13 G6 Gdim Am7 Gdim G6 G6 Gdim

mem-ber that Moon-glow gave me you. *p*

Am7 Gdim G6 G6 Gdim Am7 Gdim G6

8va higher *pp*

hold until end





Blue Moon

"Blue Moon"—as we know it—was the only Rodgers and Hart hit that wasn't written specially for a screen or stage production. The first version, entitled "Prayer," was composed in 1933 for Jean Harlow to sing in a film called Hollywood Revue. The project was scrapped. In 1934, Hart wrote new lyrics and it became "The Bad in Every Man," sung by Shirley Ross in the William Powell film Manhattan Melodrama—and quickly forgotten. A third set of lyrics, suggested by the publisher that same year, produced "Blue Moon." In 1948, Billy Eckstine "revived" it with a million-selling recording; in 1961, a rock group, called the Marceles, doubled that sale with a version in which Rodgers' melody was altered beyond recognition and Hart's words were unintelligible.

Music by: Richard Rodgers

Words by: Lorenz Hart

Moderately

mf

Blue Moon, You saw me stand-ing a -

lone, with-out a dream in my heart

Chord diagrams: G7, C, Am7, Dm7, Cmaj7, Am7

— With - out a love of my own. *r.b. 3* *3* Blue

Moon, — You knew just what I was there for,

— You heard me say - ing a pray'r for — Some-one I real - ly could

care for *3* *3* And then there sud - den - ly ap - peared be -

fore me — The on - ly one my arms will ev - er hold. — I heard some-

Fm7 Bb7 Eb G/D bass D7
 bod - y whis - per, "Please a - dore me," And when I looked the moon had turned to

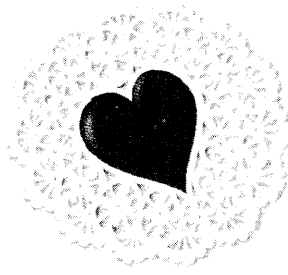
G7 C Am7 Dm7 G7
 gold! Blue Moon, Now I'm no long - er a -

C Am7 Dm7 G7 Cmaj7 Am7
 lone With - out a dream in my heart,

Dm7 F/G bass C F Fm C (No chords)
 With - out a love of my own.



I'm in the Mood for Love



Composer McHugh loved to tell this story of his boyhood music lessons with his mother: Mrs. McHugh encouraged him to improvise melodies on the piano. If one sounded original, she gave him a nickel; if it did not, he received a smart rap on the knuckles. This "original," composed for the 1935 film *Every Night at Eight*, earned a considerable number of nickels for McHugh.

Words and Music by:
Jimmy McHugh and Dorothy Fields

Slowly and dreamily

mp

Cmaj.7 Dm7

I'm In The Mood For Love

G7 C Dm7 D#dim Em7 Ebm7 Dm7

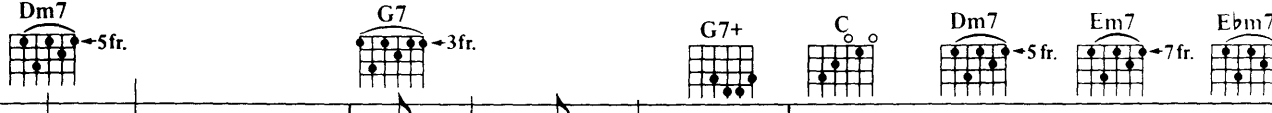
Simp - ly be - cause you're near me; Fun - ny, but when you're near me

G7 G7+ Em7 A7+ Dm7 Db7+9 Cmaj.7

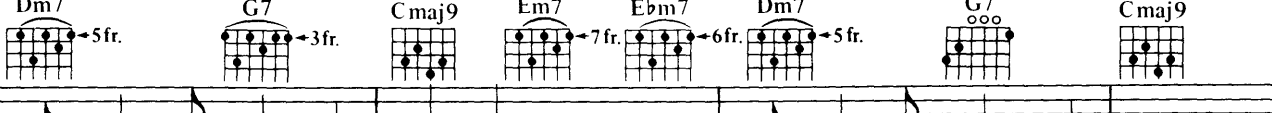
I'm In The Mood For Love. Heav - en is in your

Dm7 G7 C Dm7 D#dim Em7 E7

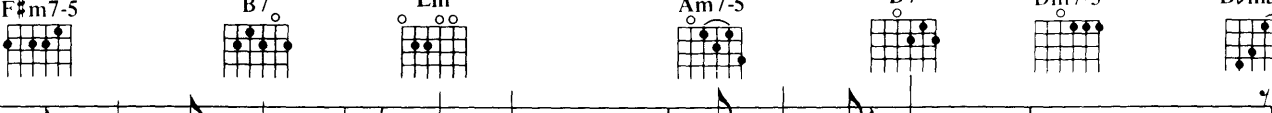
eyes Bright as the stars we're un - der; Oh! Is it an - y



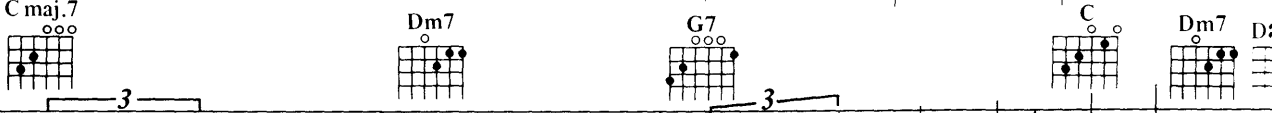
 won - der I'm In The Mood For Love?




 Why stop to think of wheth-er This lit - tle dream might fade?



 We've put our hearts to - geth - er Now we are one, I'm not a - fraid!

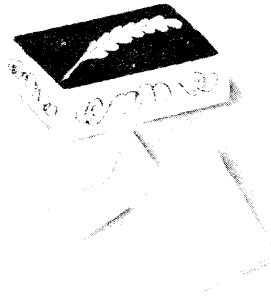


 If there's a cloud a - bove, If it should rain we'll let it,



 But for to - night, for - get it! I'm In The Mood For Love.

I'm Gonna Sit Right Down and Write Myself a Letter



When Ahlert first played this song for his family, Fred, Jr., a successful music publisher today, recalls, "I was eight at the time. I said it was awful, but Dad assured me it would be a big hit. Then it lay on the publisher's shelf for a year until somebody showed it to Fats Waller. He loved it at first sight!" His recording made Ahlert Sr.'s prophecy come true.

Words by: Joe Young

Music by: Fred E. Ahlert

With a lilt (♩♩♩ to be played like ♩³ ♩³)

f

I'm Gon - na

C Cmaj.7

Sit Right Down And Write My - self A Let - ter

And

E7 F A7 Dm7

make be - lieve it came from you.

I'm gon - na

Dm7 Dm7/Gbass C

write words, oh, so sweet, They're gon - na knock me off my

B \flat 7 A7 D7 G7

feet. A lot of kiss - es on the bot - tom, I'll be glad I

C C maj.7

got 'em, I'm gon - na smile and say, "I hope you're feel - ing bet - ter"

E7 F A7

And close "with love" the way you do.

Dm F F#dim C/Gbass Gm/Bbbass A7

I'm Gon - na Sit Right Down And Write My - self A Let - ter

D7 Dm7/Gbass Db9 C6

And make be - lieve it came from you.

Red Sails

Words by: Jimmy Kennedy

Music by: Hugh Williams



Lyricist Kennedy and his artist-sister were standing on a cliff in their native Donegal, Ireland, in 1935 watching the spreading sunset frame the red sail of a local boat. "You should paint that," he said. "I will if you'll write a song about it," she answered. But he kept the bargain. Will Grosz, using the pen name Hugh Williams, set Kennedy's lyrics to music.

in the Sunset

Moderately slow

p dreamily

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The melody is in G major and features a series of chords and eighth notes.

mp

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

Musical notation for the first line of the song, including guitar chord diagrams (Gmaj7, G7, C6add9, Cm6, Gmaj7, Am7) and triplets. The lyrics are "Red Sails In The Sun - set, 'Way out on the sea,".

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

Musical notation for the second line of the song, including guitar chord diagrams (Bm7, Bb9, Am7, D9, D7-9, G6, Dm7/Gbass) and triplets. The lyrics are "Oh! car - ry my loved one Home safe - ly to me,".

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

Musical notation for the third line of the song, including guitar chord diagrams (Gmaj7, G7, C6add9, Cm6, Gmaj7, Am7) and triplets. The lyrics are "He sailed at the dawn - ing, All day I've been blue,".

Bm7 Bb9 Am7 D9 D7-9 G6 Dm7/Gbass

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

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

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

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

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

Gmaj7 G7 C6 add9 Cm6 Gmaj7 Am7 Bm7 Bb9

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

Am7 D9 D7-9 G6 Dm7/Gbass G6 add9

loved one Home safe - ly to me.

After several years of pressure and frustration in Hollywood during the '30s, composer Burke bought a one-way ticket back to New York, where, with lyricist Leslie, he produced six Number One hits in three

MOON OVER MIAMI

years. When Burke played this melody for Leslie, the latter felt the theme called for "Moon over something." They finally settled on Miami, deciding to cash in on the current Florida building boom.

Words by: Edgar Leslie

Music by: Joe Burke

Moderately slow, but with a swing (♩♩♩ played like $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

The piano introduction is in 4/4 time, marked *mp*. It features a steady bass line with eighth notes and a treble line with chords and triplets. The tempo is moderately slow with a swing feel. The introduction concludes with a double bar line and a repeat sign.

The first two lines of the song are: "Moon O - ver Mi - a - mi, Shine on my love and". The piano accompaniment includes guitar chord diagrams: Bm7 (7fr.), Am7 (5fr.), Bm7 (7fr.), and Gmaj7. The vocal line has triplets and a melodic line in the treble clef.

The next two lines of the song are: "me, So we can stroll be - side the roll, Of the". The piano accompaniment includes guitar chord diagrams: G#dim, Am7 (5fr.), D11 (5fr.), Am7 (5fr.), D11 (5fr.), and G7. The vocal line continues with a melodic line and some rests.

The final two lines of the song are: "roll - ing sea. Moon O - ver Mi -". The piano accompaniment includes guitar chord diagrams: C7 (5fr.), C#dim (5fr.), G6, Bm7 (7fr.), and Am7 (5fr.). The vocal line concludes with a melodic line and a triplet.

Bm7 -7fr. Gmaj7 G#dim

a - mi, Shine on as we be - gin, a dream or

Am7 -5fr. D11 -5fr. Am7 -5fr. D11 -5fr. G7 -3fr. C7 -5fr. C#dim -5fr.

two that may come true, When the tide comes

G6 Bm Em6 -5fr. Bm G7 -3fr.

in. Hark to the song of the smil - ing trou - ba - dours,

Bm Em6 -5fr.

Hark to the throb - bing gui - tars. Hear how the waves of - fer

Bm Gm D Eb/A bass -3fr. D7

thun - der - ous ap - plause, Af - ter each song to the stars.

Bm7 →7fr. Am7 →5fr. Bm7 →7fr. Gmaj7

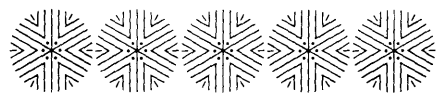
Moon O - ver Mi - a - mi, You know we're wait - ing

G#dim Am7 →5fr. D11 →5fr. Am7 →5fr. D11 →5fr. G7

for, A lit - tle love, a lit - tle kiss, on Mi -

C7 →5fr. C#dim →5fr. G6 8va

a - mi shore.



On the Sunny Side of the Street



For some reason, male songwriters have outnumbered the women. But they have not matched the success of Dorothy Fields, of the show-business Fields family. (Her father was Lew Fields, the "Dutch" comedian of Weber and Fields fame; her brother was Herbert Fields, author of Broadway musicals.) She first collaborated with Jimmy McHugh in the hit-studded Blackbirds of 1928. The following year the same team produced this song, as well as "Exactly Like You," for Lew Leslie's International Revue. "On the Sunny Side of the Street" was introduced in the show by Harry Richman.

Words by: Dorothy Fields

Music by: Jimmy McHugh

Moderately, with a lift

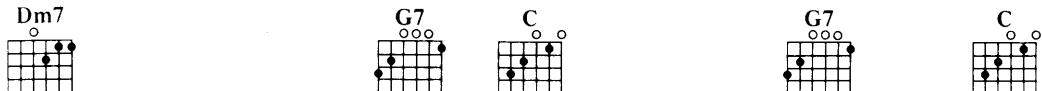
mf 5 1 5 1 etc.




Grab your coat, and get your hat, Leave your worry on the



door step; Just direct your feet To the



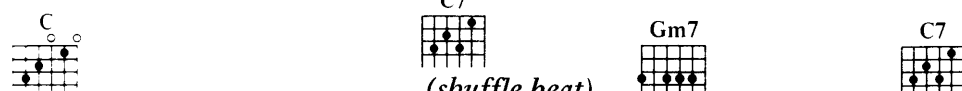
 sun - ny side of the street. Can't you hear a pit - ter



 pat? And that hap - py tune is your step.



 Life can be so sweet On The Sun - ny Side Of The



 Street. I used to walk in the shade With those

(shuffle beat)



 blues on pa - rade, But I'm not a -

D7 G7 *as before*

fraid. This ro - ver crossed o - ver. If I

8va bassa

C Bm7 E7 F

nev - er have a cent I'll be rich as Rock - e -

Bm7-5 Bb7 Am D7

fel - ler, Gold dust at my feet On The

Fmaj7/Gbass G13 C

Sun - ny Side Of The Street.



In the Chapel in the Moonlight

The chapel silhouetted in moonlight in this peaceful, pastoral song was a 100-year-old church located at Broadway and 55th Street—right in the bustling heart of New York City! Today the site of the church is a parking lot, but the song remains very much with us, a hit with each of the succeeding generations.

By: Billy Hill

Quietly

p

How I'd love to hear the or - gan -

In The Chap - el In The Moon - light, While we're stroll - ing down the aisle

Where ro - ses en - twine. How I'd love to hear you whis - per

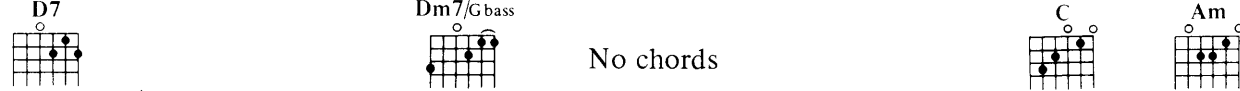
In The Chap - el In The Moon - light That the love-light in your eyes



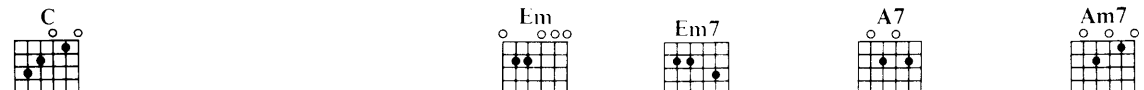
 For - ev - er will shine. Till the ro - ses turn to ash - es, Till the




 or - gan turns to rust, If you nev - er come I'll still be there Till the



 moon - light turns to dust. // How I'd love to hear the cho - ir



 In The Chap - el / In The Moon - light As they sing "Oh! Prom - ise



 Me" For - ev - er be mine.

Penthouse Serenade

(When We're Alone)

During the depression some unemployed actors produced a co-rymb called The Nine O'Clock Revue. The songwriters were given 24 hours to complete the score, and this song, which was staged satirically, was hardly expected to be a hit. But Paul Whiteman selected "Penthouse Serenade" for a special New Year's Day broadcast on which his orchestra, performing in Chicago, accompanied film star Bebe Daniels who sang the song in Los Angeles. It skyrocketed from there.

By: Will Jason and Val Burton

Freely *mf* *slowly, but moving*

Cmaj9 C6 F#m7-5 B7 Gtr

Just pic - ture a pent - house 'way up in the sky, With

hing - es on chim - neys for stars to go by; A sweet slice of heav - en for

just you and I when we're a - lone. From all of so - ci - e - ty we'll stay a - loof. And

live in pro - pri - e - ty there on the roof, two heav - en - ly her - mits we

Dm7 G13 C6 Eb13 Abmaj7 Db9 Cmaj9 C6 F#m7-5 B7 Gtr Dm7 G13

will be in truth when we're a - lone. We'll see life's mad

C6 F7 C6 Bm7-5 C#dim →5fr.

pat - tern As we view old Man - hat - tan, Then we can thank our luck - y stars,

Dm7 G13 C G#dim Am7 D7 Am7 D7

take your time in tempo

That we're liv - ing as we are. In our lit - tle pent - house, we'll

G#m7-5 →7fr. G7sus4 →8fr. F#m7-5 →5fr. B7-5 →7fr. Em7-5 Eb7-5 →5fr. Dm7-5 G7+ Cmaj.9 C6

al - ways con - trive to keep love and ro - mance for - ev - er a - live, In

Cdim Dm7 Em7-5 A7-9

view of the Hud - son just o - ver the drive, When we're a - lone.

Dm11 G13 Fm9 Bb13 D7 Dbmaj7 C6 add9

Handwritten notes: *Clinton's recording*

De Rose composed "Deep Purple" in 1934 as a piano composition, inspired no doubt by George Gershwin's "Rhapsody in Blue." Parish's lyrics were not added until 1939, and Larry

DEEP PURPLE

Clinton's recording made a star of the vocalist Bea Wain. The song became such a favorite of baseball's Babe Ruth that on each of his birthdays De Rose personally played and sang it for him.

Words by: Mitchell Parish

Music by: Peter De Rose



Moderately slow

mp

When the Deep Purple falls o - ver sleep - y gar - den

walls, and the stars be - gin to flick - er in the sky,

Thru the mist of a mem - o - ry you wan - der

back to me, breath - ing my name with a sigh.

p

Chord diagrams: F6add9, F#dim, F#m7, Gm7, C7, F, Am7-5, D7, Am7, Ddim, D7, Gm7, Bbm, F6, Abdim, Gm7, C11, C9+, A13, D7-9

Handwritten notes: 2fr., 3fr., 3fr., 4fr., 7fr., 4fr.

Gm7 C9+ F6add9 F#dim F#m7 Gm7

In the still of the night once a - gain I hold you

C7 F Am7-5 D7 Am7

tight, Tho' you're gone, your love lives on when moon-light beams.

Ddim D7 Gm7 Bbm F6

And as long as my heart will beat, Lov - er, we'll

Abdim Gm7 C11 C9+ Am7 Ab13

al - ways meet here in my Deep Pur - ple dreams,

Gm7 Gb7 Gm7 C11 (No chords)

here in my Deep Pur - ple dreams.

It Looks Like Rain in Cherry Blossom Lane

Together Burke and Leslie wrote many Number One songs, but this one yielded the biggest return in terms of working time expended. Once they had the catchy title, it took them just 20 minutes to complete the song.

Words by: Edgar Leslie

Music by: Joe Burke

Moderately, with a lilt

The piano introduction is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic and a crescendo. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#). The introduction concludes with a forte (*f*) dynamic.

The first vocal line is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps. The lyrics are: "It Looks Like Rain in Cher - ry Bloss - som Lane, The".

The second vocal line is in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps. The lyrics are: "sun - shine of your smile's no long - er there. It".

The third vocal line is in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps. The lyrics are: "Looks Like Rain in Cher - ry Bloss - som Lane, Your".

gold - en voice no long - er fills the air. The

rip - pling notes have left the old mill stream. There's noth - ing left for

me but just a dream. There'd be no

rain in Cher - ry Blos - som Lane, If you were there to

tell me that you care. *f*

Blue Hawaii

Words and Music by:
Leo Robin and Ralph Rainger

When Robin and Rainger had completed their score for the Bing Crosby film *Waikiki Wedding*, Leo Robin felt it lacked a real potential hit. "Ralph," he told his partner, "when you get up tomorrow, go to the piano and jot down the first tune that pops into your head." He did, and that tune was "Blue Hawaii."

Slowly and sensuously *mp* *slow gliss.*

Guitar chord diagrams: G, C, E7, A7, D7, Gdim, D11, G, C, E7.

Lyrics:
Night and you and Blue Ha -
wa - ii, The night is heav - en - ly
and you are heav - en to me. Love - ly you
and Blue Ha - wa - ii, With all this

A7 D7 G C G

love - li-ness there should be love.

C Gdim G

mf Come with me while the moon is on the sea. The

A7 D11 D7 8va

night is young and so are we.

G C G E7

mp Dreams come true in Blue Ha-wa-ii And mine could

A7 D7 G C G6

all come true this mag-ic night of nights with you.

*slow gliss.

*Guitar players may do a long slide to this chord using a knife handle to hold the strings down.

HEART AND SOUL

During a brief period in the Swing Era, the Hollywood film studios produced a series of "short subjects" featuring dance bands, usually playing their established hits. But only one "short," *A Song Is Born* (1938) effectively introduced a hit. The band was Larry Clinton's, with vocalist Bea Wain, and the song was "Heart and Soul," Carmichael and Loesser's first collaboration. Carmichael was an established composer at the time, but Loesser—later a creator of both

words and music—was still only a lyricist. Carmichael told the *Digest* that the song kicked around the backrooms of Paramount Pictures for a month before it was assigned to any picture. During that period "the best use the song got was for Anthony Quinn's voice practice." This was before Quinn became a star. The writers were disappointed when their song was launched in a minor production, but the disappointment was short-lived as Clinton's recording became a big seller.

Words by: Frank Loesser

Music by: Hoagy Carmichael



Rapidly and smoothly *mp* **slower** *mf* **slowly, and somewhat dreamily** *f* *p*

Heart And Soul

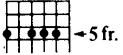
I fell in love with you. Heart And Soul the way a fool would do.

mad - ly be - cause you held me tight and stole a

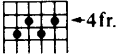
Am7 →5fr. D7 →3fr. Gmaj7 G#dim Am7 →5fr. D7 →3fr. Bm7 →7fr. Bb13 →8fr. Am7 →5fr. D9 →5fr. G6 Em7 →7fr.

G6 Bb13 →5fr.

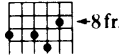
Am7



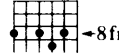
D7-9



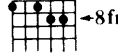
D♭7-5



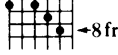
C7



B7+



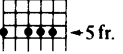
B♭13



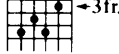
a little more rhythmically

kiss in the night. Heart And Soul

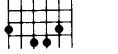
Am7



D7



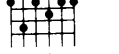
Gmaj7



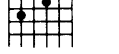
F#sus4



F7

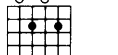


E7

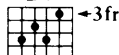


I begged to be a - dored. Lost con - trol

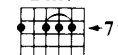
A7



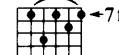
D7



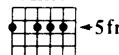
Bm7



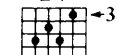
Em7



Am7

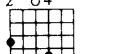


D7



and tum - bled o - ver - board, glad - ly that mag - ic night we

G



G+



G6



G7



C



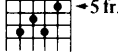
B7



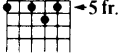
rather freely (rush it a bit)

kissed there in the moon - mist. Oh! but your lips were

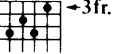
E7



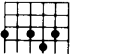
A7



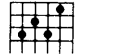
D7



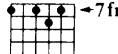
G7



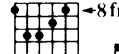
C7



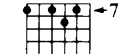
B7



C



B7



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

E7 ←5fr. A7 ←5fr. D7 ←3fr. G7 C7 D7 ←3fr.

mine so strange - ly will - ing. But

D7-5 ←8fr. C7 ←8fr. B7+ ←8fr. Bb13 ←8fr. Am7 ←5fr. D7 ←3fr.

a little more rhythmically, as before

now I see — what one em - brace can do.

Gmaj7 F#sus4 F7 E7 A7 D7 ←3fr. Bm7 ←7fr. Em7 ←7fr.

Look at me, — it's got me lov - ing you mad - ly,

Am7 ←5fr. D7 ←3fr. G 2 0 4 Am7 ←5fr. D7-9 ←4fr.

— that lit - tle kiss you stole — held all my Heart And

(No chords) *more rapidly*

Soul.

F13 Gadd9

The Glory of Love

Hill, a one-time cowpoke, classical violin student and miner, was working in New York as a doorman. But depression-time tips were meager and he turned to song-writing to supplement his income. He struck gold with "The Last Round-Up" and "Wagon Wheels," then with "The Glory of Love" in 1936. In 1967 a new generation discovered this song in the film *Guess Who's Coming to Dinner*.

By:
Billy Hill

With an easy swing

mp

Musical notation for the piano introduction, featuring a treble and bass clef with a 4/4 time signature. The key signature has one sharp (F#). The music starts with a series of eighth notes in the bass clef and chords in the treble clef.

Guitar chord diagrams: G, D7, G

You've got to give a lit - tle, take a lit - tle and let your poor heart

Musical notation for the first phrase of the song, including vocal line and piano accompaniment. The lyrics are: "You've got to give a lit - tle, take a lit - tle and let your poor heart".

Guitar chord diagrams: C, C#dim, G, D7

break a lit - tle: That's the sto - ry of, That's The Glo - ry Of

Musical notation for the second phrase of the song, including vocal line and piano accompaniment. The lyrics are: "break a lit - tle: That's the sto - ry of, That's The Glo - ry Of".

Guitar chord diagrams: G, D7, G

Love. You've got to laugh a lit - tle,

Musical notation for the final phrase of the song, including vocal line and piano accompaniment. The lyrics are: "Love. You've got to laugh a lit - tle,".

D7 G C dim

cry a lit - tle, Be - fore the clouds roll by a lit - tle:

G D7 G

That's the sto - ry of, That's The Glo - ry Of Love.

C

As long as there's the two of us We've got the

mf

Bm7 Bbdim D7 Fm6 G7 Cm +3fr.

world and all its charms. And when the world is

A7 D7

through with us We've got each oth - er's arms. You've got to

G D7 G

win a lit - tle, lose a lit - tle, And al - ways have the

C C#dim G D7

blues a lit - tle: That's the sto - ry of That's The Glo - ry Of

G

(No chords till end)

Love. *pp*



In 1931 Rudy Vallee made some changes in the lyrics of this English song and introduced it on his Thursday night radio program. By the following Saturday, 10,000 copies of the music were

Good Night Sweetheart

sold. Vallee planned to record the song, but the Victor company gave the recording assignment to Wayne King. Vallee became so infuriated that he broke his contract.



By: Ray Noble, Jimmy Campbell and Reg Connelly

American Version by: Rudy Vallee

Rather slowly, but with a beat

Cmaj7 → 5fr. Bmaj7 Cmaj7 → 4fr. Bmaj7 Cmaj7 → 5fr. Bmaj7 Cmaj7 → 4fr. Bmaj7 Cmaj7 → 5fr. Dbmaj7 → 6fr. Cmaj7 → 5fr.

Good Night Sweet - heart, Till we meet to - mor - row:

G13 → 3fr. F#13 → 2fr. G13 → 3fr. F#13 → 2fr. G13 → 3fr. F#13 → 2fr. G13 → 3fr. Dm7/Gbass G-

Good Night Sweet - heart, Sleep will ban - ish sor - row.

Am Am maj7 Am7 Dm7

Tears and part - ing may make us for - lorn

Cmaj7 Am7 Dm7 G7

But with the dawn, a new day is born. So I'll say

Cmaj7 +5fr. Bmaj7 +4fr. Cmaj7 +5fr. Bmaj7 +4fr. Cmaj7 +5fr. Bmaj7 +4fr. Cmaj7 +5fr. D♭maj7 +6fr. Cmaj7 +5fr.

Good Night Sweet-heart, Tho' I'm not beside you;

G13 +3fr. F#13 +2fr. G13 +3fr. F#13 +2fr. G13 +3fr. F#13 +2fr. G13 +3fr. Dm7/Gbass G7+

Good Night Sweet-heart, Still my love will guide you.

Am Am maj7 Am7 D9 F7

Dreams en-fold you, in each one I'll hold you,

Em7 E♭maj7 F#13 +2fr. G13 +3fr. Cmaj7 +5fr. Bmaj7 +4fr. Cmaj7 +5fr. D♭maj7 +6fr. Cmaj7 +5fr.

Good Night Sweet-heart, good night.



Section 2 • Great Hits from Broadway



It was 1933, the depths of the depression, and shows were closing up and down Broadway. But Roberta played on, thanks to this plaintive song, first intended by Kern as an instrumental interlude to fill in during scene changes. He dusted off a march he

SMOKE GETS IN YOUR EYES

had composed some time earlier as a theme for an unproduced radio series, slowed down the tempo and then decided he could use lyrics after all. On opening night, Tony Martin and the song brought down the house. Later Irene Dunne sang it in the film version.

Words by:
Otto Harbach

Music by:
Jerome Kern

Somewhat freely

p They asked me how I

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

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

Chord diagrams shown above the staff:

- C
- Em7
- E^odim
- Dm7
- G9
- C
- Caug
- Fmaj7
- F#dim
- Em7
- Am7
- Dm7
- G7
- C

G7 C Em7 Ebdim Dm7 G9

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

C Caug Fmaj7 F#dim Em7 Am7

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

Dm7 G7 C

ize Smoke Gets In Your Eyes.

