

# *The Reader's Digest* *Family* *Songbook*

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## Section 1 • Down Memory Lane

# Avalon

In 1921, opera composer Giacomo Puccini brought suit against the publisher of "Avalon," charging that the melody had been lifted from his aria "E lucevan le stelle" in *Tosca*. He walked out of the courthouse \$25,000 richer. Apparently the resulting publicity only made "Avalon" more popular, and today it still exerts its siren-call appeal. The song was closely identified with Al Jolson.

Words by Al Jolson and B. G. DeSylva

Music by Vincent Rose

Moderately

*pp sustained*

*mf* *swingy*

*p sustained*

found my love in A - va - lon Be - side

the bay, I left my love in

C11 F Gm

Am Gm F Gm Am Gm C11

← 5 ← 5 fr.

F Gm Am Gm F Gm

A - va - lon And sail'd a - way.

*mf* *swingy*

Am Gm D7

I dream of her and A - va - lon From

*p* *sustained* *swingy*

Gm Adim. Gm/Bb Adim. Gm Adim. Gm/Bb B dim.

dusk 'til dawn, And

F6 Eb9 D41 D9 Ab9

so I think I'll trav - el on To

*p* *sustained*

Gm7 C7-9 F6 (No Chord)

A - va - lon.

*swingy*

# Tip-Toe Thru the Tulips with Me



One of the earliest color-splashed screen musicals was *Gold Diggers of Broadway*, a 1929 extravaganza that produced the song hit of the year, "Tip-Toe Thru the Tulips with Me." Today, it remains a favorite.

Words by Al Dubin

Music by Joe Burke

Moderately, with a lilt

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The tempo is marked "Moderately, with a lilt" and the dynamic is "mf". The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef.

Musical notation for the first line of the song, including guitar chord diagrams above the treble staff. The lyrics are: "Tip - toe to the win - dow, by the win - dow, That is where I'll be, Come". The chords are: C, A7, Dm, B7, C, E7, F, Fm.

Musical notation for the second line of the song, including guitar chord diagrams above the treble staff. The lyrics are: "Tip - Toe Thru The Tu - lips With Me.". The chords are: C, A7, Dm, G7, C, A7, Dm, G7.

Musical notation for the third line of the song, including guitar chord diagrams above the treble staff. The lyrics are: "Tip - toe from your pil - low, to the shad - ow of a wil - low tree, And". The chords are: C, A7, Dm, B7, C, E7, F, Fm.

Tip - Toe Thru The Tu - lips With Me. Knee

A7 Dm G7 C G7+5 C C7+5

deep in flow - ers we'll stray; We'll

F Gm7 G#°dim. A dim. Em A7

keep the show - ers a - way. And if I

B7 A Dm6 B7 Em G7 A D7 G7

kiss you in the gar - den, in the moon - light, Will you par - don me? Come

C A7 Dm B7 C E7 F Fm

Tip - Toe Thru The Tu - lips With Me.

C A7 Dm G7 C G7+5 C

# Memory Lane

Lyric writer Buddy DeSylva was uncannily tuned to the public's moods and longings. The songwriting trio he formed with Ray Henderson and Lew Brown virtually dominated Tin Pan Alley between 1926 and 1931, but still each member found time to turn out hits with other writers as well. In 1924 DeSylva teamed with Spier and Conrad for one song — one dreamy, nostalgic, enduring masterpiece.

Words by B. G. DeSylva

Music by Larry Spier and Con Conrad

Moderately, with expression

The musical score for "Memory Lane" is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The tempo and expression are marked "Moderately, with expression".

**System 1:** The vocal line begins with a triplet of eighth notes (F4, G4, A4) on the first measure, followed by a quarter note (Bb4) and a half note (C5). The piano accompaniment features a steady eighth-note bass line. The lyrics "I am with" are written under the vocal line.

**System 2:** The vocal line continues with a triplet of eighth notes (D5, E5, F5) on the first measure, followed by a quarter note (G5) and a half note (A5). The piano accompaniment continues with the eighth-note bass line. The lyrics "you Wan-der-ing through Mem-o-ry Lane; Liv-ing the" are written under the vocal line.