Ab

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

Bbm7 Eb7 Ab

doubt my love. Yet to-day My love has

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

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

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

dies, Smoke Gets In Your Eyes."



Can't Help Lovin' Dat Man



Today it is hard for us to conceive that this, one of the most typical and famous examples of the "torch song" idiom, was written to be performed at a fast tempo—specifically to set up a dance sequence in *Show Boat*. In that show it was sung by both Helen Morgan, as the tragic mulatto Julie, and by Norma Terris, as the ingenue Magnolia. But it was Miss Morgan, with her big dewy eyes and tremulous delivery, who put her personal seal on the song, singing it in nightclubs—perched on top of the piano—at a much slower tempo.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

Moderately and rather freely

f *slower*

Chord diagrams for the first system:

- Cmaj7
- Am7
- Dm7
- G7
- Cmaj7
- Gm7
- C7

Chord diagrams for the second system:

- F6
- Fm6
- Em7
- Am7
- Ab7 ←4fr.
- G7

Lyrics:

Fish got to swim— and birds got to fly,— I got to love— one
 man till I die,— Can't Help Lov-in' Dat Man— of

Cmaj7

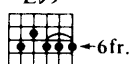
Eb9

Dm7

G7+5

Cmaj7

Am7



mine.

Tell me he's la - zy.

Dm7

G7

Cmaj7

Gm7

C7⁵₉

F6

Fm6



tell me he's slow, -

Tell me I'm cra - zy,

may - be, I know, -

Em7

Am7

Ab7

G7

Cmaj7

Dm7



rush it a bit

Can't

Help

Lov - in' Dat Man of

mine.

Gm7

C7-9

F6

F#dim



When he goes a - way

r.b.

L.b.

r.b.

Cmaj7

D9

Em7

Ebmaj7



Dat's a rain - y day,

r.b.

L.b.

r.b.

And when he comes

back dat day is fine, The sun will shine.

slower

in tempo

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

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

mine.



Make Believe

When Alexander Woollcott introduced composer Kern to Edna Ferber, author of the best-selling book *Show Boat*, Kern remarked, "I got a copy of your book and tried to read it, but I had to keep putting it down." The lady was visibly shocked until he continued, "I had to keep putting it down to go to the piano to work out the melodies that kept popping into my head." "Make Believe" was one of those melodies heard in Kern's memorable musical version of Miss Ferber's novel.

Words by:
Oscar Hammerstein II

Music by:
Jerome Kern

Rather quickly

D#dim

A7

Moderately slow

A

G/A bass

A

G/A bass

A13(no 3rd)

A13(-3)

A13(sus4)

A7

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

lieve our lips are blend - ing in a

phan - tom kiss or two or three? Might as

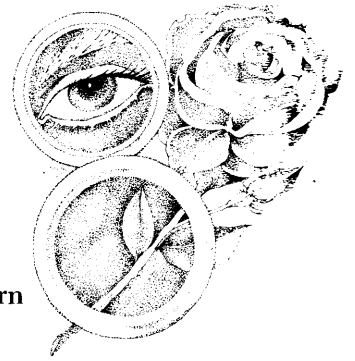
well Make Be - lieve I love you For to

f *mp*

tell the truth I do.

Why Do I Love You?

Knowing that composer Kern despised the word "Cupid" in lyrics, Hammerstein contrived a set for this song that started with "Cupid knows the way" and continued with a string of clichés about the god of love. Kern enjoyed the joke—especially when he saw the real lyrics. He had the "Cupid" version framed, and it hung in his study for many years.



Words by: Oscar Hammerstein II

Music by: Jerome Kern

Moderately flowing

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The tempo is marked "Moderately flowing" and the dynamics are marked "mp". The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3.

Musical notation for the first vocal line, including a treble clef staff with lyrics and a bass clef staff with accompaniment. Above the treble staff are four guitar chord diagrams: G B bass, Bbdim, Am7, and D7. The lyrics are: "Why Do I Love You? Why do you love me?"

G B bass Bbdim Am7 D7

Why Do I Love You? Why do you love me?

Musical notation for the second vocal line, including a treble clef staff with lyrics and a bass clef staff with accompaniment. Above the treble staff are four guitar chord diagrams: G, G#dim, Am7, and D7. The lyrics are: "Why should there be two hap - py as we?"

G G#dim Am7 D7

Why should there be two hap - py as we?

Musical notation for the third vocal line, including a treble clef staff with lyrics and a bass clef staff with accompaniment. Above the treble staff are four guitar chord diagrams: Bm7, Bbdim, Am7, and D7. The lyrics are: "Can you see the why or where for,"

Bm7 Bbdim Am7 D7

Can you see the why or where for,

G Cmaj.7 Bb9-5 A7 D7

I should be the one you care for?

G/Bbass Bbdim Am7 D7

You're a luck - y boy, I am luck - y too,

G G#dim Am7 D7

All our dreams of joy seem to come true.

G6 G7 Cmaj.7 F9

May - be that's be - cause you love me,

slower

G/Dbass Am7 D7 Eb 3 fr. Gmaj7 2 fr.

May - be that's why I love you.

Look for the Silver Lining

Words by:
Buddy DeSylva

Ziegfeld asked Kern and author P.G. Wodehouse to write a show for his superstar Marilyn Miller, but Wodehouse was busy finishing a serial for the Saturday Evening Post. He reminded Kern about several songs left "in the trunk" from earlier flops. One that Kern dusted off was "Look for the Silver Lining." It became the biggest hit in the smashingly successful Sally.

Music by:
Jerome Kern

Freely
mp
soft and smooth

Cmaj.7 C6 G11 G13-9

Look For The Sil - ver

C6 Cmaj.9 F

Lin - ing When - e'er a cloud ap - pears in the

Cmaj.9 C6 Cmaj.7 Dm7 G7

blue. Re - mem - ber some - where the sun is

Cmaj.9 C6 Am Am7 D7-9

shin - ing And so the right thing to

p

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a 'Freely' tempo marking and a mezzo-piano (*mp*) dynamic. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics 'Look For The Sil - ver' are placed below the treble staff. Above the first system, four guitar chord diagrams are shown: Cmaj.7, C6, G11, and G13-9. The second system continues the melody with lyrics 'Lin - ing When - e'er a cloud ap - pears in the'. Above it are three guitar chord diagrams: C6, Cmaj.9, and F. The third system has lyrics 'blue. Re - mem - ber some - where the sun is'. Above it are five guitar chord diagrams: Cmaj.9, C6, Cmaj.7, Dm7, and G7. The fourth system concludes with lyrics 'shin - ing And so the right thing to'. Above it are five guitar chord diagrams: Cmaj.9, C6, Am, Am7, and D7-9. The piece ends with a piano (*p*) dynamic marking.

Em7 Eb maj 7 Dm11 Dbmaj7 Cmaj9 C6 G11 G13-9

do is make it shine for you. A heart full of joy and

C6 C11 C7-9

glad - ness Will al - ways ban - ish sad - ness and

Fmaj7 F6 Fmaj7 E7-9 Eb+11 D9 D13-9

strife So al - ways Look For The Sil - ver

Em7 Em7-5 Em7-5/A bass A7+5 Dm7-5 Dm7-5/G bass G7-9

Lin - ing And try to find the sun - ny side of

(Guitar tacet)

life.

All the Things You Are

Words by: Oscar Hammerstein II

Music by: Jerome Kern

Nobody expected this song to become a hit, let alone an immortal favorite. Kern admittedly composed the complex melody for his own satisfaction, but he was certain the public would never hum it. Then the show in which it appeared, *Vernon Wells' Warm for May* (1939), was a disaster. Yet "All the Things You Are" has survived, a monument to the public's good taste.

Maestoso **slowing down rather freely**

f *ff* *mp*

You

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

long. You are the breath-less hush of

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

Fm7 →8fr.

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

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

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

The musical score is written for piano and voice. It features a complex harmonic structure with frequent chromaticism and unusual voicings. The piece begins with a **Maestoso** tempo and a forte (*f*) dynamic. The melody is characterized by triplets and rapid chromatic runs. The dynamics shift to fortissimo (*ff*) and then to mezzo-piano (*mp*) as the tempo slows down. The score includes several guitar chord diagrams with fret numbers: Fm7 (8fr), Bbm7 (6fr), Eb7 (4fr), Abmaj7 (4fr), Dbmaj7 (6fr), G7 (6fr), Cmaj7 (5fr), Cm7 (8fr), Fm7 (8fr), Bb7 (9fr), Ebmaj7 (8fr), Abmaj7 (4fr), Am7-5 (4fr), D7-5 (3fr), and Gmaj7.

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

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

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

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

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

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

D#maj7 -6fr. Gb13 Abmaj7 -4fr. Bbm11 -4fr. Cm7 -8fr. Bdim -c:fr.

(slow arpeggio) more freely

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

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

All The Things You Are, are mine.

Hello, Dolly!



The song "Hello, Dolly!" was strong enough to help keep the musical of the same name alive for the second longest Broadway run in history. (Fiddler on the Roof passed it in July of 1971.) It holds the record for the largest sum ever paid in a copyright infringement settlement, thanks to the similarity of its opening phrases to a part of the song "Sunflower," a short-lived hit of 1948.

Words and Music by: Jerry Herman

Medium strut tempo

f

Hel - lo,

Dol - ly, Well, Hel - lo,

Dol - ly, It's so nice to have you back where you be -

long.

You're look - ing swell,

Dol - ly, we can tell,

Dol - ly, You're still glow - in', you're still crow - in', you're still go - in'

C

Am

C/Ebass

Ebdim

Dm7

G7

Dm

Bb

Dm7

G/Fbass

C/Ebass

Ebdim

G7 C Am

strong. We feel the room sway - in', for the band's play - in' one of

Gm7 C7 Gm7 C7 F Dm6 E7

your old fav - 'rite songs from 'way back when. So

Am7 Em7 Am7 Em7

mf take her wrap, fel - las, Find her an emp - ty lap, fel - las.

Bb7 A7 Ab7 G7 Bb7 A7 Ab7 G7

Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er go a - way,

p *mf*

Bb7 A7 Ab7 G7 C

Dol - ly 'll nev - er go a - way a - gain.

Mame

Words and Music by:
Jerry Herman



After the success of the title song of *Hello, Dolly!*, it was only natural for the producers of Herman's next show, *Mame*, to request a similarly catchy self-advertising "theme." Herman resisted, insisting that "lightning never strikes twice," but finally he broke down, dashed off this song in a few minutes and decided he liked it even better than "Dolly." *Mame* made Angela Lansbury the brightest light on the Broadway musical stage.

Moderate Dixieland tempo

C C6 C maj.7 C#dim Dm7

mf You coax the blues right out of the horn,

G7 Dm Dm maj7 Dm7 Dm6

Mame. You charm the husk right off of the

C Cmaj.7 Am Ammaj7

corn, Mame. You've got the

Am7 Am6 Em Em7 A7

ban - joes strum - min' and plunk - in' out a tune to beat the band.

Dm Dmmaj7 Dm7 Dm6 Cmaj.7 C#dim ←5 fr.

The whole plan - ta - tion's hum - min' since you brought Dix - ie back to Dix - ie -

Dm7 G7 C C6 Cmaj.7 C#dim ←5 fr.

land. You make the cot - ton eas - y to

Dm- G7 Dm Dmmaj7

pick, Mame. You give my

old mint ju - lep a kick, Mame.

You make the old mag - no - lia tree blos - som at the men - tion of your

name, You've made us feel a - live a - gain,

You've giv - en us the drive a - gain, To make the

South re - vive a - gain, Mame.

I'll Never Fall in Love Again

According to Bacharach, "This was written the day after I got out of the hospital in Boston. I was there one week with pneumonia while our show Promises, Promises was trying out. Perhaps that was Hal's inspiration for the lines: 'What do you get when you kiss a guy?' etc. It was the fastest song we wrote for the show (one day), the most successful and perhaps the most hazy, for I had no idea what I was doing that first day out of the hospital."

Words by: Hal David

Music by: Burt Bacharach

With a beat

mp

F

Dm7

What do you get when you fall in love?_ A

B \flat

Am7

D11

D7

{guy
girl} with a pin to burst your bub-ble, That's what you get for all your trou-ble,

Gm7

C7

B \flat 7(no 5)

F

I'll Nev-er Fall In Love A - gain.

B \flat maj.7

C7

F

I'll Nev-er Fall In Love A - gain.

The musical score is written for piano in 4/4 time. It features a melody in the right hand and a bass line in the left hand. The score is divided into four systems. The first system includes the tempo marking 'With a beat' and dynamic marking 'mp'. The second system includes a bracketed lyric for 'guy' and 'girl'. The third system includes a 2/4 time signature change. The fourth system includes a 2/4 time signature change. Chord diagrams are provided for various chords: F, Dm7, Bb, Am7, D11, D7, Gm7, C7, Bb7(no 5), F, Bb maj.7, and C7.

F Dm7 Bb

What do you get when you kiss a {guy} {girl}? You get e-nough germs to catch pneu-mo-nia.

Am7 D11 D7 Gm7 C-

Aft-er you do {he'll} {she'll} nev-er phone you, I'll Nev-er Fall In Love A-

Bb 7(no 5) F Bb maj.7 C7

gain. I'll Nev-er Fall In Love A-gain.

F F C11

Don't tell me what it's all a-

F C11 F Am

bout 'cause I've been there and I'm glad I'm out, Out of those chains those

G7 C7

chains that bind you That is why I'm here to re - mind you;

F Dm7 Bb

What do you get when you fall in love? You on - ly get lies and pain and sor - row.

Am7 D11 D7 Gm7 C-

So for at least un - til to - mor - row I'll Nev - er Fall In Love A -

Bb7(no 5) F Bb maj.7 C7 C11 C7

gain. I'll Nev - er Fall In Love A -

F

gain.

Section 3 • Best Songs of the Sixties

This Guy's in Love with You

After an extraordinary string of successes with his Tijuana Brass on his own A & M record label, Herb Alpert decided it was time to try something new—singing. For his TV special in April 1968 he turned to top writers Bacharach and David for a new song tailored to the special quality of his voice. They came up with this tune. It went over so well that Alpert recorded it, and “This Guy’s in Love with You” became one of his biggest hits.

Words by: Hal David

Music by: Burt Bacharach

Moderately slow

mp

D Gmaj7 Cmaj7

You see— this guy, This Guy's In Love With You.

D Gmaj7 F#7 Bm7

Yes, I'm— in love. Who looks at you the way I do?—

Detailed description: The image shows a musical score for the song 'This Guy's in Love with You'. It is set in 4/4 time and marked 'Moderately slow'. The score is written for piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal line is written in the treble clef. The lyrics are: 'You see— this guy, This Guy's In Love With You. Yes, I'm— in love. Who looks at you the way I do?—'. Above the piano part, there are guitar chord diagrams for D, Gmaj7, Cmaj7, D, Gmaj7, F#7, and Bm7. The piano part starts with a dynamic marking of *mp*. The key signature has one sharp (F#).

Am7 D7 Gmaj7 Gm6

When you smile, I can tell we know each other very well. How

F#m7 Bm7 Em7 A7sus4

can I show you I'm glad I got to know you, 'cause

D Gmaj7 Cmaj7

I've heard some talk. They say you think I'm fine.

D Gmaj7 F#7 Bm7

This guy's in love, and what I'd do to make you mine.




Am7 D7 Gmaj7 Gm6

Tell me now, is it so? Don't let me be the last to know. My






hands are shak - ing. Don't let my heart keep break - ing, 'cause






more broadly

I need_ your love. I want_ your






love. Say you're_ in love, in

love with this guy_ If not, I'll just die._____

freely *Repeat from ♯ and fade out*



What the World Needs Now Is Love

In form it's a syncopated jazz waltz—a rarity in pop music, even for the unconventional Bacharach and David. But its message is that of a spiritual and, in fact, its joy-through-affirmation jubilation has made the song an inspiring addition to latter-day church services. David recalls the struggle he had with the lyrics—with his list of objects of which “we don't need another.” But once he had hit upon the word “mountain,” he had found his key. He discarded all man-made things from the list and stuck with God's creations.

Words by: Hal David

Music by: Burt Bacharach

Moderate jazz waltz

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The piano part features a syncopated jazz waltz rhythm in 3/4 time. The key signature has two sharps (F# and C#). The score includes lyrics and guitar chord diagrams for Em7, Bm7, and C. The lyrics are: "What The World Needs Now Is Love, sweet love, It's the on - ly thing that there's just too lit - tle of. What The World Needs Now Is Love, sweet love, No, not just for some,"

mp

What The World Needs

Now Is Love, sweet love, It's the on - ly thing

that there's just too lit - tle of. What The World Needs

Now Is Love, sweet love, No, not just for some,

Chord diagrams: Em7, Bm7, C

B7 Em7

but for ev - 'ry - one. Lord, we don't

Dm9

need an - oth - er moun - tain, — There are moun - tains and

G6.add9 Cmaj.7 Dm9

hill - sides e - nough to climb; — There are o - ceans and

G6.add9 Cmaj.7 Em7 A7

riv - ers e - nough to cross, — E - nough to last till the end of

D9 D11 Bm7 Em7 Bm7

time. — What The World Needs Now Is Love, sweet

Em7 C Bm/D bass

love, It's the on - ly thing that there's just too

D7 Bm7 Em7 Bm7

lit - tle of. What The World Needs Now Is Love, sweet

Em7 C B7

love, No, not just for some, but for ev - 'ry - one.

E7 C Bm7

No, not just for some, oh, but just for

Cmaj7 D7 G

'ry - - one.

(They Long to Be)
Close to You

Words by: Hal David
 Music by: Burt Bacharach

Here we have one of the most melodic, charming and enduring songs by the prolific Bacharach-David team, but one of the few that did not become an instant hit. They wrote it in 1963 but were unable to interest anyone in recording it until the Carpenters came along in 1970. This soft-harmonizing brother-sister team had its own five-year history of rejection, trying to buck the hard-rock tide. Then suddenly the combination of their warm sound and this warm tune seems to have captivated all the generations.

Fmaj7



E7sus4



E7



Em7



Moderately slow, but with a steady beat

Why do birds sud-den - ly ap - pear ev - 'ry - time you are

mp

Am7



Fmaj7



Cmaj7



near? Just like me, — they long to be Close To You.

(No chord)

Fmaj7



E7sus4



E7



Em7



Why do stars fall down from the sky ev - 'ry - time you walk

Am7



Fmaj7



Cmaj7



by? Just like me — they long to be Close To You.

F

On the day that you were born the an - gels got to - geth - er and de -

Em7

A7sus4

A7

F

cid - ed to cre - ate a dream come true. So they sprink - led moon dust in your hair of

G

8va

loco

gold and star - light in your eyes of blue. That is

Fmaj7

E7sus4

E7

Em7

Am7

why all the {boys} girls in town fol - low you all a - round.

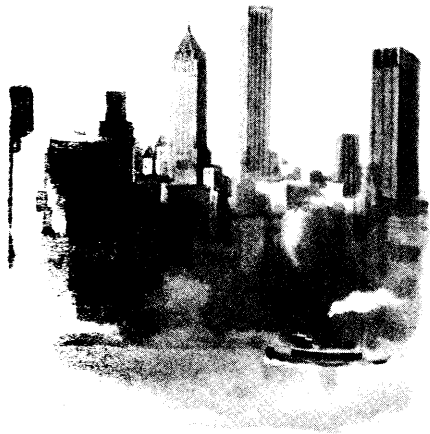
Fmaj7

Cmaj7

C

repeat and fade

Just like me — they long to be Close To You. —



DOWNTOWN

Words and Music by: Tony Hatch

In 1961 English singer Petula Clark married a Frenchman and moved to Paris, finding there a success that had eluded her for years back home. In fact, she was about to give up recording in English altogether. Then recording producer Hatch brought three songs to France, hoping to lure her back to his studio. When she was unmoved by them, in desperation he played a new melody he had just composed, called "Downtown," inspired by a trip to New York. "Write a lyric and I'll do it," said Pet. Her recording sold more than 3 million copies.

Moderate Rock

mf

When you're a - lone — and life is

mf

mak - ing you lone - ly, you can al - ways go — Down - town. When you've got wor - ries, all the

noise and the hur - ry seems to help I know. — Down - town. Just

lis - ten to the mu - sic of the traf - fic in the ci - ty. Ling - er on the side - walk where the

G Bm C D7 G Bm C D G Bm C D7 G Bm C D G Em G

Detailed description: This is a sheet music page for the song "Downtown" by Tony Hatch. It features a piano accompaniment in 4/4 time, marked "Moderate Rock" and "mf". The music is written in treble and bass clefs. The lyrics are: "When you're a - lone — and life is mak - ing you lone - ly, you can al - ways go — Down - town. When you've got wor - ries, all the noise and the hur - ry seems to help I know. — Down - town. Just lis - ten to the mu - sic of the traf - fic in the ci - ty. Ling - er on the side - walk where the". Above the piano part, there are guitar chord diagrams for G, Bm, C, D7, and Em. The page is numbered 76 in the bottom left corner.

Em Bm C

ne - on signs are pret - ty. How can you lose?_ *p* The lights_ are much

A/G bass

bright - er there, you can for - get all your trou - bles, for - get all your cares. So go

mf

G Bm C D G Bm

Down - town, things - 'll be great when you're Down - town.

f

C D G Bm C D

No fin - er place, for sure, Down - town. Ev - 'ry - thing's wait - ing for

G CaddD G CaddD G CaddD G

you. *gradually getting softer* *p*

Let It Be Me

When an American publisher obtains the rights to a foreign song, he customarily enlists several writers to do English lyrics, then selects the set he considers best. In this case, Curtis didn't wait for an assignment—he had heard composer Bécand's own French recording of the song "Je t'appartiens" and felt it could be as big here as Bécand's other hits—"What Now My Love?" and "It Must Be Him." When the French star came to New York to appear at the Plaza Hotel's Persian Room, Curtis showed up with his "Let It Be Me" lyrics and won instant approval. Then a Mexican-American singer, Florencia Bisenta de Casillas Martinez Cardona (better known as Vikki Carr), who had created the hit recording of "It Must Be Him," made "Let It Be Me" her second Bécand smash in a row.



English Words by: Mann Curtis

French Words by: Pierre Delanoe

Music by: Gilbert Bécand

Maestoso

F **C/Ebass** **Dm**

mf I bless the day I found you, I want to

Am/Cbass **Bb** **F/Abass** **Gm7** **C7**

stay a-round you, And so I beg you, Let It Be

F C/E bass

Me. Don't take this heav - en from one,

Dm Am/C bass Bb

If you must cling to some - one, Now and for -

F /bass Gm7 C7 F

ev - er, Let It Be Me.

B \flat *more broadly* F Bb

Each time we meet, love, I find com -

F Gm7 F /bass

plete love. With - out your sweet love

*Melody may be doubled 8^{ve} higher until the sign \oplus .

Bb A F *as before*

What would life be? *mf* So nev - er

C/Ebass Dm Am/Cbass

leave me lone - ly, Tell me you'll love me on - ly.

Bb F/Abass Gm7 C7 *holding back*

And that you'll al - ways Let It Be

F Fmaj7 *in tempo*

Me.



The Girl from Ipanema

A new music was proliferating in Brazil. It was the bossa nova, a fresh blend of the samba with "cool" modern jazz, topped with lovely, languid melodies by writers such as Antonio Carlos Jobim and Luiz Bonfá. American jazzmen like Stan Getz and Charlie Byrd picked up the music and began building an enthusiastic audience. But when music businessmen ignored the trend, Jobim himself came to New York to stir things up a bit. One convert to his music was the lyricist Norman Gimbel, who wrote this English lyric to "Ipanema" based roughly on Vinicius de Moraes' Portuguese original. Getz's 1963 recording of the song, with Jobim at the piano, won the "Record of the Year" Grammy award of the National Academy of Recording Arts and Sciences.



English words by: Norman Gimbel

Original words by: Vinicius de Moraes

Music by: Antonio Carlos Jobim

Moderate bossa nova

mp throughout

Gmaj7 → 2 fr. A7

Tall and tan and young and love - ly The Girl From I - pa - ne - ma goes walk - ing, and

Am7 D7-5 Gmaj7 → 2 fr. A7 13

when she pass - es, each one she pass - es goes "Aah!"

Gmaj7 → 2 fr. A7

When she walks she's like a sam - ba that swings so cool and sways so gen - tle, that

Am7 D7-5 Gmaj7 → 2 fr.

when she pass - es, each one she pass - es goes "Aah!"

Fm9 → 8 fr. Db9 → 4 fr.

Oh, but I watch her so sad - ly.

G#m9 → 11 fr. E9 → 7 fr.

How can I tell her I love her?

Am9 → 12 fr. F9 → 8 fr.

Yes, I would give my heart glad - ly, But each

Bm7 →7fr. E9 →7fr. Am7 →5fr. D9 →5fr.

day when she walks to the sea she looks straight a-head not at me.

Gmaj7 →2fr. A7

Tall and tan and young and love-ly The Girl From I-pa-ne-ma goes walk-ing, and

Am7 D7-5 Gmaj7 →2fr. D7-5

when she pass-es I smile, but she does-n't see. She just does-n't

Gmaj7 →2fr. D7-5 Gmaj7 →2fr.

see. No, she does-n't see.



Strangers in the Night



Kaempfert, an orchestra leader, songwriter and arranger from Hamburg, Germany, was already well established with the American public when he wrote this, his biggest hit. His own band's recordings of "Wonderland by Night" and "Red Roses for a Blue Lady" had been million-sellers, and other artists clamored each Kaempfert record release, watching for new song material. It was not Kaempfert, however, but Frank Sinatra who made "Strangers in the Night" the biggest success of 1965. When the star added his "Scolobie Dooie Doo" to the tail of his otherwise romantic performance, many listeners cringed, but—no doubt—it made the record unforgettable and the biggest seller of Frank's long and fabulous career.

Words by:

Charles Singleton & Eddie Snyder

Music by: Bert Kaempfert

Moderately slow

mf

F

Stran - gers In The Night

ex - chang - ing glanc - es, Won - d'ring in the night what were the chanc - es

F/A bass

Abdim

Gm7

We'd be shar - ing love be - fore the night was through.

Some - thing in your eyes — was so in - vit - ing,

Some - thing in your smile — was so ex - cit - ing, Some - thing in my heart —

— told me I must have you.

more broadly
Stran - gers In The Night, — two lone - ly peo - ple we were Stran - gers In The Night. —

— up to the mo - ment when we said our first hel - lo, Lit - tle did we know.

F Dm7 Gm7 C7

Love was just a glance a - way A warm em - brac - ing dance a - way. And

F

ev - er since that night We've been to - geth - er, Lov - ers at first sight

Gm7 Gm6

in love for - ev - er. It turned out so right

C7 F F6 add9

for Stran - gers In The Night.



Goin' Out of My Head

This song, written in 1963 by rock 'n' roll star Teddy Randazzo for Little Anthony and the Imperials, was an immediate hit with the younger set, but it didn't reach the adult public

until 1968, when the Lettermen made their recording of it. Their version struck a happy balance between melodic tradition and rock, establishing the song as a classic.

Words and Music by: Teddy Randazzo and Bobby Weinstein

Moderately slow rock

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble clef part features a piano (*p*) dynamic and contains several chords. The bass clef part has a steady eighth-note accompaniment. The lyrics "Well I" are positioned at the end of the first measure.

The second system continues the musical notation. It includes guitar chord diagrams for Cm7 (3fr) and Cm7 (5fr). The lyrics "think I'm go - ing out of my head, Yes I think I'm go - ing out of my" are written below the staff.

The third system features guitar chord diagrams for Cmaj7 (5fr), C7-5, Fmaj7, F6, and Fm7. The lyrics "head o - ver you, o - ver you." are written below the staff.

The fourth system includes guitar chord diagrams for Bb9, Eb (3fr), Gm (3fr), Eb (3fr), and Gm (3fr). The lyrics "I want you to want me, I need you so bad - ly, I" are written below the staff.

Ab →4fr. Bb9 Cmaj7 →5fr.

can't think of an - y - thing but you. And I

Cm7 →3fr. Cmaj7 →5fr. Cm7 →3fr.

think I'm go - ing out of my head 'Cause I can't ex - plain the tears that I

Cmaj7 →5fr. C7-5 Fmaj7 F6 Fm7

shed o - ver you, o - ver you.

Bb9 Eb →3fr. Gm →3fr. Eb →3fr. Gm →3fr.

I see you each morn - ing but you just walk past me you

Ab →4fr. Bb9 Cmaj7 →5fr. (No chords)

don't e - ven know that I ex - ist. Go - in' Out Of My

Cmaj7 F Cmaj7 F

Head o - ver you, — Out of my head o - ver you, — Out of my

Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7 F Cmaj7

head day — and night night and day and night wrong — or right,

C D/F#bass -2fr. Fm6 C/Ebass

I must think of a way *gradually getting softer* in - to your heart.

Ebdim G7 F#dim/Gbass F/Gbass

— There's no rea-son why my be-ing shy should keep us a - part.

G7 Cm7 Cmaj7

— And I think I'm go - ing out of my head Yes, I

Repeat and fade

New World in the Morning

F
Bright folk tempo

C/E bass

Dm

Dm/Cbass

1. Ev - 'ry - bod - y talks a - bout a New World In The Morn - ing, —
2. met a man who had a dream he'd had since he was twen - ty, — I

Bb

Bb7

F

C

New World In The Morn - ing, so they say. He
met that man when he was eight - y - one.

F

C/E bass

Dm

Dm/Cbass

I my - self don't talk a - bout a New World In The Morn - ing, —
said too man - y folks just stand and wait un - til the morn - ing, —

Bb

Bb7

Dm

New World In The Morn - ing, that's to - day. And I can
Don't they know to - mor - row nev - er comes. And he would

Singer and composer Roger Whittaker, a native of Nairobi, Kenya, brought this neo-spiritual to the world's largest song festival, in Rio de Janeiro, in 1969, and walked off with three gold medals. Both as a writer and performer he suddenly found himself an international star.

Words and Music by: Roger Whittaker

Chords: Bb, C, F, A7

feel a new to - mor - row com - ing on, and I
 feel a new to - mor - row com - ing on, And when he'd

Chords: Dm, Bb, F, C, F

don't know why I have to make a song. Ev - 'ry - bod - y
 smile his eyes 'd twin - kle up in fun. Ev - 'ry - bod - y

Chords: C Ebass, Dm, Dm/Cbass, Bb

talks a - bout a New World In The Morn - ing, — New World In The
 talks a - bout a New World In The Morn - ing, — New World In The

Chords: Bb, 1. Dm, 2. Dm

Morn - ing takes so long. 2. I comes.

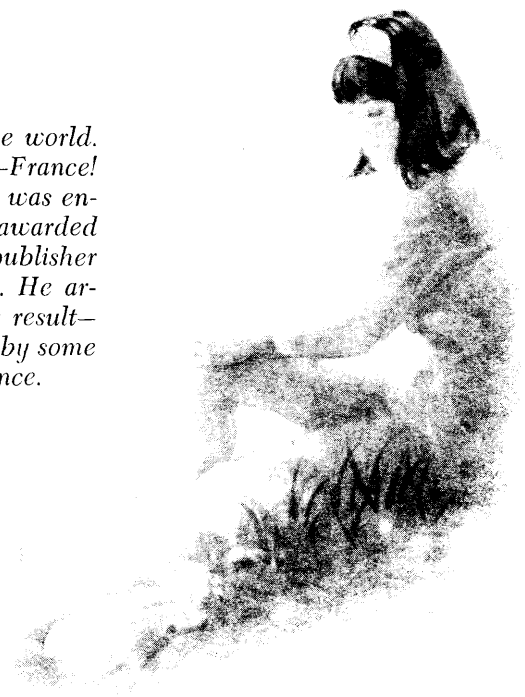
Love Is Blue

In 1968, "Love Is Blue" was the most popular song in the world. Everywhere, that is, except in the country of its origin—France! True, hard rock was the rage everywhere when the song was entered in the Eurovision song competition, and the judges awarded it a spot near the bottom of the list. But an American publisher heard Paul Mauriat's recording and fell in love with it. He arranged for its release here and went to work on it. The result—the largest sheet-music sale in many years and recordings by some 350 artists. But the song has never become popular in France.

Words by: Bryan Blackburn

Music by: André Popp

French Words by: Pierre Cour



Moderately

Em7



like a hymn




Em C B7 Em C D

a la Baroque

Cold is my heart since you went a - way.

Em A D G Em C

Red, red, my eyes are red, Cry - ing for you a -

D G Em A D G

lone in my bed. Green, green my jea - lous heart.

Em C B7 Em C D

I doubt - ed you and now we're a - part.

E A6 E A E

Rock!

When we met, how the bright sun shone.

E D (No chord) A B Em7 *more quietly*

Then love died, now the rain bow is gone.

A Em7 A Em A

Black, black. the

D G Em C D G

nights I've known, long - ing for you so lost and a - lone.

Em A D G Em C

Gone, gone, the love we knew, Blue is my world now

B7 Em C D Esus4 E

slower I'm with-out you. *trill* *trill*

Quiet Nights of Quiet Stars (Corcovado)

In Rio de Janeiro in 1962, lyricist Lees persuaded composer Jobim to let him translate some of his Portuguese lyrics into English. With this song Lees hoped that he was successful in retaining the mood, thoughts and rhyming characteristics, "including the sudden and unexpected break of rhyme in the last lines, which fits the unresolved nature of the melody." One reading of this little masterpiece shows just how successful he was.

Original Words and Music by:
Antonio Carlos Jobim
English Words by: Gene Lees

Moderate bossa nova

p throughout

The musical score is written for piano and voice. It consists of three systems of music. The first system shows the piano introduction with a tempo marking of 'Moderate bossa nova' and a dynamic marking of '*p* throughout'. The piano part features a characteristic bossa nova rhythm with triplets in the right hand and a steady bass line in the left hand. The second system contains the first line of lyrics: 'Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar'. Above the first two measures, there are guitar chord diagrams for Am6 and Abdim(add E), both marked with a fret number of 5. The third system contains the second line of lyrics: 'float - ing on the si - lence that sur - rounds us.' Above the first two measures, there are guitar chord diagrams for Gm7, Gb7 (marked with a fret number of 5), Fmaj7, and F6.

Am6 →5 fr.

Abdim(add E) →5 fr.

Qui - et Nights Of Qui - et Stars, qui - et chords from my gui - tar

Gm7 Gb7 Fmaj7 F6

float - ing on the si - lence that sur - rounds us.

E7 F bass F6 Fm9 ←8fr. Bb13 ←8fr.

Qui - et thoughts and qui - et dreams. —

Em7-9 ←6fr. A7+5 ←6fr. D9 ←5fr.

qui - et walks by qui - et streams, — and a win - dow

Dm7 ←3fr. Abdim Fm6 ←3fr.

look - ing on — the moun - tains and the sea. — How love - ly!

Am6 ←5fr. Abdim(add E) ←5fr.

This is where I want to be. — Here, with you so

Gm7 G7 ←5fr.

close to me, — un - til the fi - nal flick - er of — life's

Fmaj7 F6 E7/F bass F6 Fm7 → 8fr.

em - ber. — I who was lost and

Bb7 → 9fr. Em7 → 7fr. Am7 → 5fr.

lone - ly, — be - liev - ing life was on - ly —

Dm7 → 5fr. G7-9 T Em7-5

a bit - ter, tra - gic joke, have found — with you

A7+5 9 Dm7 → 5fr. G7-9

the mean - ing of ex - ist - ence, Oh, — my

C6add9 (No chords) Cmaj7

love.

Red Roses for a Blue Lady

The collaboration of songwriters Tepper and Brodsky began when both were 11 years old and lasted for 38 years—probably the longest in the fickle world of pop music. When they composed "Red Roses for a Blue Lady" in 1948, Guy Lombardo and Vaughn Monroe made it a "respectable" hit, but in 1965 German bandleader Bert Kaempfert discovered it and his version, along with two others, made the Top 10 that year.

Words and Music by
Sid Tepper and Roy Brodsky

Moderately, with a lilt ( to be played like )

mf *smoothly*

C/Ebass  Ebdim  G7/Dbass  C 

I want some Red

B7  E7 

Ros - es For A Blue La - dy, Mis - ter Flo - rist.

A7  Dm 

take my or - der, please, We had a sil - ly

G7  Em  Am  D7 

quar - rel the oth - er day, Hope these pret - ty

5 1 2 1

G7sus4

G7

C/Ebass

Ebdim

G7/Dbass



flow - ers chase her blues a - way. Wrap up some



in tempo

Red Ros - es For A Blue La - dy,



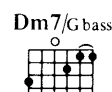
Send them to the sweet - est gal in town. And



slower

8va - - -

if they do the trick, I'll hur - ry back to pick Your



in tempo

best white or - chid for her wed - ding gown.

I Wish You Love

English Words by: Albert A. Beach

French Words by: Charles Trenet

Music by: Charles Trenet

When writing the English lyrics for this French song, Beach could hear the couple next door engaged in a verbal free-for-all. Hate words bounced through the thin walls, and writing a love lyric seemed impossible. He started to reread *Through the Looking-Glass* and got no farther than Alice's remark to her kitten: "First there's the room you can see through the glass—that's just the same as our drawing room, only things go the other way." Beach started "mirroring" the neighbors' hate words into opposites. His lyric was at the publisher's the next day.

Moderately

smoothly
mp

I wish you blue - birds in the spring to give your
heart a song to sing and then a kiss but more than this I Wish You
Love. And in Ju - ly a lem - on - ade to cool you
in some leaf - y glade I wish you health and more than wealth I Wish You

Chord diagrams for guitar:

- A7-9
- Dm7
- G7
- Dm7
- G7
- Cmaj7
- Am7
- Cmaj7
- Am7
- Dm7
- Dm7/Gbass
- Dm6
- G7-9
- C
- Em7-5
- A7-9
- Dm7
- G7
- Dm7
- G7
- Cmaj7
- Am7
- Cmaj7
- Am7
- Dm7
- Dm7/Gbass
- Dm6
- G7

Gm7 C7-9 C11 Fmaj7 Fm7 Bb9

Love. My break-ing heart and I a-gree that you and

Em7 Gm6 A7-9 Dm7 D11 D9

I could nev-er be so with my best my ver-y best I set you

G7 Dm7/G bass A7-9 Dm7 G7 Dm7 G7

free. I wish you shel-ter from the storm a co-zy

Cmaj.7 Am7 Cmaj7 Am7 Dm7 Dm7/G bass G7-9

fire to keep you warm but most of all when snow-flakes fall I Wish You

A7maj7 Fm6 Cmaj7

Love.

I Want to Hold Your Hand



The Beatles, those four interesting talents from Liverpool, began setting the music to their own ear in 1962, and the changing character and content of their songs blazed new paths in every genre of music—pop, country, folk, even symphony. Their early Beatles hit, for example, gave Arthur Fiedler and the Boston Pops Orchestra their biggest success since "Jalousie."

Words and Music by:
John Lennon and Paul McCartney

Moderate rock

Oh yeh, I'll tell you some - thing I think you'll un - der -

stand. Then I'll say that some - thing, I Want To Hold Your

Hand. I Want To Hold Your Hand.

I Want To Hold Your Hand. Oh please say to me

Chords: C, G, Am, Em, F, C, G, Am

mf

5/3, 4/2

Am Em C G

and let me be your man, and please — say to me —

Am Em F G

you'll let me hold your hand. Now, let me hold your

C Am F G C

hand, I Want To Hold Your Hand,

Gm7 C7 F Dm

and when I touch you, I feel hap - py in - side.

Gm7 C7 F G F G

It's such a feel - ing that my love I can't hide, I can't hide,

F G

I can't hide. Yeh.

C G Am Em

you — got that some - thing I think you'll un - der - stand. When

C G Am Em

I — say that some - thing, I Want To Hold Your Hand,

F G C Am F G

I Want To Hold Your Hand, I Want To Hold Your

E F G F C

Hand. I Want To Hold Your Hand.

Section 4 • Favorite Folk Songs

Scarlet Ribbons (for Her Hair)

The “miracle” that happens to the little girl in “Scarlet Ribbons” is hardly more eerie than the circumstances under which Segal wrote the lyrics. A guest at the home of Evelyn Danzig one evening, he listened to her play a haunting little étude that stayed in his ear. That very night he started to write. The melody had cast a spell over him and he lost intellectual control over the task he had set himself. In a state of emotional excitement bordering on religious experience, Segal discovered that the song virtually wrote itself.

Words by: Jack Segal

Music by: Evelyn Danzig

Moderately slow

*pp** *sweetly*

The musical score is written for guitar and voice. It consists of three systems of music. Each system has a vocal line and a guitar accompaniment line. The guitar line includes chord diagrams for various chords: G7, A/Gbass, Cdim/Gbass, G, Em6/Gbass, D/Gbass, Gm, G, G7, A/Gbass, Cdim/Gbass, G, Em6 Gbass, D/Gbass, Gm, G, and G5 (3fr.). The vocal line includes the lyrics: "I peeked in to say good-night and then I heard my child in pray'r, 'And for me some scar - let rib - bons, scar - let rib - bons for my hair.'" The score includes dynamic markings such as *pp* and *pp*, and a tempo marking of "Moderately slow".

I peeked in to say good-night and

then I heard my child in pray'r, "And for me some scar - let rib - bons,

scar - let rib - bons for my hair."

pp

* Watch the dynamics, they are very important.

G C/G bass D/G bass G D/G bass C/G bass G

p All the stores were closed and shut - tered, all the streets were dark and bare.

C/G bass D/G bass G D/G bass C/G bass G

In our town no scar - let rib - bons, not one rib - bon for her hair.

G5 → 3fr. G D/F# bass G/F bass C/E bass

Thru the night my heart was ach - ing.

cresc. *mf*

Em B7/D# bass E/D bass Am7 D7 G C/G bass D/G bass G

p just be - fore the dawn was break - ing, *mp* I peeked in and on her bed in

slower *in tempo*

D/G bass C/G bass G C/G bass D/G bass G

gay pro - fu - sion ly - ing there, Love - ly rib - bons, scar - let rib - bons.

D/G bass C/G bass G D C G/B bass F# dim/A bass

scar - let rib - bons for her hair. *cresc.*

G D/F# bass G/F bass C/E bass Em B7/D# bass

If I live to be two hun - dred, I will nev - er

mp *p*

Em/D bass Em6 D7 G C/G bass D/G bass G

know from where, Came those love - ly scar - let rib - bons.

slower *in tempo* *p*

D/G bass G/D bass D7 G

scar - let rib - bons for her hair. *dying away*



Matilda, Matilda!



"Matilda," a West Indian calypso, is identified almost exclusively with singer Harry Belafonte. If Harry may be said to have a theme song, this is it. He recorded it first in 1953, and then several times later. His live performances of the number sometimes run as long as 15 minutes as he winds up a concert exercising all his considerable charm and humor to make his audience sing the chorus. "And now—all the big spenders!" or "All ladies over 40!" The latter usually draws a complete silence, followed by a gust of laughter and another—this time successful—appeal to the ladies to sing.

Words and Music by: Norman Span

Moderate Calypso tempo

f

CHORUS

Ma - til - da Ma - til - da Ma - til - da She

take me mon - ey and run Ve-ne-zue - lah. Ev-'ry-bod - y! Ma - til - da






(No chords)

Chord diagrams: C, F, G7, C, G7, C, C

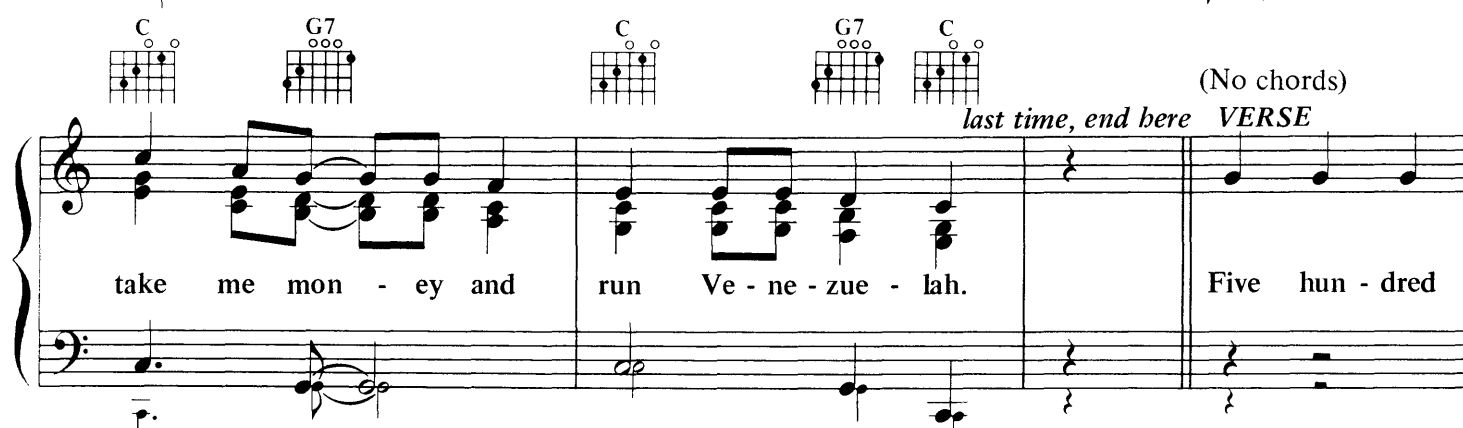
F  G7 

Ma - til - da Ma - til - da She




C  G7  C  G7  C  (No chords) last time, end here VERSE







take me mon - ey and run Ve - ne - zue - lah. Five hun - dred



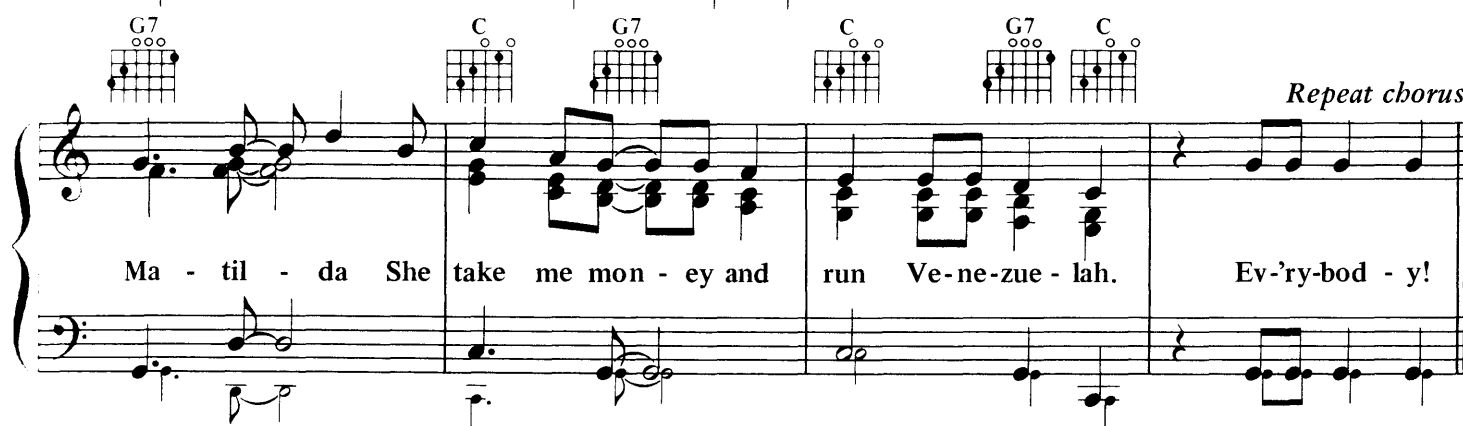
C  C7  F 

dol - lars friends - I lost what made me sell me cat - and horse Hey - a



G7  C  G7  C  G7  C  Repeat chorus

Ma - til - da She take me mon - ey and run Ve - ne - zue - lah. Ev-'ry-bod - y!



Verse 2. (Well, de money was) just inside me bed,
Stuck up in de pillow beneath me head. Don't you know
CHORUS

Verse 3. (Well, me friends) nevah to love again,
All de money gone in vain, Hey-a
CHORUS





Michael, Row the Boat Ashore

Modern folklore collectors tell us that "Michael" originated in the islands off the coast of Georgia, where it has been sung since slave days. It is fairly unusual in that it is both a spiritual and a work song—specifically, a sea chantey—which was sung by slaves rowing plantation riverboats. When the load was heavy, they invoked the help of the Archangel Michael, intoning the lines to the stroke of the oars. In 1961, the Highwaymen, a vocal quintet, made the song a universal favorite with their million-selling record.

Very steady and not too fast

Mi - chael row the boat a - shore hal - le - lu

iah, Mi - chael row the boat a - shore hal - le -

C/G^{bass} G C C F/C^{bass}

lu - - - iah. Sis - ter help to trim the

C F C

sail hal - le - lu - - iah, Sis - ter

G F/G^{bass} C/G^{bass} G Am D/A^{bass} C/G^{bass} G C

help to trim the sail hal - le - lu - - iah.

Repeat for additional verses

F/G^{bass} G C F C

last time Mi - chael *much slower* row - - - the boat - - - a - shore, oh, yes.

2. Jordan's river is chilly and cold, halleluiah,
 Jordan's river is chilly and cold, halleluiah,
 Jordan's river is wide and deep, halleluiah,
 Jordan's river is wide and deep, halleluiah,
 Michael, row the boat ashore, oh, yes.

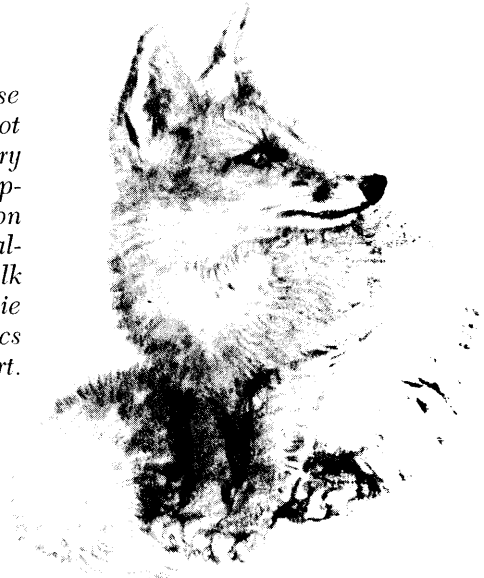
3. Gabriel, blow the trumpet horn, halleluiah,
 Gabriel, blow the trumpet horn, halleluiah,
 Michael's boat is a gospel boat, halleluiah,
 Michael's boat is a gospel boat, halleluiah,
 Michael, row the boat ashore, oh, yes.





The Fox

Youngsters will probably love this fox eternally because the canny little fellow defied adult authority and got away with it. Although thought to have been a nursery favorite even in the eighteenth century, the song first appeared in print in Scotland in 1832 in a small collection edited, it is believed, by the Scottish publisher James Balantyne. More than a hundred years later American folk singers such as Burl Ives, Pete Seeger and Woody Guthrie rediscovered "The Fox" with its bright, singable lyrics and have made it a highlight of every children's concert.



Traditional



Moderate Calypso tempo

mf

D

The Fox went out — on a chil - ly night — Prayed for the moon to

A7 **D** **G**

give him light — For he'd man - y a mile — to go that night — Be -

fore he reached the town - o, town - o.

town - o He'd man - y a mile to go that night Be -

fore he reached the town - o.

Repeat for additional verses

2. He ran till he found a big, big pen
Where the ducks and the geese were put therein,
"Tonight two of you will grease my chin
Before I leave this town - o, town - o, town - o,
Tonight two of you will grease my chin
Before I leave this town - o."
3. He grabbed a big goose by the neck,
And threw a duck across his back;
He didn't mind their quack, quack, quack
And their four legs dangling down - o, down - o, down - o,
He didn't mind their quack, quack, quack
And their four legs dangling down - o.

4. He ran till he got back to his den;
Where little ones waited, eight, nine, ten.
"Daddy," they said, "better go back again,
For it must be a very fine town - o, town - o, town - o,"
"Daddy," they said, "better go back again,
For it must be a very fine town - o"
5. Then the fox and his wife without any strife
Cut up the birds with a fork and knife;
For the best supper they'd had in their life,
And the little ones chewed on the bones - o, bones - o, bones - o,
For the best supper they'd had in their life,
And the little ones chewed on the bones - o.



MIDNIGHT SPECIAL

This rocking folk song probably originated on a Texas prison farm. The train that inspired it may have been the Golden Gate Limited, which pulled out of Houston at midnight headed for San Francisco. Less than an hour later its "ever-lovin'" headlight shone through the prison bars, stirring fantasies of freedom. The great folksinger, Huddie Ledbetter, better known as Leadbelly, knew that particular prison all too well. In his youth he was a rambler and a "rounder." He knew the rural South, from its churches to its chain gangs. He remembered hundreds of songs heard from anonymous singers—which he reshaped with his powerful voice and his hard-driving 12-string guitar. "Midnight Special" was just one of the many songs he brought to light.

Traditional

Repeat this bar at least four times. Start very slowly and gradually pick up speed.

Repeat at least four times continuing to pick up speed.

Very slowly

p

Moderate boogie-rock tempo

mf Now you wake up in the

C9

morn - ing, —

You hear the ding - dong

G

ring, —

D7

C9

You go march-ing to the ta - ble, —

You see the same darn

G G7 C9

thing. Oh, let the Mid - night Spe - cial

G

shine her light on you, Just let the Mid - night

D7 C9 A7 D7 G

Spe - cial shine her ev - er-lov - in' light on you.

(No chords)

For extra verses

For final ending

F9 F#9 G9

8fr. 9fr. 10fr.

2. A knife and fork on the

2. A knife and a fork on the table,
And nothin' in your pan;
But just say a word about it,
And you're in trouble with that man.
Chorus

3. Yonder Miss Rosie's a-comin'.
You're askin' me how do I know?
I know her by her apron,
And by the dress she wore.
Chorus

4. She's bringin' me some coffee,
She's bringin' me some tea.
Man, she's bringin' just about ev'rything
But not the jailhouse key!
Chorus

God Bless' the Child

Billie Holiday recording with Duke Ellington's Orchestra, 1941

In her autobiography, *Lady Sings the Blues*, Billie Holiday tells about growing up on the streets of Harlem, where she learned firsthand about prostitution, drugs and the blues. She also learned the special meaning of the proverb "God blesses the child that's got his own," a black variation on "God helps him who helps himself." In 1941, when she was on the brink of stardom, she and Arthur Herzog Jr. made this the basis of a song—one which was rendered especially poignant by Billie's own singing. Billie died in 1959, but in the late '60s Aretha Franklin revived her song, followed by other black stylists and numerous young folk singers. In 1969 it reached its biggest audience when it was included in an LP by Blood, Sweat and Tears that sold more than 3 million copies.

Words and Music by: Arthur Herzog Jr. and Billie Holiday

Slowly, in rather free tempo

The piano introduction is in 4/4 time, marked *p* (piano). It features a melodic line in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4. The piece concludes with a final chord of G3-Bb3-C4.

The first two lines of the song are: "Them that's got shall get, Them that's not shall lose, So the Bi - ble said, and it". The piano accompaniment includes guitar chord diagrams for F, Bb, F, Bb, Cm7 (8fr.), and F9 (8fr.). The vocal line is in 4/4 time, with lyrics written below the notes.

The final line of the song is: "still is news; Ma - ma may have, Pa - pa may have, But". The piano accompaniment includes guitar chord diagrams for Cm7 (8fr.), F9 (8fr.), Bb, and Bbm. The vocal line continues in 4/4 time, with lyrics written below the notes.

Am7 →5fr. D7-9 →4fr. Gm7 C7 C7-5 F Dm7

God Bless' The Child that's got his own! That's got his own.

Gm7 C11 F Bb F Bb

Yes, the strong gets more, While the weak ones fade, Emp - ty

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

pock - ets don't ev - er make the grade; Ma - ma may have,

Bbm Am7 →5fr. D7-9 →4fr. Gm7 C7 C7-5

Pa - pa may have, But God Bless' The Child that's got his own! That's

F F7-5 →6fr. Bb7 →6fr. A7 →5fr. Dm Dm maj 7

got his own. Mon - ey, you got

lots o' friends, — Crowd-in' 'round the door, When you're gone and

spend - in' ends, — They don't come no more. Rich

la - tions give, Crust of bread, and such, You can help your - self. but don't

take too much! Ma - ma may have, Pa - pa may have. But

God Bless' The Child that's got his own! That's got his own.


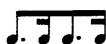
Section 5 • The Tuneful Twenties

Songwriting was just a sideline to Harry Woods, who preferred to spend his time among fishermen, sailors and farmers. Still he managed to toss off dozens of great songs including "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along," "I'm Looking Over a Four-Leaf Clover," "Try a Little Tenderness" and the theme songs for Kate Smith and Rudy Vallee. Woods was

Side by Side

born without fingers on his left hand, but he learned to perform prodigious feats at the piano with his large, powerful right, while his left, playing almost entirely on the black keys, managed to thump out a terrific bass. Introduced in 1927, "Side by Side" —with its very appealing note of sunny optimism and togetherness—came into its own during the Great Depression.

By: Harry Woods

Moderate ragtime feeling ( to be played like )

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, starting with a *mf cresc.* dynamic and reaching a *f* dynamic. The left hand plays a simple bass line of eighth notes. The key signature has one flat (B-flat major or D minor).

Oh we ain't got a bar-rel of mon-ey

Chords: C, F/Cbass, C

May-be we're rag-ged and fun-ny but we'll trav-el a-long sing-in' a song

Chords: F/Cbass, C, F, C, A7

Fingerings: 1 2 3, 1

Side By Side. Don't know what's com - in' to -

mor - row May - be it's trou - ble and sor - row but we'll

trav - el the road — shar - in' our load — Side By

Side. Thru all kinds of wea - ther, —

what if the sky should fall, Just as long as we're to -

G7 Gdim G7

geth - er it does - n't mat - ter, at all. When they've

C F/Cbass C

all had their quar - rels and part - ed We'll be the same as we

F/Cbass C F C A7

start - ed, Just trav' - lin' a - long — sing - in' a song —

D7 G7 C

Side By Side.