**System 3:** The vocal line begins with a triplet of eighth notes (Bb4, C5, D5) on the first measure, followed by a quarter note (E5) and a half note (F5). The piano accompaniment continues with the eighth-note bass line. The lyrics "years, Laugh-ter and tears, o-ver a-gain. I am" are written under the vocal line.

**Chord Diagrams:**

- F6:** F4, C5, G5, A5, C5, F5
- F aug.:** F4, C5, G5, A5, C5, F5, A5
- F:** F4, C5, G5, A5, C5, F5
- G9:** G4, Bb4, D5, F5, Ab5, C6
- G7-9:** G4, Bb4, D5, F5, Ab5, C6, G5
- G7:** G4, Bb4, D5, F5, Ab5, C6

C7<sup>o</sup> F Dm Fm6 G7<sup>ooo</sup>

dream - ing yet of the night we met When life was a

C7<sup>o</sup> 1 F6 Faug.

love - ly re - frain. You were so shy Say - ing "Good - by" there in the

F G9 G7-9 G7<sup>ooo</sup>

dawn; On - ly a glance Full of ro - mance, and you were gone!

Bb6 G7 F6

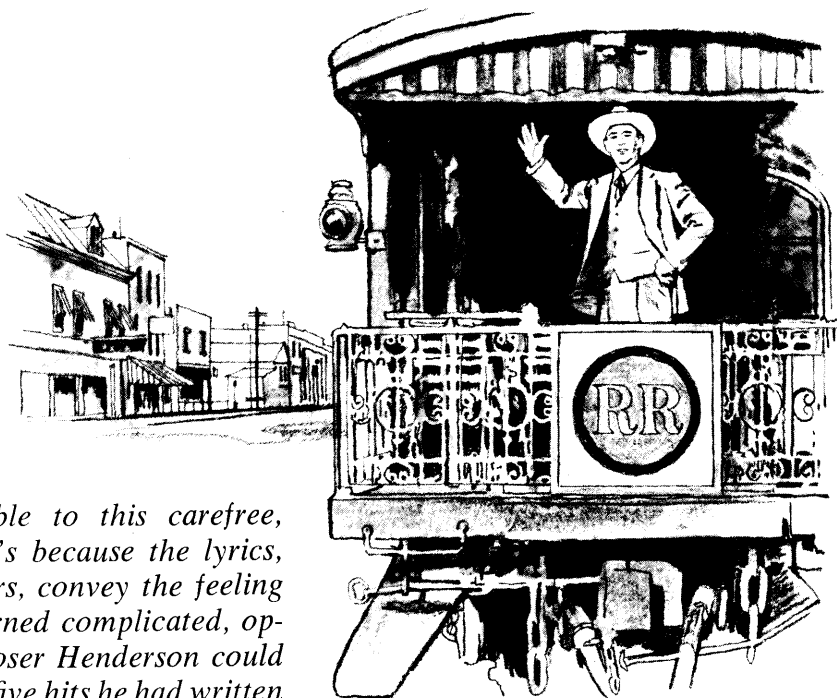
Though my dreams are in vain, My love will re -

D7 Gm7 C7<sup>o</sup> F Bbm F6

main Stroll - ing a - gain, Mem - o - ry Lane, with you. *slower*



# Bye Bye Blackbird



Every new generation seems susceptible to this carefree, rhythmic charmer of a song. Perhaps it's because the lyrics, though virtually a string of non sequiturs, convey the feeling of thumbing one's nose at the whole darned complicated, oppressive world. In the year 1926, composer Henderson could afford to do this. "Blackbird" was one of five hits he had written in that year, equaling his track record of the previous year.

Words by Mort Dixon

Music by Ray Henderson

Moderato

*l.h.*  
*mp* rather freely

Fmaj7 Fmaj7+5 Gm7 Fmaj7

Pack up all my care and woe,  
steady and smooth

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

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

Gm7 Am7 Gm7 Am7

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

Gm7 C7-9 Am7 F6

so is she, Bye Bye Black-bird.