Five Foot Two, Eyes of Blue

(Has Anybody Seen My Girl?)

Few songs of the Charleston Era have captured its wacky, high-spirited, devil-may-care flavor as perfectly as this delightful ditty. And few songs have been so easy to remember and so inviting to "sing-along" addicts. Composer Henderson wrote it in 1925, the year before he teamed with Buddy DeSylva and Lew Brown to form the quintessential songwriting team of the decade. That was the year that he also wrote "I'm Sitting on Top of the World" and "Alabama Bound."

Words by: Sam Lewis and Joe Young

Music by: Ray Henderson

Charleston tempo (♩♩♩ to be played like ♩.♩.♩)

The piano introduction consists of two staves of music. The right hand plays a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked as 'Charleston tempo' with a note indicating it should be played like a dotted quarter note.

Chord diagrams: C, E7, A7sus4, A7

mf Five Foot Two, Eyes Of Blue, But oh! what those five foot could do, Has

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Five Foot Two, Eyes Of Blue, But oh! what those five foot could do, Has".

Chord diagrams: D7, G7, G7+, C, A7, D7, G7

an - y - bod - y seen my girl?

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "an - y - bod - y seen my girl?".

Chord diagrams: C, E7, A7sus4, A7

Turned up nose turned down hose, Flap - per, yes sir, one of those. Has

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Turned up nose turned down hose, Flap - per, yes sir, one of those. Has".

an - y - bod - y seen my girl? Now if you run in - to a

five foot two, cov - ered with fur, dia - mond rings and

all those things, you can bet - cha' life it is - n't her, But could she love...

could she woo? Could she, could she, could she woo? Has an - y - bod - y

seen my girl?

I Can't Give You Anything But Love

In 1972, the veteran film comedienne Patsy Kelly was starring in the Broadway revival of No, No, Nanette. In 1927, less than two years after that show closed its first run, Miss Kelly introduced this song in Delmar's Revels, which ran just two weeks. But the following year it was interpolated in Lew Leslie's Blackbirds of 1928, and it has been a hit ever since, with over 450 different recordings and performances in at least nine movies.

Words by: Dorothy Fields

Music by: Jimmy McHugh

Moderately, with a swing

The piano introduction consists of two staves. The right hand plays a series of chords in G major, starting with a half note G, followed by quarter notes A, B, and C, then a half note D, and finally a half note E. The left hand plays a steady bass line with quarter notes G, B, and D, and half notes G and B.

G **G/Bbass** **Bbdim** **Am7** **D7**

I Can't Give You An - y - thing But Love, Ba - by, —

The first line of the song features a piano accompaniment with chords G, G/Bbass, Bbdim, Am7, and D7. The melody is in the right hand, and the bass line is in the left hand.

G **G/Bbass** **A7** **Am7** **D7**

That's the on - ly thing I've plen - ty of, Ba - by, —

The second line of the song features a piano accompaniment with chords G, G/Bbass, A7, Am7, and D7. The melody is in the right hand, and the bass line is in the left hand.

G7 **F/Gbass** **G7** **C** **C7** **B7** **Bb7**

Dream a - while, scheme a - while, We're sure to find

The third line of the song features a piano accompaniment with chords G7, F/Gbass, G7, C, C7, B7, and Bb7. The melody is in the right hand, and the bass line is in the left hand. There are triplets in the right hand for the words 'find'.

A7 G/Abass A7 Bm7 E7-9 Am7 Ab7

take it easy

Hap - pi - ness_ and I guess_ All those things you've al - ways pined for,

G G/Abass Bbdim Am7 D7

Gee I'd like to see you look - ing swell, Ba - by, -

G9 Cmaj7

Dia - mond brace - lets Wool - worth does - n't sell, Ba - by,

Cmaj7 C6 Cm7 Cm6 Gsus9 G/Abass Bm7 E7-5

Till that luck - y day, you know darned well, Ba - by, -

Am7 A9 D7-9 G6 F6 F#6 G6


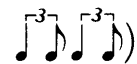
I Can't Give You An - y - thing But Love.

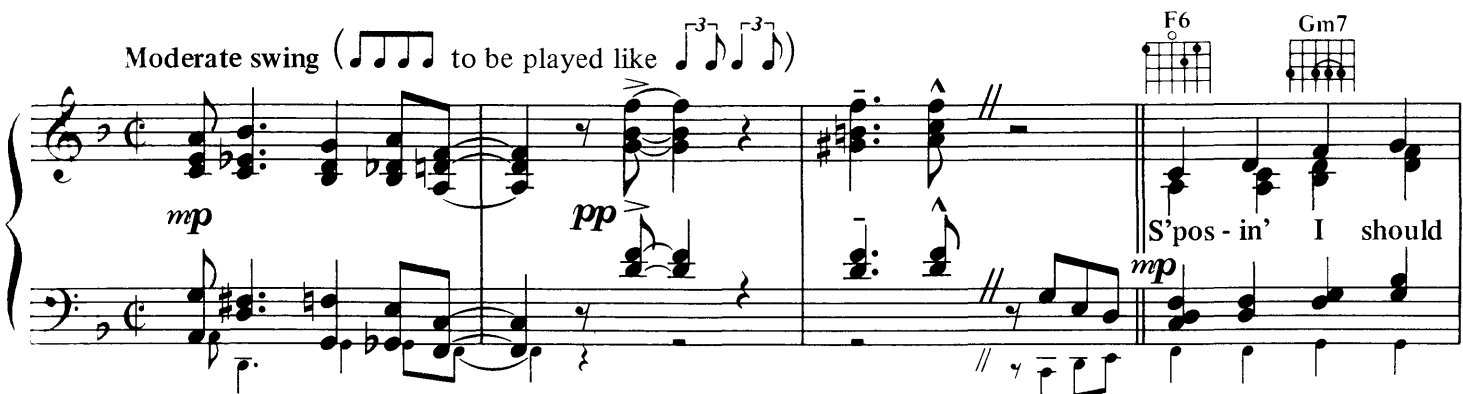
"S'posin'" is a 1929 collaboration between Razaf, who wrote the lyrics to some of Fats Waller's most famous songs (including "Honey-suckle Rose," "Ain't Misbehavin'" and "Keepin' Out of Mischief Now"), and Denniker, pianist and arranger with Will Osborne's band and creator—with Razaf—of "Milkman's Matinee" and

S'POSIN'

Words by: Andy Razaf
 Music by: Paul Denniker

"Make Believe Ballroom." Razaf, whose full name is Andreamenentania Razafinkeriefo, is the nephew of Ranaivalona III, the last Queen of Madagascar, and the son of the Grand Duke of Madagascar. When the Duke was killed fighting the French invasion of the island in 1896, his widow fled to Washington, where Andy was born.

Moderate swing ( to be played like )



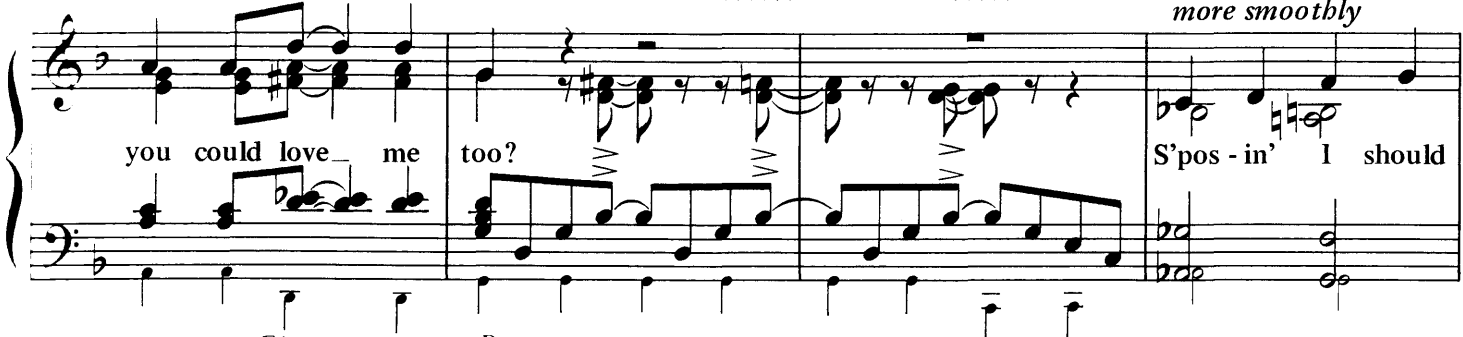
mp *pp* *mp* S'pos - in' I should

Am7 ←5 fr. D7-9 ←4 fr. Gm ←3 fr. Gm maj7 ←3 fr. Gm7 C9 F6 Gm7



fall in love with you, Do you think that

Am7 ←5 fr. D7-9 ←4 fr. Gm ←3 fr. Gm maj7 ←3 fr. Gm7 C9 Ab9 G9



you could love me too? *more smoothly* S'pos - in' I should

F#m7 F6 Dm Dm maj7 Dm7 G9



hold you and ca - ress you, Would it im - press you

Bb13 →8fr. Am7 →5fr. D7-9 →4fr. Gm7 C7-9 F6 Gm7

or dis-tress you? S'pos-in' I should

Am7 →5fr. D7-9 →4fr. Gm →3fr. Gm maj7 →3fr. Gm7 C9 F6 Gm7

say for you I yearn Would you think I'm

Am7 →5fr. D7-9 →4fr. Bb6 →8fr. A7 →8fr. Abmaj7 →8fr. A7 →8fr. Dm7 Am7 →5fr. Abm7

suddenly broad *swingy again*

speak-ing out of turn And S'pos-in' I'd de-clare

Gm7 A7sus4 A7-9 Dm7 F6

it, would you take my love and share it? I'm not S'pos-in'

Am7 →5fr. D7-9 →4fr. Gm7 C7-9 F6 Ab6 →6fr. Gm7 Gbmaj7 Fmaj7



I'm in love with you.

Who's Sorry Now?

Words by: Bert Kalmar and Harry Ruby

Music by: Ted Snyder

There has never been a generation gap where this song was concerned. Written specifically for the vaudeville team of Crafts and Haley, it was taken over by the biggest team of all—Van and Schenck—to become one of the top hits of 1923. About 35 years later a young rock singer, Connie Francis, was looking for a song to launch her career. Her father remembered this hit and suggested she sing it against a strong rock beat. By early '58 her record was No. 1 on the charts.

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

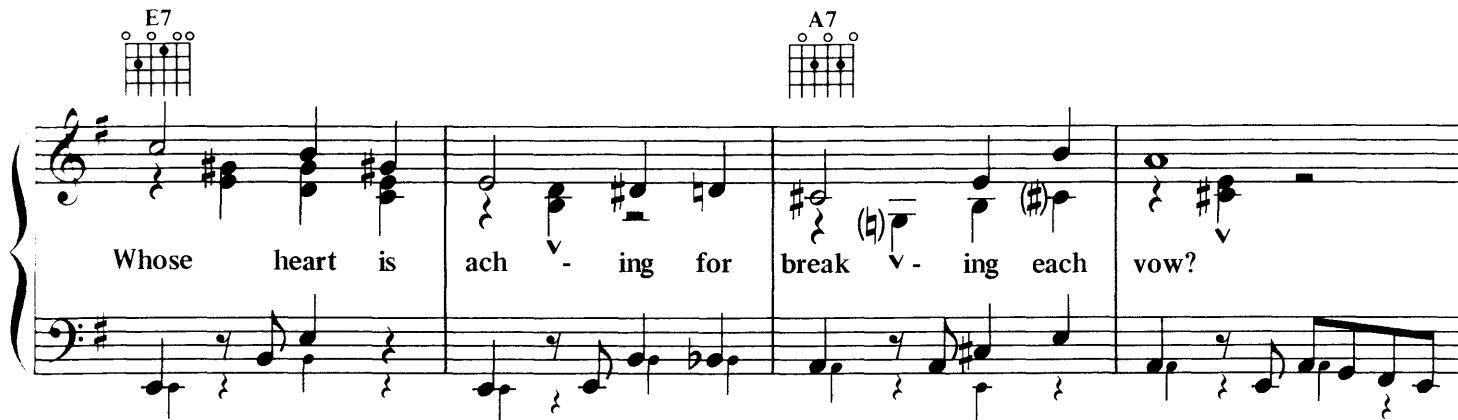


mf



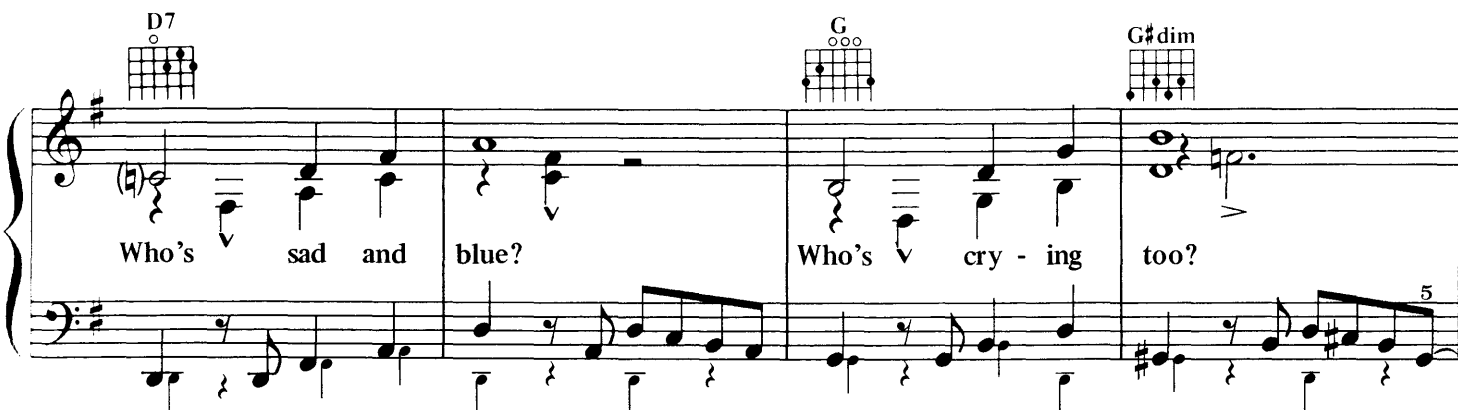
G B7

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



E7 A7

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



D7 G G#dim

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

5

D A7 D7 Eb9 D7

Just like I cried o - ver you.

G B7

Right to the end, Just like a friend,

E7 Am E7

I tried to warn you some - how.

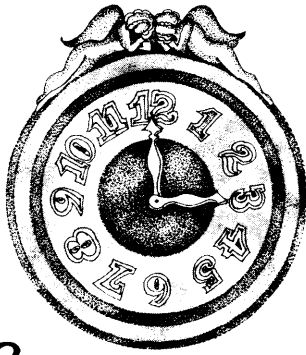
Am Cm6 G F7 E7

You had your way, Now you must pay;

A7 D7 G Eb7 G

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

Three O'Clock in the Morning



It has become traditional for dance bands to play an unmistakable, even mandatory, "goodnight" theme at the close of a dance evening. "Three O'Clock in the Morning" is such a song. But even without such theme use, the tune has been one of the most popular waltzes since the Strauss era. Our version—with lyrics—was introduced in a review, Greenwich Follies of 1921.

Words by: Dorothy Terriss

Music by: Julian Robledo

(Chimes)

mf

Moderate waltz

C

It's Three O'clock In The Morning,

G7

We've danced the whole night thru, And day-light

Dm Dm7 G7 C/Ebass Cdim/Ebbass

soon will be dawn - ing, Just one more waltz with

C/E_{bass} G7 C

you. That mel - o - dy so en - tranc -

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

C⁺ F A7

ing Seems to be made for us two.

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

Dm F#dim C/G_{bass} A7 D7

I could just keep right on danc - ing for - ev - er dear

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

G7 Eb6 Abmaj7 Dbmaj7 C6 add 9

with you.

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



One portion of this song's lyrics has required updating three times—the lines referring to a current long-running show. In the original version (1925), the long-run record holder was Abie's Irish Rose.



Later, new lyrics referred to South Pacific. Then came a version that celebrated My Fair Lady. For the latest edition the publisher picked the successful but controversial all-nude Oh! Calcutta!

Words by: Lorenz Hart

Music by: Richard Rodgers

MANHATTAN

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

VERSE

Sum - mer jour - neys

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

Am7 ←5fr. D7-9 ←4fr.

Gm7 C7-9 F

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

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

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

Fmaj7
CHORUS
Moderately, in tempo

F maj7/A bass →5fr. Abdim Gm7 C7-9 Fmaj7 Gm7

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

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

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

simile

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

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

Dm C/E_{bass} Fmaj7 Edim Dm7 G7

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

8va

Gm7 C7 Fmaj7 Fmaj7/A_{bass} Abdim

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

Gm7 C7-9 Fmaj7 Gm7 Am7 Abdim Gm7 Am7

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

Bbmaj7 C7+5 F9 Cm6 D7 Gm7

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

Eb9 (6fr.) Fmaj7 G7 Fmaj7 Gm7 Am7 (5fr.) Abdim

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

Gm7 C7-9 1. F F6/Abass (3fr.) Abdim Gm7 C7-9 2. G7 Gbmaj7 Fmaj7

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

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

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



My Blue Heaven

In the 1920s everyone knew the name of Irving Berlin, but few people outside the music business knew the name of his closest song-writing rival—Walter Donaldson. In 1927, the year when Berlin's hit "Blue Skies" overshadowed most others, Donaldson's similarly tinted "My Blue Heaven," written three years before, burst out as the biggest hit so far in the century. Although sales records have been lost, it is estimated that Gene Austin's recording of the song sold more than 12 million copies.

Words by: George Whiting

Music by: Walter Donaldson

Moderately, with a lilt

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, B major, A major, G major. The left hand plays a simple bass line with eighth notes.

When whip - poor - wills call and ev' - ning is

Chord diagrams: G11, C (←5fr.), B (←4fr.), C (←5fr.)

The first line of the song features a melody in the right hand and a bass line in the left hand. The lyrics are: "When whip - poor - wills call and ev' - ning is".

nigh I hur - ry to My

Chord diagrams: Gm, A7, Am7, D7, D7-5

The second line of the song continues the melody and bass line. The lyrics are: "nigh I hur - ry to My".

Blue Heav - en. A turn to the

Chord diagrams: G13, C (←5fr.), F, C (←5fr.), G11

The third line of the song concludes the phrase. The lyrics are: "Blue Heav - en. A turn to the".

C +5fr. B ←4fr. C ←5fr. Gm

right, A lit - tle white light

A7 Am7 D7 D7-5 G13

Will lead you to My Blue

C +5fr. F C ←5fr. C7° F

Heav - en. You'll see a smil - ing face, a

A7 Dm Dm/maj7 Dm⁻

fire - place, a co - zy room, A

G7 C ←5fr. C#dim.

lit - tle nest that's nes - tled where the ros - es bloom.

G7 G11 C B C

Just Mol - lie and me And Ba - by makes

Gm A7 Am7 D7 D7-5

three. We're hap - py in My

G7 Db7 C F Bb6 B6 C6

Blue Heav - en.



Section 6 • All-Time Film Hits

Raindrops Keep Fallin' on My Head

The rhythms, language and even the eccentric moods of the '60s and '70s dance forth from every phrase of the many hits of Bacharach and David. When "Raindrops" is sung off-screen in Butch Cassidy and the Sundance Kid, you know all about the characters and their feelings, even though the words have nothing at all to do with the on-screen action. The song won the Academy's Oscar for the Best Film Song of 1969.

Words by: Hal David

Music by: Burt Bacharach

With a lilt

mp

F

Rain - drops Keep Fall - in' On My

F maj.7

F7

Bb

Head, And just like the guy whose feet are too big for his

Am7

D7

Am7

D7

Gm7

bed, Noth-in' seems to fit. Those rain - drops are fall - in' on my

The musical score is presented in a grand staff format, consisting of three systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major/F minor) and the time signature is 4/4. The first system includes a piano (mp) dynamic marking and the instruction 'With a lilt'. The second system features a 'F' chord diagram above the treble staff. The third system includes chord diagrams for F maj.7, F7, and Bb. The fourth system includes chord diagrams for Am7, D7, Am7, D7, and Gm7, with fretting instructions: '←5 fr.' for Am7 and '←3 fr.' for D7. The lyrics are: 'Rain - drops Keep Fall - in' On My Head, And just like the guy whose feet are too big for his bed, Noth-in' seems to fit. Those rain - drops are fall - in' on my'.

head. They keep fall - in'! So I just did me some talk - in' to the

Bb/C bass C7 F

sun And I said I did - n't like the way he got things

F maj.7 F7 Bb

done. Sleep - in' on the job. Those rain - drops are fall - in' on my

Am7 D7 -5fr. D7 -3fr. Am7 D7 -3fr. Gm7

head. They keep fall - in'! But there's one thing I know, The

Bb/C bass C7 F F maj.7

blues they send to meet me won't de - feat me. It won't be long - till

Bb C7 Am7 -5fr.

hap - pi - ness_ steps up to greet_ me.

Rain-drops Keep Fall - in' On My Head, But that does - n't mean my eyes will

soon be turn - in' red. Cry - in's not for me 'cause

I'm nev - er gon - na stop the rain by com - plain - in'. Be - cause I'm

free Noth - in's wor - ry - in' me.

Call Me Irresponsible

When Cahn and Van Heusen wrote this song—in 1955—it was for Fred Astaire to sing in a film entitled *Papa's Delicate Condition*. But Paramount didn't get around to making the picture until 1963, with Jackie Gleason instead of Astaire. The song was inserted at the last minute and won the Academy Award. It was a record hit for both Frank Sinatra and Jack Jones.

Words by: Sammy Cahn
Music by: James Van Heusen

Moderate swing (♩♩♩ to be played like $\text{♩}^3 \text{♩}^3$)

mp

Call Me

Ir - re - spon - si - ble, call me un - re - li - a - ble, throw in un - de - pend - a - ble

too. Do my fool - ish al - i - bis bore

you? Well, I'm not too clev - er, I just a -

Chord diagrams shown above the staff:

- F# dim
- Gm
- G# dim
- F/A bass
- A7sus4
- A7+5
- Cm7/D bass opt. +6fr.
- D7-9 +6fr.
- Gm7
- C7
- Am7-5
- D7-9
- Dm7
- G9
- Gm7

C11 E7/Cbass opt. F F#dim Gm

dore you. Call me un - pre - dict - a - ble, tell me

G#dim F/A bass A7sus4 A7+5 Am7-5 +4fr.

I'm im - prac - ti - cal, rain - bows I'm in - clined to pur - sue.

D7-9 +4fr. Gm7 C7 Am7-5 D9 +5fr.

Call Me Ir - re - spon - si - ble, yes, I'm un - re - li - a - ble.

Gm7 C7 Am7-5 D7-9

but it's un - de - ni - a - bly true, I'm

Gm7 Bbm6/Cbass C7-9 Bbm6/Cbass F F maj.7 T

ir - res - pon - si - bly mad for you.

(hold on organ note only)

MOON RIVER

For Breakfast at Tiffany's, Mercer and Mancini wrote this wistful tune to be sung by wistful Holly Golightly (Audrey Hepburn). Mercer's original title was "Blue River," but he discovered an earlier, unsuccessful song by that name, composed by a friend. Rather than risk offending anyone, he changed the word "Blue" to "Moon." The effect was magical, and "Moon River," despite the concurrent rage for rock 'n' roll, won the Academy Award as Best Film Song of 1961.

Words by: Johnny Mercer

Music by: Henry Mancini

Slowly

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat major) and the time signature is 3/4. The tempo is marked 'Slowly' and the dynamics include piano (*p*), mezzo-forte (*mf*), and decrescendo (*dim.*). Chord diagrams are provided above the vocal line for each measure.

System 1: Chords: C, Am, F. Lyrics: Moon Riv - er wid - er than a

System 2: Chords: C/E bass, F, C/E bass, Bm7-5. Lyrics: mile: I'm cross - ing you in style some - day.

System 3: Chords: E7, Am, C7/Gbass, F, Bb9-5. Lyrics: Old dream - mak - er, you heart - break - er, wher-

System 4: Chords: Am, Am/Gbass, F#m7-5, B7, Em7, A7, Dm7, G7. Lyrics: ev - er you're go - in', I'm go - in' your way:

C Am F C/E bass F

Two drift - ers, off to see the world. There's such a lot of

p

C/E bass Bm7-5 E7 Am Am/G bass

world to see. We're af - ter the

cresc.

F#m7-5 F13 C/E bass F

same rain - bow's end Wait - in' round the

mf *p*

C/E bass F C/E bass Am

bend, my Huck - le - ber - ry friend, Moon

Dm7 G7 C F7 Bb9 Cmaj9

Riv - er and me.

slower

ALFIE



Michael Caine starred in the British film *Alfie* as an irresponsible philanderer whose charm could never quite disguise the desperation of his own moral blindness. Musical scores for films are usually added after the picture has been shot, and most of the music for *Alfie* was improvised to the on-screen action by jazz saxophonist Sonny Rollins. But one song was needed at the end of the story to sum up the central character. Lyricist David read the script in his Long Island home while composer Bacharach flew to California to see a "rough cut" of the film. They conferred by phone and Hal wrote the lyric that, in his words, "put a button on the picture." P.S.: Hal David never did see the picture until it played in his neighborhood movie house.

Words by: Hal David
Music by: Burt Bacharach

Cadd9



G11



Cmaj7



Very slowly, not in strict tempo

mp What's it all a - bout, Al - fie? Is it just for the mo - ment we

Em7



A7



Dm7



Em7



Am7



live? What's it all - a - bout when you sort it out, Al - fie?

mf

Dm7



G11



B7/Cbass



Dm7



G11



G9+5



Are we meant to take more than we give, or are we meant to be kind? And if

Cadd9 G11 Cmaj7

on - ly fools are kind, Al - fie, — then I guess it is wise to be

Em7 A7 Dm7 Em7 Am7

cruel. And if life be - longs on - ly to the strong, Al - fie, What

Dm7 G11 B7/Cbass Bm7

will you lend on an old gold - en rule? As sure as I be -

Cm7/Dbass D11 Bm7 D11

lieve there's a heav - en a - bove, Al - fie, I

Bm7 Cm7/Dbass D11 G9

know there's some - thing much more. Some - thing e - ven *decresc.* non - be - liev - ers

Cadd9 G11

can be - lieve in. I be - lieve in love, Al - fie.

F#m7-5 F13 Em7 Am7 F#m7-5 F13

mf With-out true love we just ex - ist, Al - fie. Un - til you find the love you've

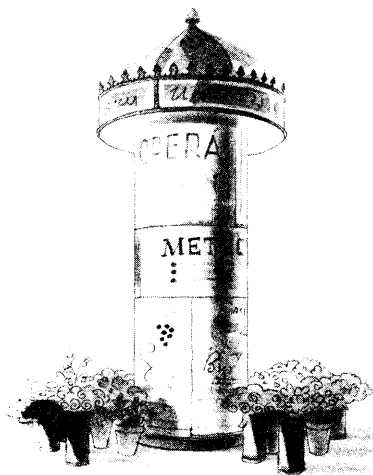
Em7 Am7 D9aug11 G11 B7/Cbass

missed you're noth - ing, Al - fie. When you walk let your heart lead the way and

G11 C7-9 Dm7 C7-9 Cmaj7

you'll find love an - y day, Al - fie, Al - fie.
gradually getting softer





I Will Wait for You

When the French film *Umbrellas of Cherbourg* became a “sleeper” hit on the art-film circuit, much of the credit went to the melodious, mood-spinning score by the talented Legrand. Gimbel learned about this song—part of the score—from a French colleague. By the time the rights were assigned to an American publisher, he had finished this lyric.

English Words by: Norman Gimbel

Music by: Michel Legrand

Moderately, with a lilt

mp rather subdued throughout

If it takes for - ev - er I Will

Wait For You, For a thou - sand sum - mers I Will Wait For

You, 'Til you're back be - side me, 'til I'm hold - ing you, 'Til I

hear you sigh here in my arms. An - y - where you

Em E7

Am Am7 D7 Am7 D7 G

F#m7-5 C7 B7 Em E7 Am F#m7-5

Em F#m7-5 B7 Em Bm7 Em (No chord) Em

E7 Am Am7 D7 Am7 D7

wan-der, an-y-^{opt.} where you go, Ev-'ry-day re-mem-ber how I

G F#m7-5 C7 B7 Em E7 Am

love you so, In your heart be-lieve what in my heart I

F#m7-5 Em F#m7-5 B7 Em Bm7 Em

know, That for-ever more I'll wait for you. The

INTERLUDE
Moderate swing tempo

C Am7 Em7

clock will tick a-way the hours one by one— And then the time will come when all the

C F#m7-5 B7

wait-ing's done.— The time when you re-turn and find me here and run—

C#m7-5



F#m7-5



C9



F#m7-5/Bbass



B7



Straight

to my wait - ing

arms.