F7 Am7-5 D7

No one here can love and understand me,  
*f with a swing*

Gm Ebmaj7 Em7-5 Gm Gm7-5 C9

Oh, what hard luck stories they all hand me;  
*rit.*

Fmaj7 Fmaj7+5 Gm7 Fmaj7 Gm7 Am7-5 D7

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

Gm7 C7-9+5 F6

Black-bird, Bye Bye.  
*rather freely*

# Ain't She Sweet



Words by  
Jack Yellen

*In 1959, Jack Yellen attended the 50th anniversary of his high-school graduating class. As writer of "Ain't She Sweet" (1926) and dozens of other hit songs, he was somewhat of a celebrity. But his one-time English teacher was unimpressed. "So you're the one who wrote 'Ain't She Sweet,'" she said. "And I thought I taught you that 'ain't' is bad grammar!"*

Music by  
Milton Ager

Moderately, with a bounce

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The lyrics are written below the vocal line.

**System 1:** The piano accompaniment begins with a treble clef and a bass clef. The vocal line starts with the lyrics "Ain't She Sweet? See her com-ing down the street! Now I". Chords shown: C, Ab7, G7, C, Ab7, G7.

**System 2:** The piano accompaniment continues. The vocal line has the lyrics "ask you ver - y con - fi - den - tial - ly Ain't She Sweet?". Chords shown: C, E7, A7, D9, G7, C, G7.

**System 3:** The piano accompaniment continues. The vocal line has the lyrics "Ain't she nice? Look her o - ver once or twice. Now I". Chords shown: C, Ab7, G7, C, Ab7, G7.

C E7 A7 D9 G7 C (No Chords)

ask you ver - y con - fi - den - tial - ly Ain't she nice? Just cast an eye

F9 C (No Chords)

in her di - rec - tion Oh, me! Oh, my!

F9 C G7

Ain't that per - fec - tion?

C Ab7 G7 C Ab7 G7

I re - peat, Don't you think that's kind of neat? And I

C E7 A7 D9 G7 C G7+ C

ask you ver - y con - fi - den - tial - ly Ain't She Sweet?

# IF YOU WERE THE ONLY GIRL IN THE WORLD

*England's famed comic George Robey first posed this melodic hypothesis in the 1916 London musical The Bing Boys Are Here. It floundered along for about 13 years until Rudy Vallee got a bright idea: He changed its beat from a fox trot to a waltz and successfully reintroduced it in his movie debut, The Vagabond Lover.*

Words by Clifford Grey

Music by Nat D. Ayer

Moderate waltz

The musical score is written for piano in 3/4 time, marked 'Moderate waltz'. It consists of three systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3. The first system includes the lyrics 'If You (I) Were The' and features a piano (*p*) dynamic. A guitar chord diagram for F major is shown above the staff. The second system continues the melody with quarter notes D5, E5, F5, and G5, then quarter notes A5, Bb5, and C6. The bass line has a half note G3. The lyrics are 'On - ly Girl In The World, And I (you) were the on - ly boy,'. The second system includes guitar chord diagrams for D7, G7, C7, and F. The third system continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, Bb5, and C6. The bass line has a half note G3. The lyrics are 'Noth - ing else would mat - ter in the world to - day,'. The third system includes guitar chord diagrams for C7, F, and Gm7. The dynamic for the third system is mezzo-piano (*mp*).

If You (I) Were The

On - ly Girl In The World, And I (you) were the on - ly boy,

Noth - ing else would mat - ter in the world to - day,

C7 C C aug. Fmaj7 F

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

*p.*

D7 G7 C7 F

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

*p.*

C7 Dm Am

I would say such won - der - ful things to you,

*mf*

*p.*

Bb C7 Am 7-5 D7 Bb 6 Bbm

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

(I)

*p.*

Fmaj7 D aug. D7 G7 C7 F

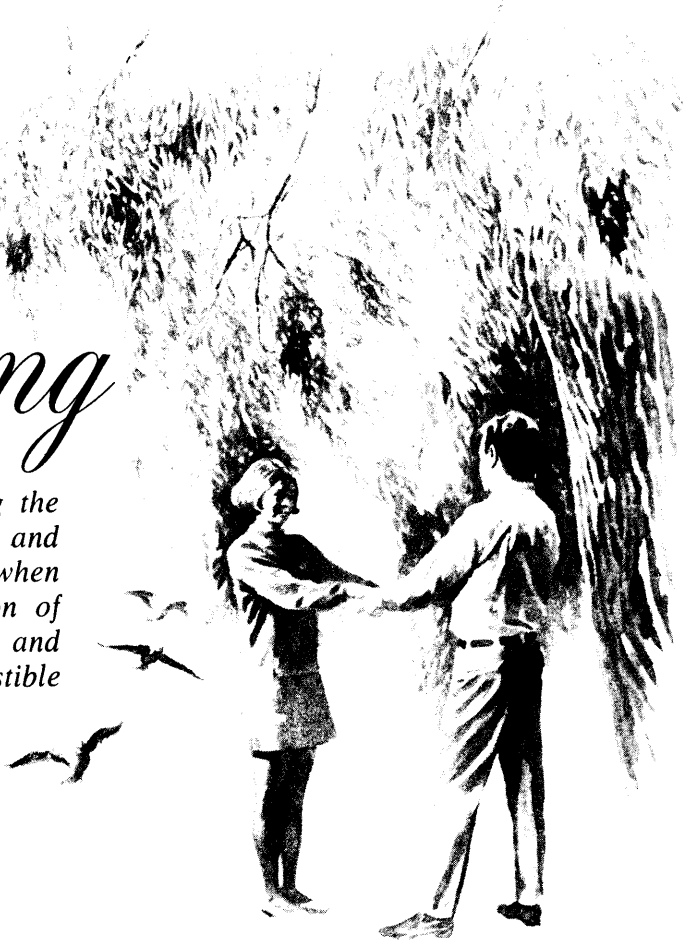
Girl In The World And I were the on - ly boy.

(you)

*p.*

# Carolina in the Morning

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



Words by Gus Kahn

Music by Walter Donaldson

With a lilt


mf

C Cmaj7 C6 C#dim.

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

G7 Dm G7 Dm Dm+7

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


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


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


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


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


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



Dm                      Dm+7                      Dm7                      Dm6

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

Eb dim.                      G7                      C

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

C7                      F                      D7                      Fm6                      G7

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

C                      Am

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

*p cresc.*

D7                      G7                      C                      F                      G7                      C

*f* Morn - ing.

# Moonlight Bay

In 1912, just one year after "Alexander's Rag-time Band" had stirred up America, Messrs. Madden and Wenrich helped lull it back to the calm waters of "Moonlight Bay." Two other imperishables from Wenrich: "Put on Your Old Grey Bonnet" and "When You Wore a Tulip."

Words by Edward Madden

Music by Percy Wenrich

Moderately

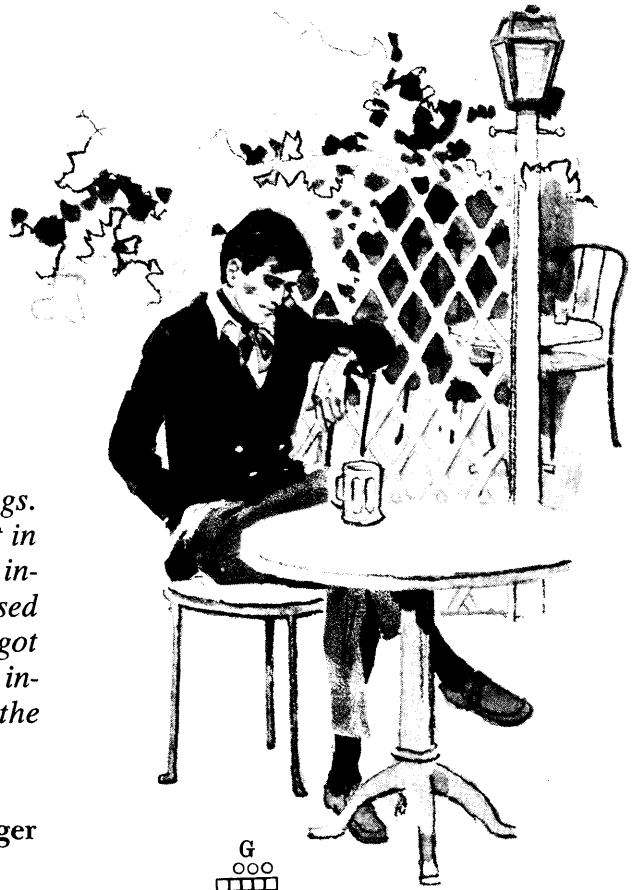
We were sail-ing a - long On Moon-light Bay, We could hear the voic-es