(No chord)
Tempo I



If it

takes for -

ev er I

Will

Wait

For

You, For a



thou - sand

sum - mers I

Will

Wait

For

You, 'Til you're



here

be -

side me, 'til I'm

touch -

ing

you

And for -



ev - er more

shar - ing your

love.

Hi-Lili, Hi-Lo

Composer Kaper, Polish-born, is a conservatory-trained musician, the creator of dozens of impressive film scores and a handful of top hits. Miss Deutsch is a writer of screen plays with such credits as National Velvet, King Solomon's Mines, Golden Earrings and Lili. It was for the last-named that she turned lyricist, supplying the delicious folklike words that match the happy-go-lucky feeling of this ingenuous Kaper melody. For his overall scoring of the film, Kaper won an Oscar in 1953, but it was this charming little waltz tune, as sung by petite Leslie Caron, that won the hearts of millions of moviegoers, young and old alike.

Words by:
Helen Deutsch

Music by:
Bronislau Kaper

Bright French waltz

mf

2 3 1

A song of

Gdim G D7

love is a sad song. Hi - li - li, Hi - li - li, Hi - lo.

A song of love is a song of woe, Don't

D7 G

ask me how I know. A song of love is a

Gdim G Bm7-5 E7 Am

sad song, For I have loved and it's so.

G D7

I sit at the win - dow and watch the rain, Hi - li - li, Hi -

G G7 C Am7 G

li - li, Hi - lo. To - mor - row I'll prob - a - bly love a -

D7 G

gain, Hi - li - li, Hi - li - li, Hi - lo.

Mona Lisa

In 1949 songwriters Livingston and Evans were asked by Paramount to write a song for Captain Carey of the U.S.A., an Alan Ladd film about the O.S.S. in Italy during World War II—a warning song. Every time the Nazis were in the neighborhood, a strolling accordionist was to play this melody. “Mona Lisa” was the song, and it was given the Academy Award.

Words and Music by: Jay Livingston and Ray Evans

Slow and pretty

Introduction for piano. The music is in D major and 4/4 time. It begins with a piano (*p*) dynamic. The right hand plays a melodic line starting on D4, moving up stepwise to G4, then down to F#4, E4, D4. The left hand provides a harmonic accompaniment with chords: D major, G major, F# major, E major, D major, G major, F# major, E major, D major. The piece ends with a fermata over the final D major chord.



First line of the song. The vocal line begins with a piano (*p*) dynamic. The lyrics are: "Mo - na Li - sa, Mo - na Li - sa men have named you: You're so". The piano accompaniment continues with chords: D major, G major, F# major, E major, D major, G major, F# major, E major, D major. The piece ends with a fermata over the final D major chord.



Second line of the song. The lyrics are: "like the la - dy with the mys - tic smile. Is it on - ly 'cause you're lone - ly they have". The piano accompaniment continues with chords: Em7, A7, Em, D major, G major, F# major, E major, D major. The piece ends with a fermata over the final D major chord.



Third line of the song. The lyrics are: "blamed you for that Mo - na Li - sa strange - ness in your smile? Do you". The piano accompaniment continues with chords: A7, D major, G major, F# major, E major, D major, G major, F# major, E major, D major. The piece ends with a fermata over the final D major chord.

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

G Gm7 C9 F A7

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

1 3 2 1 5 2

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

5 1 3

(No chords)

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

Li - sa, Mo - na Li - sa.

slower

pp

A Time for Us

(Love Theme from *Romeo and Juliet*)

Franco Zeffirelli's poetic filming of Romeo and Juliet in 1968 produced a love song that seemed to hark back to Elizabethan, or even earlier, times. It was sung at the candlelit ball when Romeo first caught sight of Juliet.

Words by: Larry Kusik and
Eddie Snyder
Music by: Nino Rota

Slowly, with expression

mf

A Time For
p

Em/G bass F C/E bass Dm

Us, some-day there'll be when chains are torn By cour-age born of a love that's

Am Em/G bass F Dm

free; A time when dreams so long de-nied can flour-

Em Am Em Am

ish, As we un-veil the love we now must hide. A

Chord diagrams: C, G, Dm, Am, Bb

Time _____ For Us _____ at last _____ to see _____ A life _____ worth -

mf 5 1 3

Chord diagrams: F, Em, Am, (No chord), Em/G bass

while _____ for you _____ and me. And with our love through tears and

p

Chord diagrams: F, C/E bass, Dm, Am

thorns we will en - dure as we pass sure - ly through ev - ry storm. A Time For

Chord diagrams: Em/G bass, F, Dm, Em

Us, some - day there'll be _____ a new world; _____ A

Chord diagrams: Am, Em, Am

world of shin - ing hope for you and me.

1 4 1

Red.

LOVER

Words by: Lorenz Hart

Music by: Richard Rodgers

Some of the most exhilarating, melodious waltzes since the heyday of the Strauss family have been composed right here in North America by Richard Rodgers. These include "Falling in Love with Love," "The Carousel Waltzes" and—the first of his big waltz hits—"Lover," a favorite of musicians because of its sophisticated chromatic melody and harmonic progression. It was composed for a Jeanette MacDonald-Maurice Chevalier film of 1932—Love Me Tonight.

Moderately bright waltz

pp cresc.

1 2 1

The piano introduction is in 3/4 time, marked 'Moderately bright waltz'. It begins with a piano (*pp*) dynamic and a crescendo. The right hand features a series of chords and a melodic line starting with a sequence of notes (G4, A4, B4, C5) with fingerings 1, 2, 1. The left hand plays a steady bass line with eighth notes.

mf

C → 8fr. Bb7sus4 → 6fr. B7 → 7fr. Bb7sus4 → 6fr.

Lov - er, when I'm near you and I hear you

The first vocal line is in 3/4 time. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The accompaniment consists of chords and a bass line. Chord diagrams are provided above the staff: C (8 fret), Bb7sus4 (6 fret), B7 (7 fret), and Bb7sus4 (6 fret).

Bb7 → 6fr. A7sus4 → 5fr. A7 → 5fr. Ab7sus4 → 4fr. Ab7 → 4fr.

speak my name, Softly in my

The second vocal line continues the melody. The notes are G4, F#4, E4, D4, C4, B3, A3, G3. The accompaniment features chords and a bass line. Chord diagrams are provided: Bb7 (6 fret), A7sus4 (5 fret), A7 (5 fret), Ab7sus4 (4 fret), and Ab7 (4 fret).

G7sus4 → 3fr. G7 → 3fr. Em7 Eb maj.7 Dm11

ear you breathe a flame.

The third vocal line concludes the phrase. The notes are G3, F3, E3, D3, C3, B2, A2, G2. The accompaniment features chords and a bass line. Chord diagrams are provided: G7sus4 (3 fret), G7 (3 fret), Em7, Eb maj.7, and Dm11.

G7 → 3 fr. C → 8 fr. B7sus4 → 7 fr. B7 → 7 fr.

Lov - er, when we're danc - ing Keep on

Bb7sus4 → 6 fr. Bb7 → 6 fr. A7sus4 → 5 fr. A7 → 5 fr. Ab7sus4 → 4 fr.

glanc - ing in my eyes, Till love's

Ab7 → 4 fr. G7sus4 → 3 fr. G7 → 3 fr. Cmaj7 → 5 fr. C#dim → 5 fr.

own en - tranc - ing mu - sic dies.

Dm7 D#dim E A E A E A F#m7

All of my fu - ture is in you.

B7 E A E A E A F#m7 B7

Your ev - 'ry plan I de - sign.

G C G C G C Am7 D7

Pro - mise you'll al - ways con - tin - ue to be

G D7/Gbass G7 C → 8 fr.

mine. Lov - er.

mf

B7sus4 → 7 fr. B7 → 7 fr. Bb7sus4 → 6 fr. Bb7 → 6 fr.

— please be ten - der, — when you're ten - der — fears de -

A7sus4 → 5 fr. A7 → 5 fr. Ab7sus4 → 4 fr. Ab7 → 4 fr. G7sus4 → 3 fr.

part, Lov - er, — I sur - ren - der

G7 3 fr. Dm7/Gbass G13-9 D7 → 5 fr. Dbmaj7 C6 add9

a tempo

to my heart.

p. *pp.*

Louise

In 1929, for the first time, Hollywood films produced more hit songs than the Broadway stage. The era of big Hollywood Musicals exploded with such hit-producing vehicles as Hollywood Revue of 1929, Broadway Melody, Love Parade, Gold Diggers of Broadway, On with the Show, The Vagabond Lover, Sunny Side Up, and Maurice Chevalier's American debut film *Innocents of Paris*. The Frenchman's smashing success with the American public was assured when he sang this new "name" song. When the decade began, our musical flame was "Margie" (page 188), but when it closed, all North America was serenading a new sweetheart—"Louise."



Words by: Leo Robin

Music by: Richard A. Whiting

Moderate swing (♩♩♩ to be played like $\overset{3}{\text{♩}}$ $\overset{3}{\text{♩}}$)

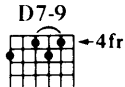
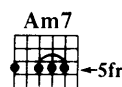


VERSE



(No chords)

Won-der - ful! Oh, it's won-der - ful To be in love with you.



Beau - ti - ful! You're so beau - ti - ful, You haunt me all day through.

(No chords)

Ev - ry lit - tle breeze seems to
light and gay whis - per "Lou - ise." Birds in the trees_ seem to

twit - ter "Lou - ise." Each lit - tle rose_ Tells me it knows_ I

love you, love you. Ev - ry lit - tle beat that I feel in my heart,_

Seems to re - peat_ What I felt at the start._ Each lit - tle sigh_

Tells me that I_ a - dore you, - Lou - ise Just to see and

E7/A bass Am Dm7 E7-9 Am D7

hear you Brings joy I nev - er knew, But to be so near you

p.

Dm11 G7 Gm7 Gb7-5 F Eb9 →6fr.

Thrills me through and through. An - y - one can see why I rather dramatically

Dm7 →5fr. A7+5 →6fr. Cm7 →3fr. B7-5 B♭ maj.7 Eb9 →6fr.

want - ed your kiss — It had to be — But the won - der is this: —

8va

F A bass Abdim Gm7 C7 Gm7 C7+5 G♭aug11 F (No chords)

Can it be true, — some-one like you — Could love me, — Lou - ise?

lightly as before

Laura

To promote a movie, a title song is often added to the sound track. When *Laura*, a suspense thriller, opened in 1944, it had only a background theme that recurred to identify the central character. Unexpectedly, audiences went wild over Raksin's untitled music, and Twentieth Century-Fox's music firm quickly commissioned Mercer to write appropriate lyrics. Some months later, Woody Herman's recording made "Laura" a million-seller.

Words by: Johnny Mercer

Music by: David Raksin

Slow and pretty

mf

Am7 →5fr. D7-9 →4fr. Gmaj7 →3fr. G6

Lau - ra is the face in the mist - y light,

Gm7 C7-9 Fmaj7

Foot - steps that you hear down the hall,

Fm7 Bb7-9 Ebmaj7 →3fr. Eb6 →3fr.

The laugh that floats on a sum - mer night That you can

Am7-5 4fr. D7⁵₉ 4fr. D9 5fr. Bm7 E7 5fr. E7-9 6fr.

nev - er quite re - call. And you see

Am7 5fr. D7-9 4fr. Gmaj7 3fr. G6

Lau - ra on the train that is pass - ing thru,

Gm7 C7-9 Fmaj7

Those eyes how fa - mi - liar they seem.

Fm7 Fm6 Fdim Am7/Gbass Am6

She gave your ver - y first kiss to you, That was

D7-9 4fr. F/Gbass G7 C6add9

Lau - ra, but she's on - ly a dream. *very softly, like an echo*

Pennies from Heaven

A storm was crashing outside; inside the ramshackle house Bing Crosby, accompanying himself on an ancient lute, sang "Pennies from Heaven" to lull little Edith Fellows to sleep. The scene took place in the film of the same name in which Louis Armstrong also appeared, and both Bing and "Satchmo" have been identified with the song ever since. The film also marked the beginning of a 20-year association between Crosby and lyricist Burke. During this period Burke turned out hit after hit with such collaborators as Johnston ("The Moon Got in My Eyes" and "One, Two, Button Your Shoe" as well as "Pennies from Heaven"), Jimmie Monaco ("I've Got a Pocketful of Dreams," "An Apple for the Teacher") Jimmy Van Heusen ("Polka Dots and Moonbeams," "Imagination" and the Oscar-winning "Swinging on a Star").

Words by: John Burke

Music by: Arthur Johnston

Slowly, but with a beat

The musical score is presented in three systems. The first system shows the piano introduction in 4/4 time, starting with a treble clef and a dynamic marking of *pp*. The right hand plays a descending eighth-note pattern (5-4-3-2-1) across four measures, while the left hand provides a simple bass line. The second system continues the piano introduction, with a *slower* marking above the final measure. The third system contains the vocal melody and piano accompaniment. The vocal line begins with the lyrics "Ev - 'ry time it rains, it rains Pen - nies From Heav - en." The piano accompaniment features a treble clef with a dynamic marking of *mp* and a bass clef. Chord diagrams are provided above the vocal line for the first four measures: C, Dm7, Em7, and A7. The fifth measure has a Dm7 chord diagram. The piano accompaniment in the third system includes a treble clef with a dynamic marking of *mp* and a bass clef.

Ev - 'ry time it rains, it rains Pen - nies From Heav - en.

G7 C Dm7 Em7 A7

Don't you know each cloud con - tains

Dm7 G7 C9

Pen - nies From Heav - en? You'll find your

Gm7 Gbmaj7 Fmaj7

for - tune fall - ing All o - ver town.

D9 +5 fr. Am7 Ab7 G7

Be sure that your um - brel - la Is up - side

Dm7 G9+ C Dm7 Em7 A7

down. Trade them for a pack - age of

Sun - shine and flow - ers. If you want the

things you love, You must have show - ers,

So when you hear it thun - der Don't run un - der a

tree, There'll be Pen - nies From Heav - en for you and

me.

Pass Me By

Words by:
Carolyn Leigh

Music by:
Cy Coleman

Early in his career, Cary Grant (he was known then as Archie Leach) was a performer in English music halls. Years later, when planning his picture *Father Goose*, he asked for a main musical theme in the vein of those old music hall songs. Composer Coleman recalls that Grant would sing some of these in his ear while they were lunching with a table full of Hollywood executives. But the inspiration eluded Cy for two weeks until one day he was walking with the star and stopped to talk with a friend. Grant walked on ahead and Cy noticed "the jaunty, jolly way that he walked." He took his tempo and rhythm from that walk and then realized that these were right in step with Grant's music hall ditties. He completed the tune that same afternoon, put in a phone call to lyricist Leigh in New York, and the result was this "jaunty, jolly" march song.

Brightly, with spirit

The first system of musical notation is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The music begins with a dynamic marking of *mf*. The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a rhythmic accompaniment with eighth notes.

The second system of musical notation includes a guitar chord diagram for a D major chord (x02321) above the treble staff. The lyrics "I've got me ten fine toes to wig - gle in the" are written below the treble staff. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system of musical notation includes guitar chord diagrams for D#dim (x02321) and A7 (x02020) above the treble staff. The lyrics "sand. Lots of i - dle fin - gers snap to my com -" are written below the treble staff. The piano accompaniment continues with the same rhythmic pattern.

mand. A liv - e - ly pair of heels that kick to beat the

E7

band. Con - tem - plat - in'

A7

(No chord)

D

na - ture can be fas - ci - nat - in'. Add to these a

nose that I can thumb, And a mouth by

D7

G

C#7

gum have I, To tell the whole darn

Theme from LOVE STORY (Where Do I Begin)

The phenomenal success of Erich Segal's Love Story, both as a book and as a movie, demonstrated that the rock (and roll)-ribbed world still welcomes old-fashioned sentiment and even pathos. When the film hit in 1970, the very pianistic, almost Mozartean theme music became the biggest seller of the year. It should be a symbol of young love for years to come.

Words by: Carl Sigman

Music by: Francis Lai

Slowly

mp

Am

Where Do I Be - gin

E7

To tell the sto - ry of how great a love can be, The sweet love sto - ry that is

Am Fmaj7 E7

old - er than the sea, The sim - ple truth a - bout the love she brings to me,

Am

Where do I start? With her first hel - lo,

Am E7

she gave a mean-ing to this emp-ty world of mine, There'd nev-er be an-oth-er

Am Fmaj7 E7

love an-oth-er time, She came in-to my life and made the liv-ing fine.

A maj7 A7 Dm7

She fills my heart, She fills my heart with ver-y

G7 Cmaj7 Fmaj7

spe-cial things, With an-gel songs, with wild im-ag-in-ings. She fills my

bm7-5 E7 Am Dm7

soul with so much love That an-y-where I go I'm nev-er

G7 Cmaj7 Fmaj7

lone - ly. With her a - long, who could be lone - ly? I reach for her

B7 Emaj7 E7

hand it's al - ways there.

Am E7

How long does it last, Can love be meas - ured by the hours in a day?

Am Fmaj7

I have no an - sers now, but this much I can say, I know I'll need her till the

E7 Am Fmaj7 Am

stars all burn a - way. And she'll be there. lightly

MORE

When the controversial Italian film *Mondo Cane* (A Dog's World) was first shown in the United States, Ortolani's rich theme was heard only instrumentally. But after an English writer, Newell, added lyrics, a complete vocal version was dubbed into the sound track. The vocalist was Ortolani's wife, the Italian star Katyna Ranieri. Actually, the purely romantic song had nothing to do with the premise of the film, which was a study of bizarre, often unappetizing, social behavior. Today the film is all but forgotten, but "More" has become one of our most-performed perennials and a big favorite at weddings, threatening to displace "Oh, Promise Me." It won the Grammy Award for the best instrumental theme of 1963 and has been recorded by more than 400 different artists.

English Words by: Norman Newell

Italian Words by: M. Ciorciolini

Music by: R. Ortolani and N. Oliviero

Moderately, with a Latin touch slowing down

The musical score is presented in three systems. The first system is an instrumental introduction in G major, 4/4 time, marked 'Moderately, with a Latin touch' and 'slowing down'. It features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second system is a vocal melody with lyrics, marked 'moderate ballad tempo'. The lyrics are: 'More than the great - est love the world has known'. The third system continues the vocal melody with lyrics: 'This is the love I'll give to you a - lone.' Each system includes guitar chord diagrams for G, Em7, Am7, and D7. The bass line in the second and third systems includes fingering numbers (1, 2, 3, 5) and slurs.

mf

moderate ballad tempo

More than the great - est love the world has known

This is the love I'll give to you a - lone.

G Em7 Am7 D7

More than the simple words I try to say,

G Em7 Am7 F#m7 B7

I on - ly live to love you more each day.

Em Em/maj7 Em7

with a Latin touch

More than you'll ev - er know, My arms long to

gradually getting louder

Em6 Am7 A7

hold you so my life will be in your keep - ing

gradually getting softer

D7 G Em7

slowing down // *as before*

wak - ing, sleep - ing, laugh - ing, weep - ing. Long - er than al - ways is a

Am7 D7 G Em7

long long time But far be - yond for - ev - er

Am7 F#m7 B7 Em Em/maj7

speeding up *again with a Latin touch*

you'll be mine. I know I nev - er lived be -

gradually getting louder

Em7 Em6 Am7 D11 D7

slower

fore and my heart is ver - y sure No one else could love you

E7 maj.7 Abmaj7 D11 G6add9

in tempo

more.



Section 7 • Golden Favorites: Old-Time Fun and Harmony

For Me and My Gal

In 1917, according to composer Meyer, "I was writing songs for a living and I needed money, so I wrote this ballad." Leslie borrowed the title from the last line of that earlier hit, "Shine on Harvest Moon." When first introduced in vaudeville it "laid an egg," until the legendary songplugger Max Winslow placed it with such hit-makers as Al Jolson, Sophie Tucker, Eddie Cantor and George Jessel. In 1942 it served as the title song of a movie starring Gene Kelly (his first) and Judy Garland, and it became a hit all over again.

Words by: Edgar Leslie and E. Ray Goetz

Music by: George W. Meyer

Barbershop style

optional arpeggio

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

lit - tle sweet - heart)

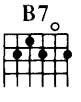
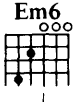
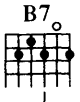
mf The bells are ring - ing

For Me And My Gal; The birds are

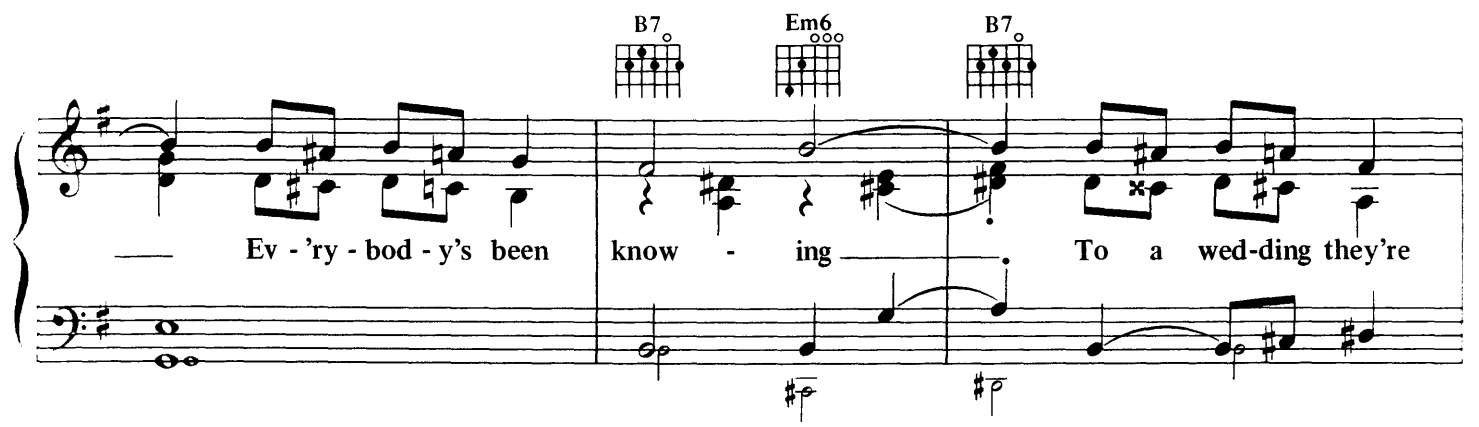
D7  G 

sing - ing For Me And My Gal.



B7  Em6  B7 

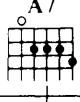
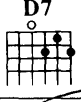
Ev - 'ry - bod - y's been know - ing To a wed-ding they're



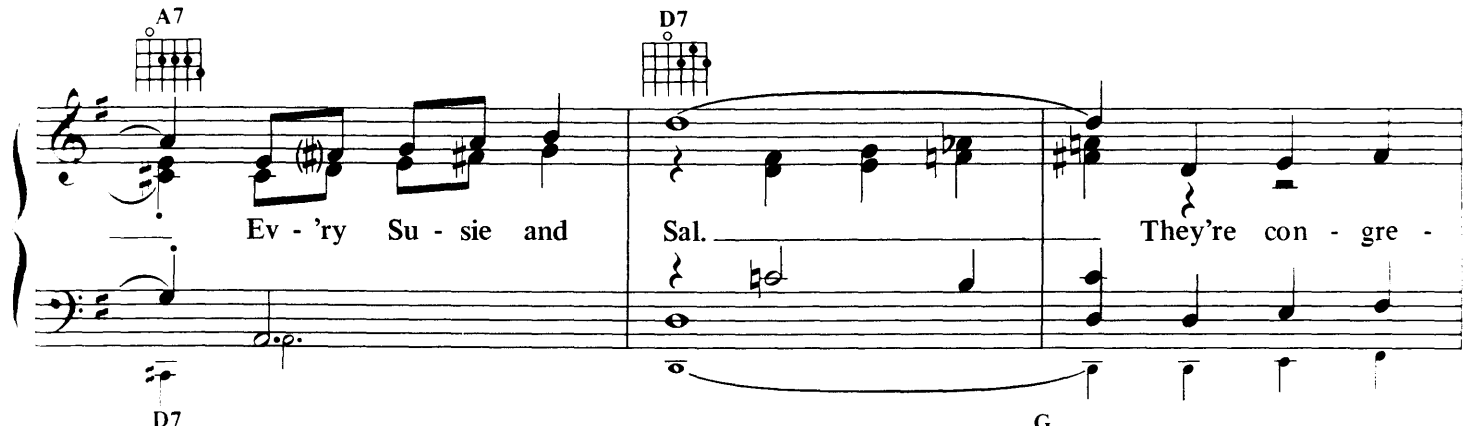
Em  A7  Dm6 

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



A7  D7 

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



D7  G 

gat ing For Me And My Gal.



D7

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

B7 D7 G7

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

C Eb7

home for two, For three or four or more In

D7 G

love - land For Me And My Gal.

Eb7 G

(For Me And My Gal!)

Cruising Down the River

(On a Sunday Afternoon)

Two middle-aged lady musicians wrote this to win a British songwriting contest in 1945. It achieved worldwide fame in World War II when H.M.S. Amethyst made its historic dash down the Yangtze—the crew sang this song as they defied Chinese guns. In the U.S.A. both Blue Barron and Russ Morgan recorded million-selling versions.

By: Eily Beadell
and
Nell Tollerton

Moderate Waltz tempo

Chord diagrams for the first system:

- F
- Fdim
- F
- Fdim
- F
- Am7-5
- D7
- G7
- Dm7

Cruising Down The River on a Sunday

Chord diagrams for the second system:

- G7
- Dm7
- G7
- C7
- Cdim
- C7
- Gm7

after-noon With one you love, the

Chord diagrams for the third system:

- C7
- Cdim
- C7
- F
- F#dim
- C7
- Cdim

sun a-bove wait-ing for the moon.

C7 F6 G#dim F6 G#dim F Am7-5

The old ac - cord - ion play - ing

D7 G7 Dm7 G7 Dm7 G7 G#dim

A sen - ti - men - tal tune

F Gm7 C7 F Am7-5 D7 G7

Cruis - ing Down The Riv - er on a Sun - day

C7 F F7

af - ter - noon. The birds a - bove all

Bb

sing of love A gen - tle sweet re - frain


G7




The winds a - round all make a sound like

p.


C7



F6




G#dim




soft - ly fall - ing rain. Just two of

p.


F6




G#dim




F




Am7-5



D7




G7




us to - geth - er We'll plan a hon - ey -

p.


G#dim




F




Gm7




C7



F




Am7-5




moon Cruis - ing Down The Riv - er


D7




G7



C7



F



on a Sun - day af - ter - noon.



Let Me Call You Sweetheart

(I'm in Love with You)

Words by: Beth Slater Whitson

Music by: Leo Friedman

Illinois-born Friedman (1869–1927) was the composer of popular instrumental “reveries,” “Indian” novelties and cakewalks in the turn-of-the-century mold. Mrs. Whitson (1879–1930) was a poetess from Tennessee whose verses appeared in magazines. In 1909 they collaborated on “Meet Me Tonight in Dreamland,” which they sold outright for a small fee to a publisher, only to watch it sell 2 million copies of sheet music. The following year they wrote “Sweetheart,” which sold 5 million, but this time they had been shrewd enough to make a contract for royalties on every copy sold.

Moderate waltz

mf

5 1 4 3 2 1

2 1 2 3 4 5

1 2 1 4 3 1

2 1 5

hold back

C

in tempo

Let Me Call You Sweet - heart,

Ebdim

C/E bass

I'm in

F

A7/E bass




D7

love with you.

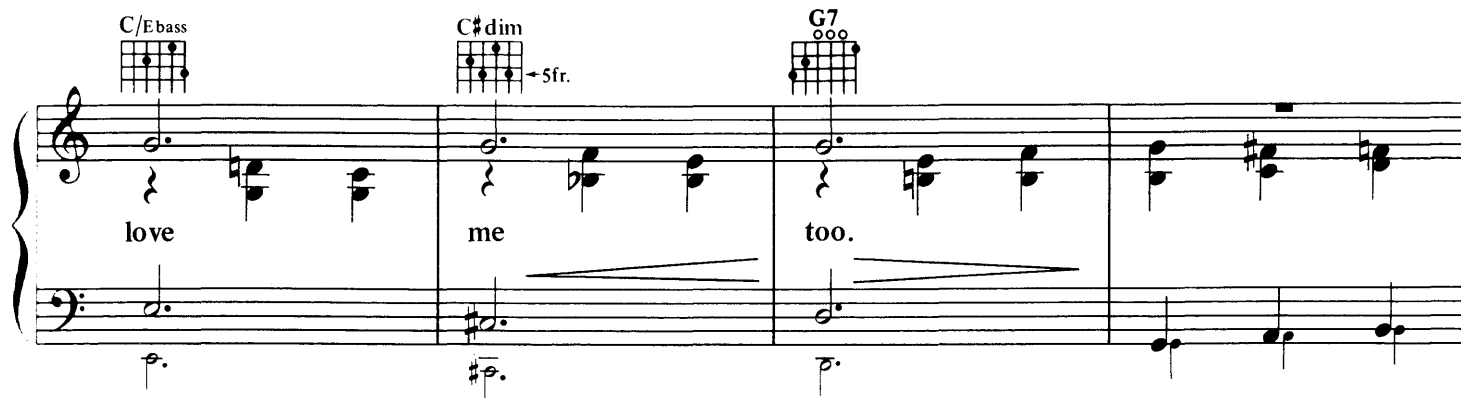
G7




B7/D# bass

Let me hear you whis - per that you

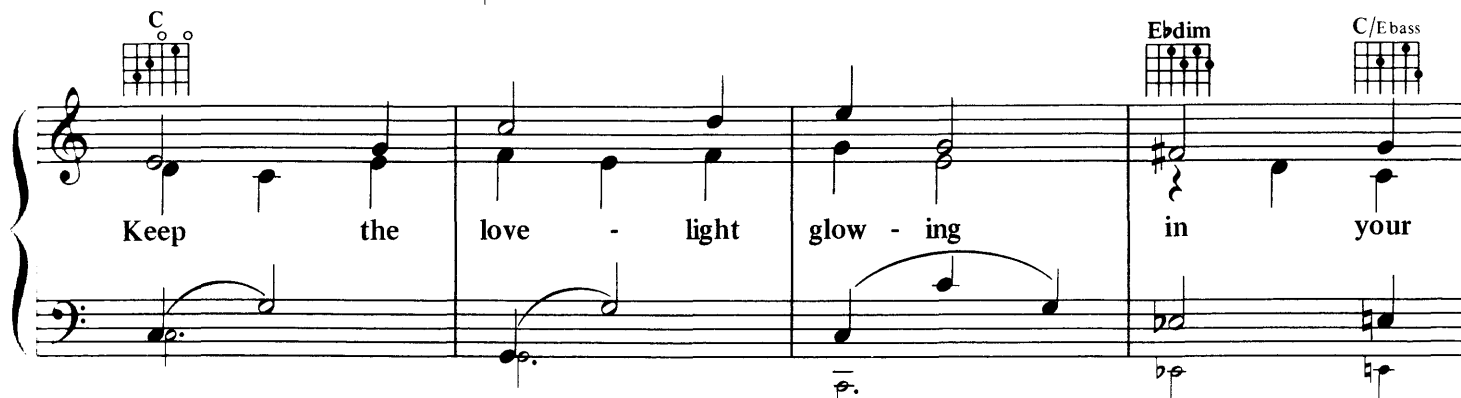
C/E bass  C#dim  -5fr. G7 




love me too.



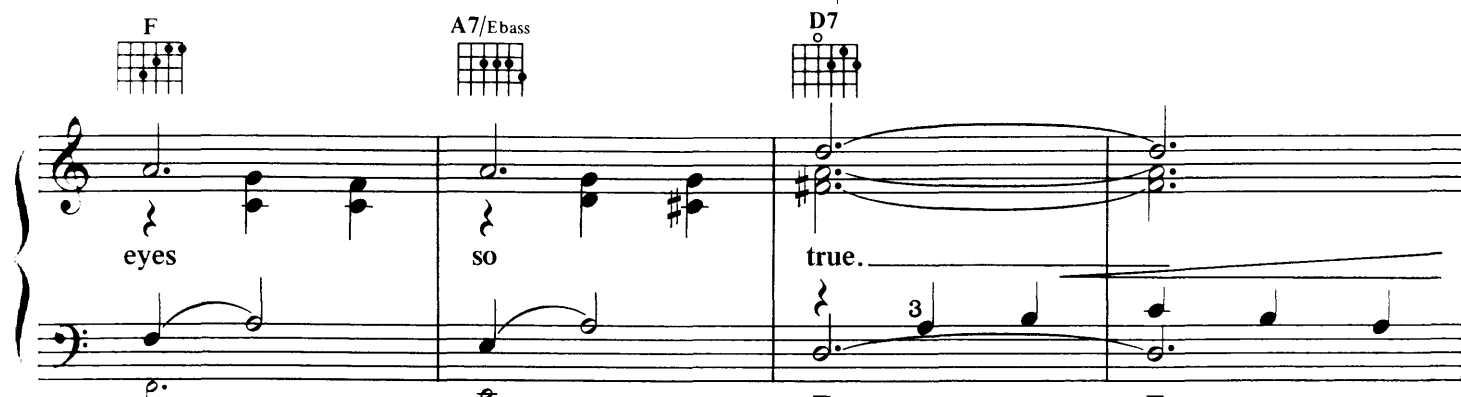
C  Ebdim  C/E bass 






Keep the love - light glow - ing in your



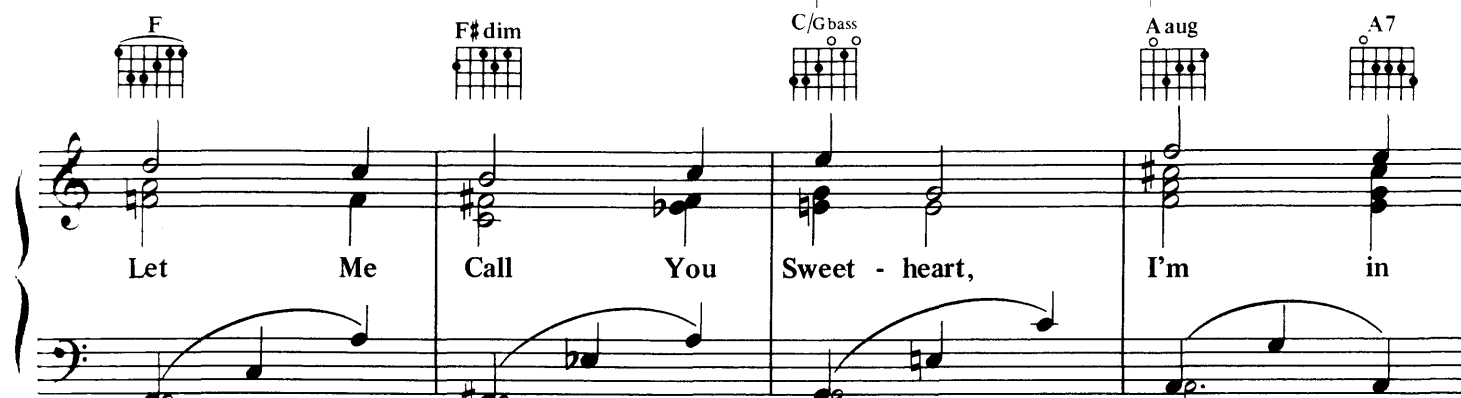
F  A7/Ebass  D7 




eyes so true.



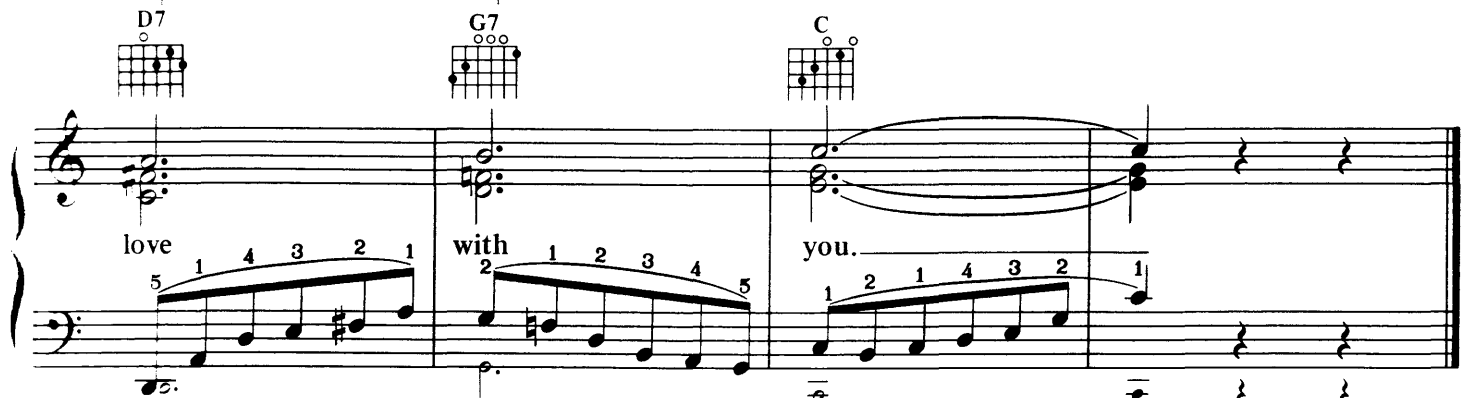
F  F#dim  C/Gbass  A aug  A7 

Let Me Call You Sweet - heart, I'm in



D7  G7  C 

love with you.



"Heart of My Heart, I Love You So" was just a line in "The Story of a Rose," a hit song of 1899 which, as "Heart of My Heart," endured for years as a favorite with barbershop

The Gang That Sang "Heart of My Heart"

Words and Music by: Ben Ryan

quartets. A quarter of a century later, Ryan capitalized on its lasting popularity by writing another song about singing that old favorite. It proved to be as popular as the original.

Freely (Barbershop style)

in tempo, moderately

The piano introduction consists of two staves. The right hand plays a series of chords in G major, while the left hand plays a simple bass line. The music is marked *mf* and begins with a treble clef and a key signature of one sharp (F#).

Heart Of My Heart, I love that mel - o - dy (love that mel - o - dy).

Chord diagrams: G, G/B_{bass}, B_bdim, D7

The vocal line is written in treble clef. The lyrics are: "Heart Of My Heart, I love that mel - o - dy (love that mel - o - dy)." The music is marked *mf* and includes a triplet of eighth notes in the first measure.

Heart Of My Heart brings back a mem - o - ry.

Chord diagram: G

The vocal line continues in treble clef. The lyrics are: "Heart Of My Heart brings back a mem - o - ry." The music is marked *p* and includes a triplet of eighth notes in the first measure.

When we were kids on the cor - ner of the street,

Chord diagrams: E7, A7

The vocal line continues in treble clef. The lyrics are: "When we were kids on the cor - ner of the street," The music is marked *p* and includes a triplet of eighth notes in the first measure.

A7 D7

We were rough and read - y guys, But oh, how we could har - mon - ize.

G G/Bbass Bbdim D7

Heart Of My Heart meant friends were dear - er then (they were dear-er then).

F#m7-5 B7

slower *rather freely*

Too bad we had to part (too bad we had to part). I

E7 A7

know a tear would glis - ten If once more I could lis - ten,

D7 G (Guitar tacet) *slower*

To that gang that sang Heart Of My Heart (Heart Of My Heart).

Margie



Robinson was pianist with the Original Dixieland Jazz Band and "Margie" was the band's biggest record. But its greater popularity is due to Eddie Cantor, who sang it for his daughter Marjorie in his revue, The Midnight Rounders of 1921. "Margie" was the second Cantor female thus celebrated. Earlier Cantor had appropriated the old tune "Ida, Sweet as Apple Cider" for his wife.

Words by: Benny Davis

Music by: Con Conrad and J. Russel Robinson

Maestoso

long gliss.

ff (with mock seriousness)

The piano introduction consists of two staves. The right hand starts with a series of chords and a glissando effect, while the left hand plays a rhythmic accompaniment. The tempo is marked 'Maestoso' and the dynamics are 'ff' with the instruction '(with mock seriousness)'.

F

light and spirited

My lit - tle Mar - gie, I'm al - ways

mf

con 8^{va}

The vocal line begins with the lyrics 'My lit - tle Mar - gie, I'm al - ways'. The piano accompaniment is marked 'mf' and 'con 8^{va}'. A guitar chord diagram for F major is shown above the first measure.

A7/E bass

B7

think - ing of you, Mar - gie, I'll tell the

The piano accompaniment continues with the lyrics 'think - ing of you, Mar - gie, I'll tell the'. Chord diagrams for A7/E bass and B7 are shown above the first two measures.

Db7

F

G#dim

F

D7

world I love you, Don't for - get your prom - ise to me,

The piano accompaniment continues with the lyrics 'world I love you, Don't for - get your prom - ise to me,'. Chord diagrams for Db7, F, G#dim, F, and D7 are shown above the first five measures.

G7 Bbdim G7 C7 Gm7

I have bought a home and ring and

C7 F

ev - 'ry - thing, For Mar - gie, you've been my

A7/Ebass Bb Bb13 A7

in - spir - a - tion, Days are nev - er blue.

F C7 F Bb F Bb F Am7:5

Af - ter all is said and done, There is real - ly on - ly

D7 Gm7 C7 F C7 F

one, Oh! Mar - gie, Mar - gie it's you.

The Sweetheart of Sigma Chi

Words by:
Byron D. Stokes

Music by:
F. Dudley Vernor

The most popular of all fraternity songs was born in 1912 on the campus of Albion College in Michigan. Vernor was practicing on the chapel organ when Stokes handed him the words. In the space of one hour he composed the tune. Of course the writers and their fraternity brothers sang it, and its fame spread around the campus. Vernor and his "brother" printed 500 copies of the song, sending one to each Sigma Chi chapter. Orders flooded in, the writers turned the song over to a major publisher, and in no time all the world was serenading "The Sweetheart of Sigma Chi."

Moderate waltz

mp

The piano introduction consists of four measures in 3/4 time. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

F A7/E_b A7-5 D7 A dim D7

The girl of my dreams is the sweet - est girl Of

The vocal line begins with the lyrics "The girl of my dreams is the sweet - est girl Of". The piano accompaniment features a consistent eighth-note pattern in the left hand and chords in the right hand.

Gm D7 Gm

all the girls I know. Each

The vocal line continues with "all the girls I know. Each". The piano accompaniment maintains the eighth-note accompaniment in the left hand and chords in the right hand.

C Caug F Cm6 D7

sweet co - ed like a rain - bow trail

The vocal line concludes with "sweet co - ed like a rain - bow trail". The piano accompaniment continues with the eighth-note accompaniment in the left hand and chords in the right hand.

G7 C7

Fades in the af - ter - glow. The

F A7/Ebass A7-5 D7 Adim

blue of her eyes and the gold of her hair Are a

Gm D7 Gm

blend of the west - ern sky; And the

Bdim E7 F Daug

moon - light beams On the girl of my dreams, She's The

Red. G7 C7 F Bb Bbm F

Sweet - heart Of Sig - ma Chi.

The Whiffenpoof Song

(Baa! Baa! Baa!)

One of Yale's most cherished traditions—this song—was probably composed by a Harvard man! Guy Scull is believed to have set this melody in the '90s to a freely adapted version of Kipling's poem titled "Gentlemen Rankers." In 1909, The Whiffenpoofs, an offshoot of the Yale Glee Club, was organized, taking its name from an imaginary fish out of Victor Herbert's operetta Little Nemo. In that same year, Whiffenpoofers Minnigerode, Pomeroy and Galloway altered Kipling's words and Scull's music. The song was altered again slightly in 1935 when a 1927 Yale grad, Rudy Vallee, decided to popularize it through his radio program and recording.



Words and Music by: Meade Minnigerode,
George S. Pomeroy, Tod B. Galloway
Revision by: Rudy Vallee

Maestoso *mf* *freely*

To the
ta - bles down at Mo - ry's, To the place where Lou - is dwells, To the
dear old Tem - ple Bar we love so well, Sing the

C Am C#dim G7

Whif - fen - poofs, as - sem - bled with their glass - es raised on high, And the

F/G bass G7 C G7

mag - ic of their sing - ing casts its spell. Yes, the

C F Fm G7

mag - ic of their sing - ing of the songs we love so well. "Shall I

Dm7 G7 F C G7

Wast - ing" and "Ma - vour - neen," and the rest; We will

C C7 F Fm No chord

ser - e - nade our Lou - is while life and voice shall last Then we'll

C G7 C

pass and be for - got - ten with the rest. *mp*

Slow Waltz C G7

We're poor lit - tle lambs who have lost our

Dm7 G7 C

way: Baa! Baa! Baa! We're

G7

lit - tle black sheep who have gone a - stray:

Dm/Gbass Em/Gbass C Am

Baa! Baa! Baa! Gen - tle - men

Dm7 G7

song - sters off on a spree, Doomed from

Gaug C maj.7 C A7

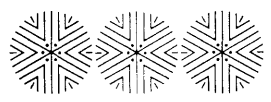
here to e - ter - ni - ty; Lord have

Dm Dm/Gbass

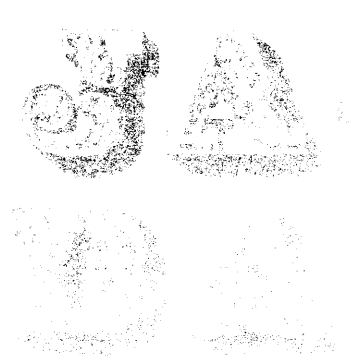
mer - cy on such as we: Baa!

Em/Gbass C F Fm C

Baa! Baa!



Old-timers tend to look down upon the latter-day variety of nonsense ditties. But the generations that frowned on "Three Little Fishies" and "Mairzy Doats" once had a ball singing and dancing to "Barney Google," "YES! We Have No Bananas" and, before that, during World War I, to the lively, lilting "Ja-Da," written as a take-off on the pseudo-Oriental songs popular at that time. ("Japanese Sandman" and "Hindustan" led the way.) On the serious side, musicologist Sigmund Spaeth saw in this gib-



Words and
Music by:
Bob Carleton

berish song "a foretaste of modern Dadaism, Dali and Gertrude Stein." Although it would probably have gradually faded away as a popular tune, Dixieland bands took up "Ja-Da," finding it melodically and harmonically ideal for free-wheeling collective improvisations, and it became established as part of the traditional Dixieland repertoire. And when the cha-cha rage hit in the '50s, the lyric became "Ja-Da Ja-Da Cha-Cha-Cha" as easily as it made the rhythmic transition to the new Latin beat of the day.

Moderately, with lots of ja-da (♩♩♩ to be played like ♩♩♩)

The musical score is written for piano in 2/4 time. It begins with a piano introduction marked 'Moderately, with lots of ja-da' and a rhythmic example '(♩♩♩ to be played like ♩♩♩)'. The score is divided into three systems. The first system shows the piano introduction with dynamics *p* and *mf*. The second system contains the first line of lyrics: 'Ja Da, Ja Da, Ja Da,'. Above the first two measures are guitar chord diagrams for F and D7. The third system contains the second line of lyrics: 'Ja Da Ja Da jing jing jing. Ja Da,'. Above the first two measures are guitar chord diagrams for G7, C7, and F. The piano part features a steady accompaniment with chords and melodic lines in both hands.

D7 G7 C7

Ja Da, Ja Da Ja Da jing jing jing.

F/A bass Abdim Gm C7

That's a fun - ny lit - tle bit of mel - o - dy

F/A bass Abdim Gm C7 F

It's so sooth - ing and ap - peal - ing to me. — It goes Ja Da,

D7 G7 C7 F

Ja Da, Ja Da Ja Da jing jing jing.



LAST NIGHT ON THE BACK PORCH (I Loved Her Best of All)

Carl Schraubstader wrote one unforgettable hit: then he turned his back on Tin Pan Alley forever, to become a businessman in New York City. "I went to high school with Richard Rodgers," he told the Digest, "and I knew I'd never be another Rodgers." He wrote this during his sophomore year at Cornell for the annual Masque Show. It became the campus favorite, and at house-party time all the bands were asked to play it. One of these was a bunch of kids from Penn State University. Their leader, Fred Waring, liked it enough to take it with him on his first big-time job in Pittsburgh. When the song was published, the great lyricist Lew Brown rewrote parts of the verse, but the chorus, which appears here, is pure Schraubstader.

Words and Music by:

Lew Brown and Carl Schraubstader

Moderate ragtime feeling

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line. The music is marked with a forte (*f*) dynamic.

The first part of the chorus features a vocal line and piano accompaniment. The lyrics are: "I love her in the morn - ing, And I love her at". The piano accompaniment includes guitar chord diagrams: C (open), C#dim (5th fret), and G7 (open).

The second part of the chorus features a vocal line and piano accompaniment. The lyrics are: "night; I love her, yes I love her when the". The piano accompaniment includes a guitar chord diagram: G aug (open).

The musical score is written for piano and voice. It consists of three systems of music. Each system has a treble clef staff for the voice and a bass clef staff for the piano accompaniment. Chord diagrams are provided above the treble staff for the piano part. The lyrics are: "stars are shin - ing bright; I love her in the spring - time, And I love her in the fall; But Last Night On The Back Porch I loved her best of all." The chords shown are C, C7, D7, Fm6, G7, and C. The tempo is marked 'p' (piano).

[Taxi]

I loved her in a Packard
 And a Locomobile,
 I loved her in a Buick
 While she held on to the wheel.
 I loved her in a flivver
 And we ran into a wall,
 But last night in a taxi
 I loved her best of all.

[Moonshine]

I loved her in a rainstorm
 And I loved her in snow,
 I loved her in a blizzard
 When zero was below.
 I loved her in the sunshine
 Underneath her parasol,
 But last night with some moonshine
 I loved her best of all.

[Leap Year]

From Monday until Sunday
 Oh! I sure am some sheik,
 I love her, yes! I love her
 Ev'ry day that's in the week.
 Tho' seven days of Heaven
 Ain't enough I won't get sore,
 'Cause next year when it's leap year
 I'll love her one day more.

[In between time]

I loved her at breakfast
 And I loved her at tea,
 I loved her yes! I loved her
 When she took her lunch with me.
 I loved her after supper
 When I paid her folks a call,
 But last night in between time
 I loved her best of all.

[Rowboat]

I loved her in a sailboat
 And a big birch canoe,
 I loved her on a tugboat
 And an ocean liner too.
 I loved her in a schooner
 And I loved her in a yawl,
 But last night in a rowboat
 I loved her best of all.

[College]

I loved her in the classroom
 In Latin and Greek,
 I loved her in Italian
 That's a language she can't speak.
 I loved her on the campus
 And in the dining hall,
 But last night at the junior prom
 I loved her best of all.

Show Me the Way to Go Home



Since it was first published in 1925, this theme has been used by dance bands as the none-too-subtle signal that "the party's over." There have been many songs with a similar message, even similar lines, but none that has managed to convey the damp, convivial mood of an evening's end so succinctly and harmoniously. Irving King was actually a pseudonym—the song was the first collaboration of the British writers and publishers Jimmy Campbell and Reg Connelly, who founded their successful London firm with it. Six years later they collaborated with orchestra leader Ray Noble to compose that other and more romantic "closer," "Goodnight Sweetheart" (page 44).

Words and Music by:
Irving King

Moderately, with a steady beat

G G+ G6 G7 C Cm

Show Me The Way To Go Home, I'm tired and I want to go to

G G G+ G6 G7

bed, I had a lit - tle drink a - bout an hour a - go, And it's

A7 A7+ Am7 D7-9 G G+ G6 G7

gone right to my head. Where - ev - er I may roam, On

C C+ B7 (No chord) Gmaj7 Am7

more broadly

land or sea or foam, You can al - ways hear me

B7 Em7 A7 Am7 D7-9 G6

sing - ing this song, Show Me The Way To Go Home.



YES We Have No Bananas

By: Frank Silver
and
Irving Cohn

The writers purportedly wrote this concoction after hearing the phrase from a Greek fruit peddler, but, according to Sigmund Spaeth, its melody borrowed, consciously or unconsciously, from Handel's "Hallelujah Chorus," "My Bonnie," "I Dreamt That I Dwelt in Marble Halls," "Aunt Dinah's Quilting Party" and Cole Porter's "An Old-Fashioned Garden." Substituting the original lyrics from those to the appropriate melodic phrases you get: "Hallelujah, Bananas! Oh, bring back my Bonnie to me. I dreamt that I dwelt in marble halls—the king that you seldom see. I was seeing Nellie home, to an old-fashioned garden: but, Hallelujah, Bananas! Oh, bring back my Bonnie to me!"

Moderately bright

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a half note chord of F#4 and C5, followed by a series of chords and a melodic line. The left hand starts with a bass clef and a common time signature, playing a steady accompaniment of quarter notes. Dynamics markings include *mf* and *f*. A hairpin crescendo is shown over the final two measures.

Chord diagram for C major: C (open), E (2), G (3), C (5), E (7), G (open).

Vocal line for the first phrase. The melody is written on a treble clef staff. The lyrics are: YES! We Have No Ba - na - nas, We. The music features a half note for 'YES!', followed by quarter notes for 'We', and a series of quarter notes for 'Have No Bananas'. A long note is held for 'na - nas,'. Dynamics include *mf*.

Chord diagrams for D7, G7, and C major.

Vocal line for the second phrase. The melody is written on a treble clef staff. The lyrics are: have no ba - na - nas to - day. We've. The music features quarter notes for 'have no', a half note for 'ba - na - nas', and a long note for 'to - day.'. Dynamics include *mf*.

Chord diagrams for F, Fm6, and C major.

Vocal line for the third phrase. The melody is written on a treble clef staff. The lyrics are: string beans and HON - ions, cab - BAH - ges and scal - lions, And. The music features quarter notes for 'string beans and', a half note for 'HON - ions,', quarter notes for 'cab - BAH - ges and', and a half note for 'scal - lions, And'. Dynamics include *mf*.

B7 E7 G7 (No chord)

all kinds of fruit and say, We have an

C F C F

old fash - ioned to - MAH - to, Long

G7 C

Is - land po - TAH - to, But YES. We

C7 B7 Bb7 A7

C7 -5fr.

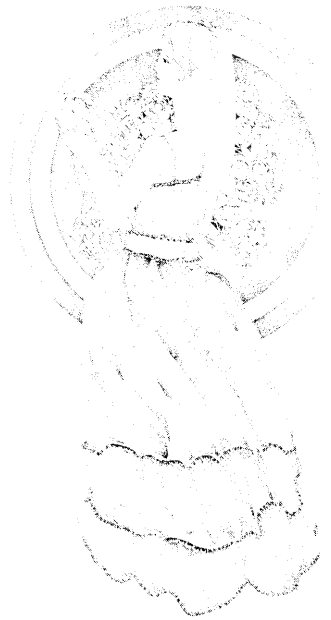
Have No Ba - na - nas, We

D7 G7 C

have no ba - na - nas to - day.

Alice Blue Gown

In 1919 the fashions favored a shade of light blue which was dominant in the wardrobe of Alice Roosevelt Longworth, daughter of Teddy Roosevelt. This topical note was played by Tierney and McCarthy in their first musical, Irene, Broadway's biggest hit up to that time. (It played 670 performances and sent 17 companies on the road!) On stage, this lovely waltz tune was sung by Irene, assistant and model to a fashionable dressmaker. As is the way in such Cinderella-like plots, Irene inevitably marries a millionaire.



Words by:
Joseph McCarthy

Music by:
Harry Tierney

Moderate waltz

The piano introduction is in 3/4 time, marked 'Moderate waltz'. It begins with a piano (*p*) dynamic and features a melody in the right hand and a bass line in the left hand. The piece concludes with a forte (*f*) dynamic.

The first part of the song features a vocal line in the right hand and piano accompaniment in the left hand. The lyrics are: "In my sweet lit - tle A - lice Blue Gown, When I". The piano accompaniment includes chord diagrams for C major, Bb7-5, and A7.

The second part of the song continues the vocal line and piano accompaniment. The lyrics are: "first wan - dered down in to town, I was both proud and". The piano accompaniment includes chord diagrams for D7, Eb9, D7, and G7.

shy, As I felt ev - 'ry eye, But in ev - 'ry shop win - dow I'd

C A7 D7

primp, pass - ing by; Then in man - ner of fash - ion I'd

G7 C

frown. And the world seem'd to smile all a -

Bb7-5 A7 Dm7 G7

round, Till it wilt - ed I wore it, I'll al - ways a -

E7sus4 E7 F B7 C Em7-5

dore it, My sweet lit - tle A - lice Blue Gown.

A7 Dm7 G7 C

HARRIGAN



•
Words and Music
 by:
George M. Cohan
 •

For his 1907 show, *The Talk of the Town*, Cohan wrote a "spelling hit," "When We Are M-A-Double R-I-E-D." But the following year the formula was even more successful with "H-A-Double R-I-G-A-N." The show this time was Fifty Miles from Boston; Boston being, then as now, the Irish capital of North America. "Harrigan" became a new Irish rallying cry—an anthem in a class with Cohan's own "Give My Regards to Broadway," "I'm a Yankee Doodle Dandy" and—much later—"Over There." It was typically Cohan's way of saying he was "proud of all the Irish blood that's in me." Cohan was a performer, producer and director as well as a writer and composer. He died in his sleep at the age of 64 in 1942, the same year Jimmy Cagney portrayed him and sang "Harrigan" in his filmed biography, *Yankee Doodle Dandy*. At Cohan's funeral, held in New York's St. Patrick's Cathedral, "Over There," played as a dirge, became the first popular song ever heard in the cathedral.

Moderate "soft-shoe" tempo

Am7 D7 G D7

in me, "Di - vil" a man can say a word a - gin' me.

G E7 A7 D7 C7 B7 (No chord)

H - 3 A - 3 dou - ble R - I - G - A - N, you see, Is a

G Cm6 G Cm6 Gmaj7 G7 Cmaj7 Cm7 3fr. Bm7 Em7 D7

name that a shame nev - er has been con - nect - ed with, Har - ri - gan, that's

G E7 Am7 D7 G

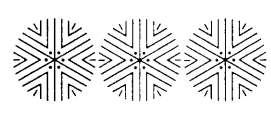
slower // *in tempo*

me, (Kiss me, I'm I - rish!) Har - ri - gan, that's me!

3 v

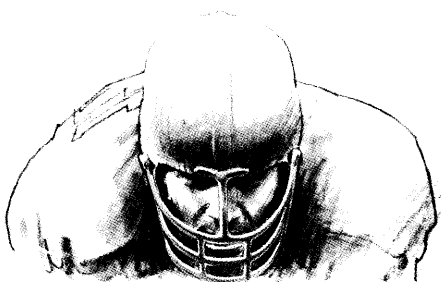
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8va



NOTRE DAME VICTORY MARCH

America's best-known college victory march was composed in 1908, many years before victory became a habit for



Notre Dame football teams. The first performance was on the organ of the college's Sacred Heart Church.

Words by:
John F. Shea

Music by:
Rev. Michael J. Shea

March tempo

f

Cheer!

Caug F C7

Cheer for old No - tre Dame.

F#dim C7 F

Wake up the ech - oes cheer - ing her name.

Bb C7 Gm F/A bass A7 Dm

Send the vol - ley cheer on high;

6

G7 C7

Shake down the thun - der from the sky.

F Caug F C7

What tho' the odds be great or small,

F#dim C7 F

Old No - tre Dame will win o - ver all,

Bb C7 Gm F/A bass A7 Dm G7-5

While her loy - al sons are march - ing

F C7 F C7 F

on - ward to Vic - to - ry.

Beer Barrel

Polka

(Roll out the Barrel)



Translated from Czech, its original title was "Unrequited Love," hardly suitable for the merriest, most popular polka of all time. But in 1939, the American labels for a German recording carried the present title. At that time, any mention of liquor on radio was taboo, but the juke box business had begun to roll, and in no time at all, the song could be heard from every box in every tavern in the land.

By: Lew Brown,

Wladimir A. Timm,

Vasek Zeman and Jaromir Vejvoda

Polka tempo



C

C/Ebass E^{dim}

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

G7 C

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

G7

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

C

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

G7

They want to throw their cares a - way

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

Then they hear a rum - ble on the floor

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

And all the cou - ples form a ring

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

(No chords)

Roll
p

out the bar - rel

C9

We'll have a bar - rel of fun

Roll

out the bar - rel

F

We've got the blues on the run.

Zing boom ta - rar - rel

get louder gradually



Ring out a song of good cheer



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

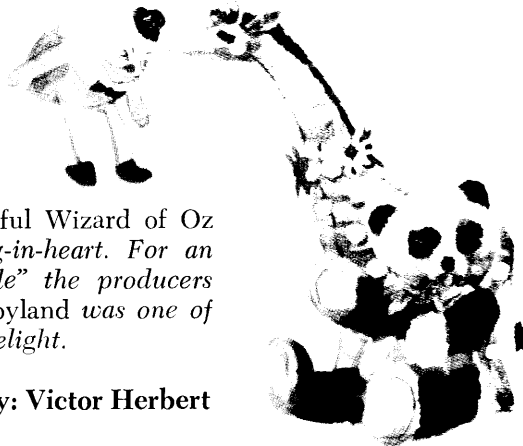


gang's all here.





Toyland



Early in 1903 a musical version of *The Wonderful Wizard of Oz* had captivated both the young and the young-in-heart. For an immediate follow-up for the same "family trade" the producers asked Herbert to compose the score. *Babes in Toyland* was one of his biggest hits, and "Toyland" its most enduring delight.

Words by: Glen MacDonough

Music by: Victor Herbert

Gently F* Gm7/F^{bass} C7/F^{bass} F

Toy - land, Toy - land, Lit - tle girl and boy land,

p

B7/F^{bass} F G7 C7

While you dwell with - in it — You are ev - er hap - py then.

F Gm7/F^{bass} C7/F^{bass} F

Child - hood's joy - land, Mys - tic, mer - ry Toy - land!

Dm G7-5 F/C^{bass} D7 Gm C7 F

Once you pass its bor - ders You can ne'er — re - turn a - gain. —

*Note: Guitarists tune lowest string 1/2 tone higher to F.

Santa Claus Is Comin' to Town



This first of the big Christmas pop songs had rough sledding at first—publisher after publisher turned it down. Coots, who was writing special material for Eddie Cantor's radio shows, asked the star to introduce it, but Cantor felt it unsuitable for an adult audience. But his wife, Ida, persuaded him to sing it just before Thanksgiving in 1934. The song was an instant hit.

Words and Music by:
J. Fred Coots and Haven Gillespie

Moderately, with a lilt No guitar chords

mp throughout

You bet-ter watch out, you bet-ter not cry,

Organ: No pedal

Bet-ter not pout, I'm tell-ing you why: San-ta Claus is com-in' to

town.

He's mak-ing a list, and check-ing it twice,

C C F

Gon-na find out who's naught-y and nice: San-ta Claus is com-in' to

C C7 F Fm C Am Dm7 G7

C C7

town. He sees you when you're

F C7 F D7

sleep - in' He knows when you're a - wake He knows if you've been

G7 G#dim Am D7 G7 Gaug C C7

bad or good So be good for good - ness sake Oh! You bet - ter watch out, you

F C C7 F Fm

bet - ter not cry, Bet - ter not pout I'm tell - ing you why

C Am Dm7 G7 C G9+ C

San - ta Claus is com - in' to town.

Beautiful Ohio

Words by: Ballard MacDonald

Music by: Mary Earl

In 1918, after the F. W. Woolworth chain had sold 100,000 copies of this hit, the publisher, Shapiro, Bernstein, decided to raise its wholesale price from 8¢ to 18¢ per copy—an unheard-of amount in those days. But public demand for the song swept away all resistance and it went on to sell more than 5 million copies. The composer, Robert A. King, who used the pseudonym of Mary Earl, was an employe of the publisher, under contract to write four songs a month, which were to become the outright property of the firm. Although under no obligation to do so, Shapiro, Bernstein eventually paid King \$60,000 in royalties. In 1969, "Beautiful Ohio," a tribute to both a river and a state, became the official state song of Ohio.

Moderate waltz

slower

The first system of musical notation is for a piano accompaniment. It consists of two staves, treble and bass clef, in 3/4 time. The tempo is marked 'Moderate waltz'. The first three measures are marked 'mf' (mezzo-forte). The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef provides a simple harmonic accompaniment with chords and moving lines.



in tempo



The second system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Drift - ing with the cur - rent down a moon - lit stream,". The tempo is marked 'in tempo'. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.



The third system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "While a - bove the heav - ens in their glo - ry gleam". The piano accompaniment continues with chords and moving lines, supporting the vocal melody.



The fourth system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "And the stars on high". The piano accompaniment continues with chords and moving lines, supporting the vocal melody. The system ends with a fermata over the final note.

G7 G7+ C G7

Twin - kle in the sky.

C G7

Seem - ing in a par - a - dise of love di - vine,

C

Dream - ing of a pair of eyes that looked in mine.

C Baug C/Bbass A7 Dm

Beau - ti - ful O - hi - o in dreams a - gain I see

G7 C

Vi - sions of what used to be.

slowing down

Ma (He's Making Eyes at Me)

Vaudeville was the entertainment firmament in 1921, and Eddie Cantor was one of its top stars. For a Shubert revue called *The Midnight Rounders*, the ebullient Cantor style cried out for a novelty number, preferably one which would give him a chance to roll those "saucer" eyes. Cantor's rendition of "Ma" helped keep the show running for two years.

Words by: Sidney Clare

Music by: Con Conrad

Brightly, in 2

f (like a finger exercise)

1 2 3 5 4 2 1 2

5 4 3 1 2 1

The piano introduction consists of two staves. The right hand has a melody with fingerings 1-2-3-5-4-2-1-2. The left hand has a bass line with fingerings 5-4-3-1-2-1. The tempo is 'Brightly, in 2' and the dynamic is 'f' (like a finger exercise).

C

Chord diagram for C major: x02310

D7

Chord diagram for D7: xx0232

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

The first line of lyrics is set to music. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: 'Ma, he's mak - ing eyes at me!'.

G7

Chord diagram for G7: x20003

C

Chord diagram for C major: x02310

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

The second line of lyrics is set to music. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: 'Ma, he's aw - ful nice to me!'.

G7

Chord diagram for G7: x20003

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

The third line of lyrics is set to music. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The lyrics are: 'Ma he's al - most break - ing my heart'.

G7 C G7

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

C D7

Ma, he wants to mar - ry me,

G7 B7 Bb7 A7 A7 G7

7fr. 6fr. 5fr. 4fr. 3fr.

Be my hon - ey bee.

C G7 C G7 D7 G7

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

D7 G7 C

Ma, he's kiss - ing me!

D7 G7

'Deed I do.

C E7 F C

We'll face the years to - geth - er,

G7/Bbass Bbdim G7/Bbass F7 E7 (No chords)

Sweet - hearts you and I, So, won't you

A aug A7 D7 Ddim D7

Wait Till The Sun Shines, Nel - lie,

C G7 C

Bye and bye.

C

G

I keep the ends out for the tie that binds.
 Yes, I'll admit that I'm a fool for you.

D7

Be - cause you're mine I Walk The
 Be - cause you're mine I Walk The

1, 2, 3, 4, | 5.

G

G

Line. 2. I find it Line.



BOUQUET OF ROSES

Moderate country tempo

1. I'm send - ing you a big Bou - quet Of Ros - es, One for
made our lov - er's lane a road of sor - row, Till at

ev - 'ry time you broke my heart, And
last we had to say good - bye. You're

as the door of love be - tween us clos - es, Tears will
leav - ing me to face each new to - mor - row With a

fall like pet - als when we part. I
bro - ken heart you taught to cry. I

One of the biggest country hits of all time was written by two city "fellers"—in a New York recording studio! When Nelson sang the melody to Hilliard, a comment that the melody was "flowery" led to the subject of roses, but for the sake of freshness this ordinarily romantic subject was given a reverse twist.

Words and Music by:
Steve Nelson
and
Bob Hilliard

F C Ebdim C

begged you to be dif - f'rent but you'll al - ways be un - true, I'm
know that I should hate you af - ter all you've put me thru', But

D7 G7

tir - ed of for - giv - ing, Now there's noth - ing left to do. So I'm
how can I be bit - ter, When I'm still in love with you?

C G7 C G7

send - ing you a big Bou-quet Of Ros - es, One for ev - 'ry

C Fm6

time you broke my heart. *2nd time, slower* 2. You

1. G F G7 7fr. 5fr.

2. C

Wildwood Flower

No one can be sure when this flower of a song began to bloom—it could be several hundred years old. But it seems to have hidden away among the Appalachian mountains until the late A. P. Carter transplanted it to the main furrow of country- and folk-music consciousness. Its sweet, mournful theme is in the purest country tradition, so it's easy to understand how the Carter Family's recording, in 1928, captured an almost universal audience. Mother Maybelle's guitar pickin' on that disc set a new style and standard for the field. Today virtually every country star, including the latter-day Carters—Anita, June and Helen (and June's husband Johnny Cash)—has his or her own special version of the song.



Traditional

Bright country tempo

mf

Chord diagrams: C, F, C, G

I will twine with your tress - ses of ra - ven black

Chord diagrams: C, G7, C, F, C

hair, With the ros - es so red and the

G C G

lil - ies so fair, With the myr - tle as

C F C

bright as the em - er - ald dew, The pale and the

G C

ly - der and eyes of light blue.

1. He promised to love me, he promised to love;
 And to cherish me always all others above.
 I awoke from my dream and my idol was clay;
 My passion for loving had vanished away.

2. He taught me to love him; he called me his flower;
 Blossom to cheer him through life's weary hour.
 Now he is gone, he's left me alone;
 The wild flowers to weep and the wild birds to mourn.

4. I'll dance and I'll sing and my life shall be gay;
 I'll charm every heart in the crowd I survey.
 Though my heart now is breaking he never will know
 How his name makes me tremble, my pale cheeks to glow.

5. I'll dance and I'll sing and my heart will be gay,
 I'll banish this weeping, drive troubles away.
 I'll live yet to see that he'll rue this dark hour
 When he won and neglected this frail wildwood flower.



I Almost Lost My Mind

In 1946, when blues artist Ivory Joe Hunter was performing at a club in Nashville, he stayed in a rooming house on the outskirts of town, where he became particularly friendly with Martha Spencer, a waitress, and her Pullman-porter husband. A few years later Joe returned to the same club and the same house, but Spencer was gone—the couple had separated. Martha told him, “When he first left me, I almost lost my mind.” “You know,” Joe told the Digest, “I went right to the piano and the whole song came to me all at once—that’s how it goes when an idea is for real—and Martha wrote down the words while I sang them.”

Words and Music by: Ivory Joe Hunter

Slow and bluesy

mp

p

4/4

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. It features a melodic line in the right hand and a bass line in the left hand, both in a key with one flat (Bb). The melody begins with a quarter note, followed by eighth notes, and ends with a half note. The dynamics shift to piano (p) in the second measure.

F

1. When _____ I lost my ba - by I Al - most_ Lost_ My Mind.
pass _____ a mil-lion peo - ple, I can't_ tell_ who_ I meet.

3

3

4/4

The first system of the song includes a guitar chord diagram for the F major chord (F, C, G, D, A, C) and a vocal line with lyrics. The piano accompaniment features triplets in the bass line. The lyrics are: "1. When _____ I lost my ba - by I Al - most_ Lost_ My Mind. pass _____ a mil-lion peo - ple, I can't_ tell_ who_ I meet." The piano part has triplets marked with a '3'.

Bb ← 6fr.

When _____ I lost my ba - by I
pass _____ a mil - lion peo - ple, 3 I

3 3 3 1

4/4

The second system continues the vocal and piano accompaniment. It includes a guitar chord diagram for the Bb major chord (Bb, F, C, G, D, F) with a capo at the 6th fret. The lyrics are: "When _____ I lost my ba - by I pass _____ a mil - lion peo - ple, 3 I". The piano part continues with triplets and a final note marked with a '1'.

Al - most_ Lost_ My_ Mind. My head is in a spin_
 can't_ tell_ who_ I_ meet. 'Cause my eyes are full of tears,

Since_ she left me be - hind. 2. I
 Where can my ba - by be?

repeat here for additional verses

for final ending

good.

3. I went to see a gypsy
 And had my fortune read.
 I went to see a gypsy,
 And had my fortune read.
 I hung my head in sorrow
 When she said what she said.

4. Well, I can tell you people,
 The news was not so good.
 Well I can tell you people,
 The news was not so good.
 She said your baby has quit you,
 This time she's gone—for good.



RING of FIRE

Johnny Cash's love for the Carter Family developed when he was a boy in Oklahoma, soaking up all the country and folk music he could manage to hear. In the early '60s he recorded several songs written by June Carter, one of the three daughters of Mother Maybelle of the original A. P. Carter Family group. These included "The Matador," co-written with Johnny, and "Ring of Fire," which she co-authored with Merle Kilgore. Around that time when Cash became addicted to pep pills and tranquilizers, it was Mother Maybelle and her girls who helped him "walk the line" again. Finally, in 1968, the "ring of fire" enveloped June and Johnny and they were married. This song, now a real country classic, has been recorded by top stars in the pop, country, soul and folk fields, including Tom Jones, Ray Charles, Burl Ives, and, of course, both Johnny and June.

By: Merle Kilgore and June Carter

Bright country tempo

The first system of the piano introduction consists of two staves. The right hand starts with a melody in C major, featuring a sequence of chords: C, D, E, F, G, A, B, C. The left hand provides a simple harmonic accompaniment with a bass line of C, F, C, F, C, F, C, F. The tempo is marked 'Bright country tempo' and the dynamics are 'mf'.

The second system of the piano introduction continues the melody from the first system. The right hand plays a sequence of chords: C, D, E, F, G, A, B, C. The left hand continues with the same harmonic accompaniment. The tempo and dynamics remain the same.

The first system of the vocal line features a melody in C major. The lyrics are: "1. Love is a burn - ing thing". The piano accompaniment continues with the same harmonic structure. Chord diagrams for C and F are provided above the staff. The dynamics are 'mf'.

The second system of the vocal line features a melody in C major. The lyrics are: "taste of love is sweet". The piano accompaniment continues with the same harmonic structure. Chord diagrams for C and G7 are provided above the staff. The dynamics are 'mf'.

ring beat

Chords: C, F, C

Bound I fell for by wild like de - sires child

Chords: F, C, F

I fell in - to a Ring Of Oh, but the fire went

Chords: C, G7

Fire. wild. I fell in - to a

Chords: C, G7

burn - ing Ring Of Fire I went down, down, down and the

Chords: F, C, G7

F C

flames went high - er And it burns, burns, burns

G7 C G7 1. C

The Ring Of Fire, The Ring Of Fire.

2. C G7

The Fire. The Ring Of

repeat and fade



nar-row of mind— if you're Young At Heart.— You can

go — to ex-tremes—with im-pos-si-ble schemes, You can laugh— when your dreams— fall a-

Em7-5 A7 Em7-5 A7 Am7 D7

part at the seams, And life gets more ex-cit-ing with each pass-ing day,— And

Am7 D7 G7 (Stop) G7 (Stop) G7 Dm7 G7

love is eith-er in your heart or on the way.— Don't you know— that it's worth— ev-'ry

C (Stop) C (Stop) Dm7 G7 C

trea-sure on earth— to be Young At Heart.— For, as

Ebdim Dm7

G7 (Hold) C

rich as you are, it's much bet-ter by far to be Young At Heart...

Em7-5 A7 Em7-5 A7

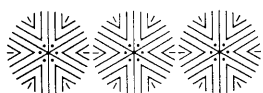
And if you should sur - vive to a hun-dred and five, Look at

Am7 D7 F Fm C (Hold) l.b.

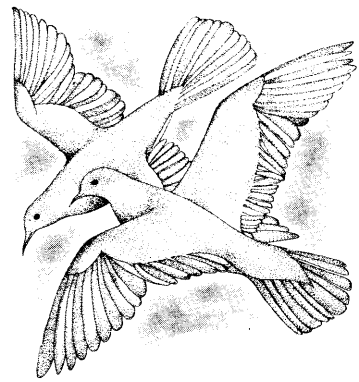
all you'll de - rive out of be - ing a - live, And here is the best part...

G7 (No chords) C G7 C l.b.

You have a head start, If you are a - mong the ver - y Young At Heart...



Tenderly



The late Walter Gross, a marvelous pianist, wrote just one beautiful immortal hit. Most of the singers he accompanied in the '40s were familiar with "Walter's melody," but it remained untitled and unsung until singer Margaret Whiting introduced him to lyricist Lawrence. Lawrence recalls that Gross was reluctant to accept his title, feeling it sounded like directions to a performer. Today, when someone suggests, "Play Tenderly," you can be sure it's this song they have in mind.

Words by: Jack Lawrence

Music by: Walter Gross

Slowly, but somewhat freely

1 2 1

l.b.

The eve-ning

Cmaj7 opt. fill-in F9+11 Cm9 F7

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

Dm9 Bb9+11 Cmaj7

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

Fm6 G13 Fm6 G13 G#dim Am7

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

D9 Em7 Eb9 Dm7 G7 Cmaj7

sigh were we. The shore was kissed by sea and

F9+11 Cm9 F7 Dm9

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

Bb9+11 Cmaj7 Fm6 G13

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

Am7 D9 Em7 A7+ Dm7 G7

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

Cmaj7 (No chords) Cmaj9

ly. l.b.

That's Amore

(That's Love)

Words by: Jack Brooks
 Music by: Harry Warren

Dean Martin has been indelibly associated with this American-Italian song ever since he introduced it in his 1953 film, *The Caddy*. Originally the movie's director wanted to use an old Neapolitan song like "Oi Marie" for an Italian family celebration scene, but composer Warren, himself of Italian descent, persuaded him to try a new "Italian" song. The result was the hit "That's Amore."

Bright and happy

C

When the moon hits your eye like a big pizza pie, That's A -

Dm Dm maj 7 Dm7 Dm6 G7

mor - e. When the world seems to

C Cmaj7

shine like you've had too much wine, That's A - mor - e.

C6 C

Bells will ring, ting-a-ling-a-ling, ting-a-ling-a-ling, and you'll

Ebdim G7 C#dim G7

sing, "Vee - ta bel - la." Hearts will

C

play, tip-py-tip-py-tay, tip-py-tip-py-tay like a gay tar-an-tel-la.

Luck - y fel - la. When the stars make you drool just like

Dm Dm maj 7 Dm7

pas - ta - fa - zool, That's A - mor - e.

Dm6 G7

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

E7 E7-5 A7 Dm

love. When you walk in a

F Fm6 C Cmaj7

dream but you know you're not dream-ing, Sig - nor e,

C6 C Ebdim G7 Ebdim G7 Ebdim G7

Scuz - za me, but you see, back in old Na - po -

C G7 C

li, That's A - mor - e.



The Breeze and I

It began in 1929 as a piano piece called "Andaluza," part of the Andaluca Suite by the Cuban composer Lecuona. Stillman had been commissioned to write an "art song" lyric to the piece, but this went nowhere. Then, he recalls, he heard a now-forgotten dance band broadcast the melody in a fox-trot arrangement, and he saw the song in an entirely new light. Adapted to a standard 32-bar pop format, it ideally suited his lyric. "The Breeze and I." The composer and lyricist met only once. According to Stillman, "Lecuona didn't speak English and I didn't speak Spanish. We had a very short conversation."

Words by: Al Stillman

Music by: Ernesto Lecuona

Sensuously but in strict rhythm

mp

D*

The Breeze And I are say - ing with a sigh

Cm ← 3fr.

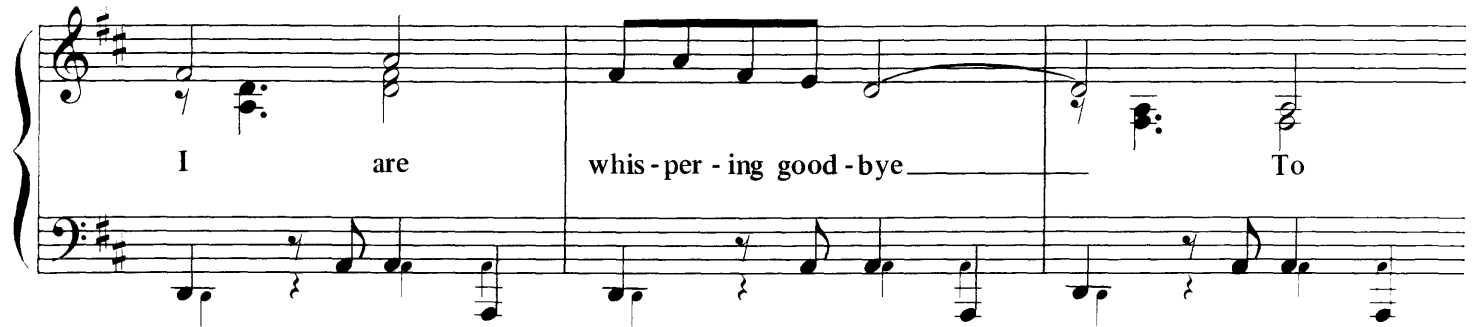
That you no long - er

D  

care; The Breeze And



I are whis - per - ing good - bye To



Cm  → 3fr. 

dreams we used to share.




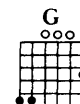
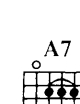
Em7 

freely and rhapsodically

Ours was a love song that

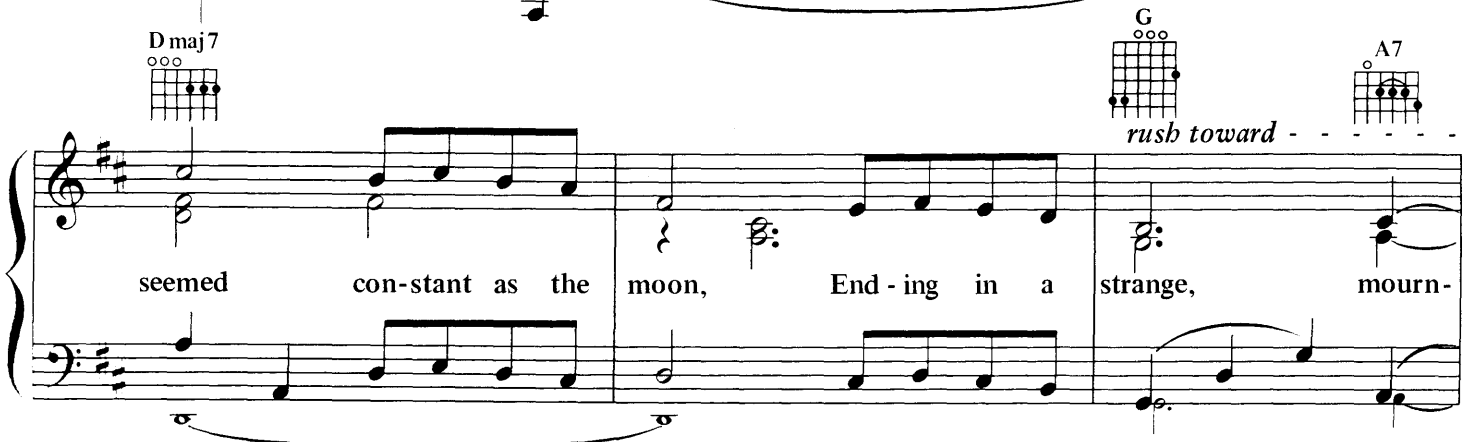
mf



D maj7   

seemed con-stant as the moon, End - ing in a strange, mourn-

rush toward - - - - -



Dmaj7



D7



first tempo again

ful
tune;

Em7



freely

Dmaj7



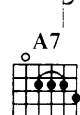
holding back

And all a - bout me, they know you have de -

cresc. *f*



rush toward -



part - ed with - out me and we won - der

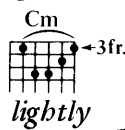


first tempo



why, The Breeze And I

mp



lightly



The Breeze And I.

Autumn Leaves

This lovely, mood-inspiring song began as a French poem, "Les Feuilles Mortes," by Jacques Prévert. It was set to music by Hungarian-born Joseph Kosma and became a favorite among the better French café singers after World War II. Mercer, America's most prolific lyricist, was also, at that time, a busy recording executive and singer, but he loved the song and agreed to write the English lyrics. Then he became preoccupied with other matters. Reminded of his commitment, he hurriedly scribbled the lyrics in a cab on his way to a plane, stopping off enroute to slip them under the publisher's door. The song really hit its stride, however, in 1955 when a young pianist, Roger Williams, made a recording of a piano version which went on to sell 2½ million copies.



Words and music by:

Joseph Kosma, Jacques Prévert and Johnny Mercer

Freely throughout

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

Musical notation for the second system, including the vocal line and piano accompaniment. The lyrics are: "The fall - ing leaves drift by the win - dow The au - tumn". Above the vocal line, four chord diagrams are provided: Am7, D7, Gmaj7, and Cmaj7. The piano accompaniment continues with a steady harmonic accompaniment.

Musical notation for the third system, including the vocal line and piano accompaniment. The lyrics are: "leaves of red and gold I see your lips the sum - mer". Above the vocal line, five chord diagrams are provided: F#m7-5, B7, Em, Am7, and D7. The piano accompaniment continues with a steady harmonic accompaniment.

Gmaj7 Cmaj7 F#m7-5 B7 Em

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

B7 Em Dmaj7 Eb9 Am7 A7-5

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

Gmaj7 F#m7-5 B7 Em Em Dmaj

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

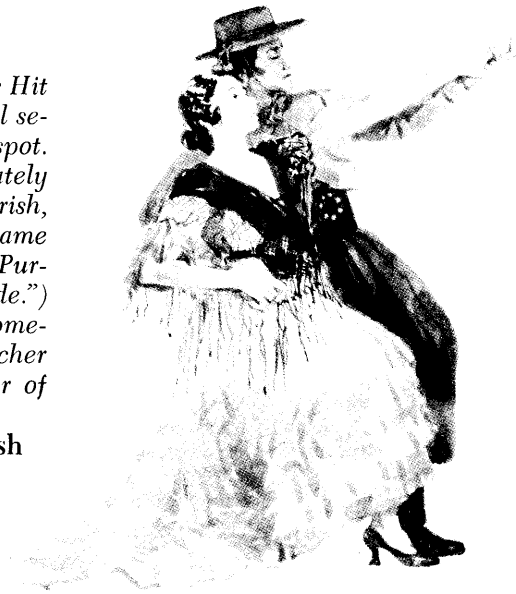
A/C#bass Am/Cbass B7 Em Em6 add9

Au - tumn Leaves start to fall. 3 3 3 3



Blue Tango

In the 20-odd years of radio's Hit Parade only one instrumental selection made the No. 1 spot. (Lyrics were added immediately by the prolific Mitchell Parish, who had performed the same stunt for "Star Dust," "Deep Purple" and "Moonlight Serenade.") The composer of this phenomenon was a onetime music teacher at Radcliffe College, director of

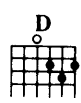
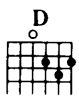


the Harvard Band, and house composer-arranger for the Boston Pops Orchestra. Each of Anderson's pieces for the Pops was a miniature tone poem with a decidedly popular appeal—"Blue Tango," for example, because of its contagious rhythm and the sly bit of fun that the song poked at the deep-dipping dance style of a generation ago.

Words by: Mitchell Parish

Music by: Leroy Anderson

Tango tempo



A7 D

first we met; While the mu - sic plays.

A7

we re - call the days when our

D A7 D

love was a tune that we could - n't soon for - get.





D7 G

As I kiss your cheek, we don't

mf


D A7

have to speak, The vi - o - lins like a choir, ex -









press the de - sire_ we used to know_ not long a - go. So just

5 1 4 2 1




hold me tight_ in your arms to - night,

and this Blue Tan-go will be our thrill - ing mem-o - ry of





love.





Arrivederci, Roma

Vienna has its song, "Vienna, City of My Dreams," for instant and enduring nostalgia. The same depth of feeling for a city was struck by the Italian writer-actor-entertainer Renato Rascel in 1954 with "Arrivederci, Roma" which means "Good-bye to Rome," but a "good-bye" that says "I will see you again." In a very short time this became the best-known, best-loved song about the Eternal City, one that brings a tear to the eye of any old or young Roman, to every tourist who ever has luxuriated in its ancient and modern splendor. Much of its success in North America is due to the English lyrics by the prolific Carl Sigman which capture completely the images and feeling of the Italian original. These were sung by Mario Lanza in his 1958 film *The Seven Hills of Rome*.

Words by: Carl Sigman

Music by: R. Rascel

Moderately

Ar - ri - ve - der ci, Ro - ma

Good - bye good - bye to

Rome. Cit - y of a mil - lion moon - lit

G 3fr. Cm 3fr. D7 G 3fr. B7. C E7 Am D7

plac - es, Cit - y of a mil - lion warm em - brac - es Where I found the

Bm7

Bb maj.7

one of all the fac - es far from home.

Am7

D11

G +3fr.

Cm +3fr.

D7

Ar - ri - ve - der ci

G +3fr.

Ro - ma It's time for

B7

C

E7

Am

us to part. Save the wed - ding

D7



bells for my re - turn - ing Keep my lov - er's arms out-stretched and


yearn - ing Please be sure the flame of love keeps burn - ing in her (his)

G




heart. Ar - ri ve -

Cm




der ci

D7



Ro - ma.

G6add9






Galway Bay

Words and Music by: Dr. Arthur Colahan

There is no spot in Ireland as beautiful and as Irish as Galway. Though it faces the turbulent North Atlantic, its waters are gentled by the isles of Aran. Even in our modern time, its beaches are clear and clean, its meadows are emerald green and its air "perfumed by the heather." Sure, and it's a spot that has moved Irish bards to eloquence and all Irishmen to a fierce pride. Since it was written in 1926, this song has taken its place alongside "Danny Boy" and "Wearin' of the Green" as a rallying cry and, to Irishmen everywhere, as a hymn to home. In its poignant, poetic way it decries the harsh fact of British domination—ironic, since its composer, a prominent neurologist, was British!

Freely and moderately throughout

G7 C7 F

Clad - dagh and see the sun go down on Gal - way Bay. Just to
 pra - ties speak a lan - guage that the strang - ers do not know. For the

F Gm7 C9

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

F Am Cm6 D7 G7

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

1. 2. F7 Bb Bbm C7 F7 Bb Bbm F

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

IF

In this Jet Age, a song can become a 'round-the-world hit within a few weeks, but in 1934 tastes differed radically from country to country. In England, for example, the big hit was a dramatic ballad, "If"; in the U.S.A. the public ear was tuned to light movie love songs and swing-band rhythms. But by 1951 the mood had changed and "big" ballads became the rage. Perry Como remembered "If" and recorded it and—after 17 years—the song became an "overnight" best-seller.

Words by: Robert Hargreaves and Stanley J. Damerell

Music by: Tolchard Evans

Slow waltz slowing down

f

in tempo

mp

gradually getting louder

C

Em

Am

G

Am/Cbass

G/Bbass

F/A bass

E

Gm6

Dm

B7

Em

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

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

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

Am7 D7 Dm G7 C

Still I'd turn for light to you. If the world to me

mp

Em Am G Am/Cbass

bow'd, yet humb-ly I'd plead to you; If my friends were a

G/Bbass F/Abass E Gm6

crowd I'd turn in my need to you. If I ruled the

gradually getting louder

Dm B7 Em Am7

earth, what would life be worth If I had-n't the

Dm7 G7 C Ab C

right to you? If I had-n't the

f

Anniversary Song

By: Al Jolson
and
Saul Chaplin

The eastern European melody of J. Ivanovici's "Danube Waves" had made it a perennial favorite at Jewish weddings (although few people knew its title) long before it reached the popular hit status as "Anniversary Song." The composer first published it in his native Rumania in 1880. In 1946, while filming *The Jolson Story*, the tune was used to recall the warm memory of a wedding waltz, and lyrics by Jolson were added to tell the story. Al Jolson's rendition was a high spot of the picture, and his recording became one of the biggest sellers in his career. In 1947, 45 years after the original composer died, his waltz led the *Hit Parade* for six weeks, and to this day it is the song played at anniversaries everywhere. In 1949, Jolson, acknowledging its success for him, repeated the song in the motion picture *Jolson Sings Again*.

Moderate waltz

The musical score is presented in three systems. The first system shows the piano introduction in 3/4 time, marked 'Moderate waltz'. The piano part features a melody in the bass clef and chords in the treble clef. The second system contains the first line of the vocal melody with lyrics: 'Oh how we danced on the night'. The third system contains the second line of the vocal melody with lyrics: 'we were wed; We vowed our true'. Chord diagrams for B7, Em, Am7, and D7 are provided above the vocal lines. The piano accompaniment continues throughout the vocal lines.

Oh how we danced on the night

we were wed; We vowed our true

Gmaj7

C maj.7

F#m7-5

B7

Em

love

though a

word

was not

said.

B7

The

world

was

in

bloom

there were

Em

Am7

stars

in the

skies,

Ex -

cept

D7

Gmaj7

Cmaj7

F#m7-5

B7

for the

few

that were

there

in your

Em

(No chord)

Am7

D7

G

eyes.

Dear, as I held you so close in my

mf

Am7 D7 G

arms, An - gels were sing - ing a hymn to your charms. Two

F#m7-5 B7 Em Am6

hearts gent - ly beat - ing were mur - mur - ing low, "My dar - ling I

B7 Em B7

love you so." The night seemed to

Em

fade in - to blos - som - ing dawn,

Am7 D7 Gmaj7 Cmaj7

The sun shone a - new but the

F#m7-5 B7 Em B7

dance _____ lin - gered on. _____ Could we _____

Em

_____ but re - live _____ that sweet mo - ment sub -

Am7 D7 Gmaj7

lime _____ We'd find _____ that our love _____

Cmaj7 F#m7-5 B7 Em

_____ is un - al - tered by time.



Stella by Starlight

The Uninvited was a 1944 film starring Ray Milland and Ruth Hussey—and one beautiful musical theme by Victor Young. In discussing the theme with lyricist Washington, Young identified it as “Stella by Starlight,” referring to a character in the film and the photography of the sequence it accompanied. Ned stayed with Young’s title but found that there was just one place in the lyric where he could make it fit.

Words by:
Ned Washington

Music by:
Victor Young

Broadly, not too fast

pp *cresc.* *f*

Red.

Melody*
(stems down)

mf

The song a rob - in sings through

Red.

Gdim(add1:#) D7sus4 D7

Red.

years of end - less springs. The

pp

Dm9 G7-9 C maj 7 F7

Red. similarly throughout

Melody (stems up)

mp

mur - mur of a brook at ev - en - tide that

G Em Bm Gm/Bb bass

*Note: Melody may be doubled an octave higher as far as the sign Φ .

D/A_{bass} Gdim F#m7-5 F7 *more broadly*

rip - ples by a nook where two lov - ers hide. A

E7⁺⁵₉ Am add D Am

great sym - phon - ic theme, That's Stel - la By

f

Cm6 F7 Bm7 (No chords)

Star - light and not a dream. My down)

mp

Melody
> stems
My down)

Gdim(add F#) Bm7-5 E7

heart and I a - gree She's ev - 'ry -

Cm6 D7 G F# G

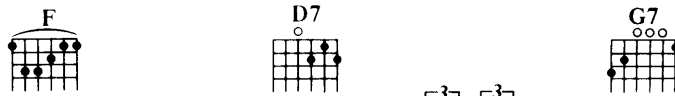
thing on earth to me. *dying away* *pp*

pp

Paper Doll

In 1930 Black sold "Paper Doll" to a publisher, E. B. Marks, for a \$100 advance against royalties, but neglected to mention that he himself had copyrighted the song back in 1915. It collected dust in Marks's file until 1942, when the Mills Brothers recorded their hit version. Then someone discovered that the copyright was due to expire momentarily and Marks would lose the song unless he could sign up the renewal rights. But Black was dead and it was necessary to locate his heirs. A trail of alcohol fumes led to an ancient father and ex-wife. Both were persuaded to sign, but the latter demanded a bonus—one week in New York for her and a friend as guests of the publisher. The pair spent the entire week drinking bourbon in their hotel room!

By: Johnny S. Black



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

I'm goin' to buy a Pa - per Doll that I can call my own, A

doll that oth - er fel - lows can - not steal. And then the

flir - ty, flir - ty guys with their flir - ty, flir - ty eyes, Will

G7 C7

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

F C7+5

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

C7 A7

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

B7 Bdim F/Cbass A7 D7

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

G7 Gm7 C7-9 F

fick - le - mind - ed real live girl.

(How Much Is) That Doggie in the Window



Bob Merrill estimates that in 1952 ninety recordings were made of his songs! Victor Herbert had made it a practice to write a song a day and, compulsively, Bob felt he could do the same. But one day "inspiration ground to a halt." He tried playing free association with objects around him, scraping for an idea: lampshade, refrigerator. . . . Finally he spotted a stuffed dog on the bar. After a few tries he had the doggie placed in the window and the song came easily. It was introduced in a Patti Page children's album, but disc jockeys, seeing pop appeal, promoted its release as a single and it led the best-selling charts for eight weeks.

Words and Music by: Bob Merrill

Moderate waltz

1.2. How much is That

Dog - gie In The Win - dow? Bark! Bark! The one with the wag - gel - y

tail; How much is That Dog - gie In The Win - dow? Bark!

Chord diagrams: C, C#dim, G7, C, C#dim, G7

Chord diagrams with fingerings: C#dim -5fr., G7, C#dim -5fr., G7

Bark!

C *Fine*

I do hope that dog-gie's for sale.

C C#dim G7

← 5fr. ← 5fr.

1. I must take a trip to Cal-i-for-nia And leave my poor
 2. I read in the pa-pers there are rob-bers With flash-lights that

C C#dim G7 C C#dim

← 5fr. ← 5fr. ← 5fr.

sweet-heart a-lone, If he has a dog he won't be
 shine in the dark; My love needs a dog-gie to pro-

G7 G7 C *D.S. al Fine*

lone-some, and the dog-gie will have a good home. How
 tect him and scare them a-way with one bark.



There Will Never Be Another You

The late Sonja Henie was a better ice-skater than actress, but the Northland pixie managed to generate considerable warmth at movie box offices. Iceland, co-starring John Payne, was one of those World War II films tailored to her particular talents. Movies were more innocent then—witness this farewell

scene—GIRL: "Don't forget me." BOY: "You know I won't. There will never be another you." SONG . . . The film has long since been filed away and forgotten, but Gordon and Warren's song with its fresh, long lines and provocative harmonies will always be a great favorite with musicians.

Words by: Mack Gordon Music by: Harry Warren

With a cool jazz' feeling

mp

F6

Em7-5

There will be man - y oth - er nights like this,

A7 →5fr.

Dm7 →5fr.

And I'll be stand - ing here with some - one new,

Cm7

F7-9

Bbmaj7

There will be oth - er

Bbm6

Am7

Dm7

G11

songs to sing, An - oth - er fall an - oth - er spring, But There Will Nev - er

Gm7-5

C7-9

Be An - oth - er You There

F6

Em7-5

will be oth - er lips that I may kiss,

A7

Dm7

But they won't thrill me like yours used to do,

Cm7 → 8fr. F7-9 → 7fr. Bb maj7 → 6fr.

Yes, I may dream a

Bbm6 → 6fr. Am7 → 5fr. G13 aug 11 → 3fr. Bdim → 6fr.

mil - lion dreams, — But how can they come true, If

more broadly

F9 → 8fr. E9 → 7fr. Eb9 → 6fr. D9 → 5fr. Gm7 C7-9

there will nev - er ev - er be an - oth - er

F/Ebass Ab6 add9 → 6fr. Db maj7 → 6fr. Gb maj7 → 6fr. Fmaj7 → 5fr.

you.



The Christmas Song

(Chestnuts Roasting on an Open Fire)

Before his birthday in 1946, Bob Wells noticed a bag of chestnuts his mother intended to use to stuff the turkey for his birthday dinner. This brought to mind New York street vendors with their roasting chestnuts, and he was inspired to write a poem, "Thoughts of Christmas." He showed it to singer Mel Tormé, who composed the tune. Christmas songs are usually recorded many months before the holiday, but the boys played "The Christmas Song" for Nat "King" Cole in early November. He was so overwhelmed by its sweet simplicity that he recorded it immediately.

Words and Music by:
Mel Tormé and Robert Wells

Rapidly

slower

Chest - nuts roast - ing on an op - en fire, Jack Frost nip - ping at your

nose, Yule - tide car - ols be - ing sung by a choir And

Chords: C, Dm7, G7, C, G13, G13-9, C, C11, C7, F, E7, Am, Fm6, Bb9, C, F#dim

The musical score is presented in three systems. The first system shows the piano introduction in 3/4 time, marked 'Rapidly', which transitions to 4/4 time and marked 'slower'. The second system contains the first line of lyrics: 'Chest - nuts roast - ing on an op - en fire, Jack Frost nip - ping at your'. The third system contains the second line of lyrics: 'nose, Yule - tide car - ols be - ing sung by a choir And'. Above the piano part, guitar chord diagrams are provided for each measure. The piano part includes a triplet of eighth notes in the final measure of the third system.

E Fm7 Bb7-9 Eb maj.7 Dm7 G7 C B9 Bb9 +4fr. +3fr.

folks dressed up like es - ki - mos. Ev - 'ry - bod - y knows a tur - key and some

A9 -2fr. Ab9 G9 E7 Am D11 C11 F Bb9

mis - tle - toe Help to make the seas - on bright.

Am Fm6 C B7-9 Em7-5 A7 Dm7-5 G7 6fr. 5fr. 4fr.

Ti - ny tots with their eyes all a - glow Will find it hard to sleep to -

C Gm7 C9 Gm7 C9

night. They know that San - ta's on his way; He's load - ed

Gm7 C9 Fmaj9 Fm7 Bb9

lots of toys and good - ies on his sleigh And ev - 'ry moth - er's child is gon - na

E♭maj9 Am7 →3fr. D7-5 ←3fr. G7

spy _____ To see if rein-deer real-ly know how to fly. And

(No chord) C9 →5fr. B9 →4fr. B♭9 →3fr. A9 →2fr. A♭9 G9 E7 Am D11 C11

so I'm of-fer-ing this sim-ple phrase To kids from one to nine-ty-

F B♭9 Am7 B♭9 Cmaj7 D13-9 →7fr.

two. Al- tho' it's been said man- y times, man- y ways "Mer-ry

Em7-5 6fr. Am7 5fr. Dm7-5 ←5fr. G7-9 Cmaj7

Christ - mas to you." *l.b.*

slower



Section 10 • Songs of Faith

You'll Never Walk Alone

Cole Porter once said that Rodgers' best songs have "a kind of holiness about them." He might have been talking about "You'll Never Walk Alone," a musical, emotional, philosophical and spiritual high point of Rodgers and Hammerstein's 1945 show *Carousel*, based on Ferenc Molnar's play *Liliom*. Rodgers' wife, Dorothy, counts this as one of her four favorite Rodgers compositions—the others are "Hello, Young Lovers," "Little Girl Blue" and a personal, sentimental favorite, "Dear, Dear," the very first love song Rodgers wrote after they were married.

Words by: Oscar Hammerstein II

Music by: Richard Rodgers

Andantino, molto cantabile

The musical score is written for piano in 4/4 time, marked "Andantino, molto cantabile". It consists of three systems of music. The first system covers the lyrics "When you walk through a", the second system covers "storm hold your head up high And", and the third system covers "don't be a - afraid of the dark.". The score includes treble and bass clefs, dynamic markings such as "mp smoothly" and "Ped. simile throughout", and various chord diagrams for the left hand, including C major, G/B bass, F/A bass, C/G bass, and G major. The lyrics are placed below the notes in the right hand.

mp smoothly

When you walk through a

storm hold your head up high And

don't be a - afraid of the dark.

Ped. simile throughout

Gm Dm Bb

At the end of the storm is a

F Dm Bb/D bass F/C bass

gold - en sky And the sweet sil - ver

Gm/Bb bass F/A bass E/G# bass C7/G bass

song of a lark. Walk

F F dim C/E bass

on through the wind, Walk on through the

Fm6 C/G bass Em

rain, Tho' your dreams be tossed and

F G7 C

blown. Walk on, walk

Caug F D7/F#bass

on, with hope in your heart And You'll

C Caug Fmaj7 F#7-5 Em/Gbass

Nev - er Walk A - lone,

G7 C Caug F G7 C

You'll Nev - er Walk A - lone! *dim.*

Fm6 C

pp

May the Good Lord Bless and Keep You

One of the last lavish radio shows before TV wiped out network radio was "The Big Show," which headlined Tallulah Bankhead and presented dozens of other big stars. Willson was her music director and, as he tells it, "The broadcast took place on Sunday; so, in searching desperately for a closing-theme idea, the only thought I could get hold of was . . . my mother's weekly benediction to her Sunday-school class back in Mason City, Iowa: 'May the Good Lord Bless and Keep You.' Twenty-four hours later I taught the new song to Tallulah, who threw back her long tawny bob and broadcast the first performance from NBC's Studio 'H'. . . . Incongruous? Not for a moment—Tallu was a smash."

Words and Music by: Meredith Willson

Moderately

The musical score is written for piano in common time (C). It begins with a piano (p) dynamic. The first system shows the instrumental introduction. The second system contains the first line of lyrics: "May The Good Lord Bless And Keep You, Wheth-er near or far a -". Above the staff are guitar chord diagrams for C, F, Dm7, and G7. The third system contains the second line of lyrics: "way, May you find that long a - wait - ed gold - en". Above the staff are guitar chord diagrams for C, A7, and Dm.

G7 C G7 C

day to - day. May your trou - bles all be

F Dm7 G7 C

small ones, And your for - tune ten times ten May The

A7 Dm G7 C

Good Lord Bless And Keep You till we meet a - gain. May you

F C F

walk with sun - light shin - ing, And a blue - bird in ev - 'ry

C F C

tree, May there be a sil - ver lin - ing, Back of

Am7 D7 Dm7 G7 C

ev - 'ry cloud you see. Fill your dreams with sweet to -

F Dm7 G7 C

mor - rows, Nev - er mind what might have been. May the

A7 Dm G7

Good Lord Bless And Keep You till we meet a -

C G7 Cmaj7 E7+5 F F# dim

gain; May The Good Lord Bless And Keep You till we

C/Gbass G7 C F Fm6 C

slower

meet, Till we meet a - gain.

Amazing Grace

Words by:
John Newton

Considering that John Newton (1725-1807) wrote this hymn in the 18th century, one marvels at the hold it has on today's younger generation. Teen-agers may have become aware of it first in the movie *Alice's Restaurant* when folk-singing hero Arlo Guthrie and friends sang the song—an old family favorite—at his hill-top wedding. Other folk singers like Judy Collins and Joan Baez picked it up and now it has gained momentum through the youthful religious revival. But whether or not one is moved by its old-fashioned message, it is a simple joy to sing and harmonize. As the song implies, Newton led a fast life in his youth, but then he was converted and became a leader of the Evangelical movement in Britain. For a time he served as a minister at Olney, where he wrote a book of hymns for his parishioners. The melody with which we are most familiar seems to have evolved in the rural South of the United States in the 19th century.

Moderately

mp

A - maz - ing
Through man - y

Detailed description: This system contains the first two measures of the piano accompaniment. The music is in G major and 3/4 time. The tempo is marked 'Moderately' and the dynamic is 'mp'. The first measure has a treble clef with a G chord and a bass clef with a G note. The second measure has a treble clef with a G chord and a bass clef with a G note. The third measure has a treble clef with a G chord and a bass clef with a G note. The fourth measure has a treble clef with a G chord and a bass clef with a G note. The fifth measure has a treble clef with a G chord and a bass clef with a G note. The sixth measure has a treble clef with a G chord and a bass clef with a G note. The seventh measure has a treble clef with a G chord and a bass clef with a G note. The eighth measure has a treble clef with a G chord and a bass clef with a G note. The ninth measure has a treble clef with a G chord and a bass clef with a G note. The tenth measure has a treble clef with a G chord and a bass clef with a G note. The eleventh measure has a treble clef with a G chord and a bass clef with a G note. The twelfth measure has a treble clef with a G chord and a bass clef with a G note. A guitar chord diagram for G major is shown above the twelfth measure.

D7 G C G D7

Grace dan - how gers, sweet toils, the and sound snares, that I saved a wretch like
dan - how gers, sweet toils, the and sound snares, that I saved a wretch like
al - read - y

Detailed description: This system contains the next six measures of the piano accompaniment. The music continues in G major and 3/4 time. The dynamic is 'mp'. The first measure has a treble clef with a D7 chord and a bass clef with a G note. The second measure has a treble clef with a G chord and a bass clef with a G note. The third measure has a treble clef with a C chord and a bass clef with a G note. The fourth measure has a treble clef with a G chord and a bass clef with a G note. The fifth measure has a treble clef with a G chord and a bass clef with a G note. The sixth measure has a treble clef with a G chord and a bass clef with a G note. The seventh measure has a treble clef with a G chord and a bass clef with a G note. The eighth measure has a treble clef with a G chord and a bass clef with a G note. The ninth measure has a treble clef with a G chord and a bass clef with a G note. The tenth measure has a treble clef with a G chord and a bass clef with a G note. The eleventh measure has a treble clef with a G chord and a bass clef with a G note. The twelfth measure has a treble clef with a G chord and a bass clef with a G note. Guitar chord diagrams for D7, G, C, G, and D7 are shown above the first five measures respectively.

G D7 G C

me! _____ I once was _____ lost but now safe am _____
come. _____ 'Tis grace has _____ brought me now safe thus _____

Detailed description: This system contains the final four measures of the piano accompaniment. The music continues in G major and 3/4 time. The dynamic is 'mp'. The first measure has a treble clef with a G chord and a bass clef with a G note. The second measure has a treble clef with a D7 chord and a bass clef with a G note. The third measure has a treble clef with a G chord and a bass clef with a G note. The fourth measure has a treble clef with a G chord and a bass clef with a G note. The fifth measure has a treble clef with a G chord and a bass clef with a G note. The sixth measure has a treble clef with a G chord and a bass clef with a G note. The seventh measure has a treble clef with a G chord and a bass clef with a G note. The eighth measure has a treble clef with a G chord and a bass clef with a G note. The ninth measure has a treble clef with a G chord and a bass clef with a G note. The tenth measure has a treble clef with a G chord and a bass clef with a G note. The eleventh measure has a treble clef with a G chord and a bass clef with a G note. The twelfth measure has a treble clef with a G chord and a bass clef with a G note. Guitar chord diagrams for G, D7, G, and C are shown above the first four measures respectively.

G/D_{bass} → 3fr. D7 G C G

found, was blind but now I see. 'Twas
far, and grace will lead me home. The

p. *p.* *p.*

D7 G C G

grace that taught my heart good to fear and grace my
Lord has prom - ised good to me, His word my

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

D7 G D7 G

fears re - lieved. How pre - cious did shield that
hope se - cures. He will my shield and

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

C G/D_{bass} → 3fr. D7 G C G

grace ap - pear the hour I first be - lieved.
por - tion be as long as life be - en - dures.

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

(There'll Be)

Peace in the Valley (for Me)

In spiritual and gospel music, Thomas A. Dorsey is as big a name as the late Tommy Dorsey was in the Swing Era. Thomas A. recalls that in 1939 "while Hitler was rumbling his war chariots," he was on a train racing out of Indiana into the Ohio hills, and his eyes took in a beautiful green valley with all varieties of livestock grazing. A stream rippled down the hill, struck a rock and formed a waterfall. Dorsey took out his pencil—"If animals could have such peace in this valley, why couldn't man, with all his intelligence and ingenuity, have peace in the world." The song wasn't recorded until 1949, and then by the country singer Red Foley. It became a million-seller. About 10 years later it was a "new" hit for Elvis Presley.

Words and
Music by:
Thomas A. Dorsey

Moderately

The musical score is written for piano in 3/4 time, marked 'Moderately' and 'mp'. It consists of three systems of music. The first system is an instrumental introduction. The second system contains the first line of lyrics: 'I am tired and weary but I must toil on Till the'. The third system contains the second line of lyrics: 'Lord comes to call me a-way, Where the morn-ing is'. Above the vocal line, chord diagrams are provided for F, Bb, F, Dm, G7, C7, and F.

mp

I am tired and weary but I must toil on Till the

Lord comes to call me a-way, Where the morn-ing is

Bb F G7 C7

bright and the lamb is the light And the night is as fair as the

(No chord) F Bb

day. There'll be Peace In The Val - ley for

F G7

me some - day, There'll be Peace In The Val - ley for

C7 G7 C7 F F7 Bb

me. I pray no more sor - row and sad - ness or trou - ble will

G7 F G7 C7 (No chord) F

be, There'll be Peace In The Val - ley for me.

With These Hands

Words by:
Benny Davis

One of the most moving inspirational songs of modern times originated in a wildly different concept. The title was that of a documentary film about the International Ladies' Garment Workers Union; its message: "With these hands we sew the lining in your coat," etc. But the publisher of the song envisioned a loftier theme and commissioned this song accordingly.

Music by:
Abner Silver

Maestoso

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The piano part includes chord diagrams and dynamic markings. The lyrics are: "With These Hands I will cling to you, I'm yours for - ev - er and a day. With These Hands I will bring to you, A ten - der love as warm as May."

f **mf** **mp**

With These Hands

I will cling to you, I'm yours for - ev - er and a day. With These Hands I will bring to you, A ten - der love as warm as May.

Am7 Dm7 G7 Cmaj7 C#dim -5fr.

Dm7 G7 Cmaj7 C F

Em7 A7 Dm7 Fm6 Bb G7

C Am7 Dm7 G7 Cmaj7

With this heart I will sing to you Long af - ter

C#dim Dm7 E7 Am Fm

stars have lost their glow, and With These Hands I'll pro -

C Am7 D7 Fm6

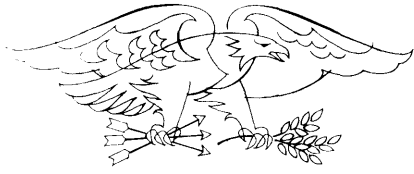
vide for you, Should there be a storm - y sea, I'll turn the

Am Ebdim C F C Am

tide for you, And I'll nev - er No, I'll nev - er

Dm7 G7 C (No chords)

let you go.



If ever it was decided to change our national anthem by popular vote, the winner —by a landslide—would be “God Bless America,” a song that sums up in just a few phrases the deep love, honor and hope that we share in our great and beautiful land. When Berlin wrote his first Army show, Yip Yip Yaphank, in 1918, he cut out the song rather than risk being accused of “flagwaving.” Twenty years later Kate Smith was persuaded to risk the same accusation and introduced the song on an Armistice Day radio program. Berlin, refusing to cash in on his patriotism, assigned all royalties from the song to the Boy Scouts and Girl Scouts.

GOD BLESS AMERICA

Words and
Music by:
Irving Berlin

F
Moderately

F maj7/Abass **Abdim** **C7**

God *mp* Bless A - mer - i - ca Land

Gm7 **C7** **F** **Fmaj7** **F7** **Bb** **Bbm** **F**

that I love Stand be - side her and guide her

Dm **G7** **C7** **F**

Thru the night with a light from a - bove.

C7 **F**

From the moun - tains to the prai - ries

C7^o F7 Ab7 Cm F7

To the oceans white with foam

Bb F/A^{bass} C7/E^{bass} F A7 Dm Gm7 F/C^{bass}

God Bless America My home

C7^o F7 Ab7 Cm F7 Bb

sweet home, God

F/A^{bass} C7/E^{bass} F A7 Dm Gm7 F

Bless America My home

C7^o F

sweet home.