ring - ing, They seemed to say: "You have sto - len my

heart, Now don't go 'way!" As we

sang Love's Old Sweet Song On Moon-light Bay.

# I Wonder What's Become of Sally



Many popular songs have begat other popular songs. After "Sally, Won't You Come Home" had scored a hit in the Ziegfeld Follies of 1921, Yellen and Ager were inspired to write their own ballad about the much-missed lady, "I Wonder What's Become of Sally." They even got the same singer, Joe Schenck of Van and Schenck, to introduce their song. The new "Sally" not only eclipsed the first, it sold over a million copies of sheet music.

Words by Jack Yellen

Music by Milton Ager

Moderate waltz

*p dolce and rather freely*

I Won - der What's Be - come Of

Sal - ly, That old gal of mine?

The sun - shine's miss - ing from our al - ley

G  
○○○

A7  
○○○

D7  
○○○

G  
○○○

Gm  
○○○

D  
○○○

B7  
○○○

5 2 1 2 1 2

1

5 2 1 2 1 2

1

5 2 1 3 2 1

5 1 4

Em A7 D7

Ev - er since the day Sal - ly went a - way. *No rit.*

G7 C

*mf a tempo and rather more rhythmically*  
mat - ter what she is, Wher - ev - er she may be, If

E7 A7 D7

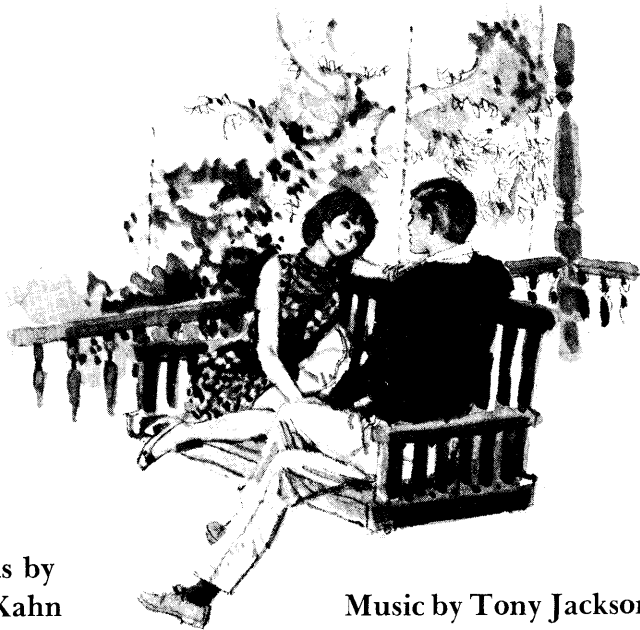
no one wants her now Please send her home to me. *rall.* I'll

G E7

*mp rather freely, as before*  
al - ways wel - come back my Sal - ly, That

Am7 D7 G C Cm Gmaj7

old gal of mine! *Melody mine!*  
*rall.*



# Pretty Baby

Though four annual editions had preceded it on Broadway, The Passing Show of 1916 became the first revue of the series to produce a genuine song hit: "Pretty Baby." Actually, this Kahn-Jackson-Van Alstyne number was an interpolation, since the nominal composer for the revue—as he was for seven of the 14 annual Passing Shows—was Sigmund Romberg. But Romberg never managed to produce even one hit song for the series.

Words by  
Gus Kahn

Music by Tony Jackson and Egbert Van Alstyne

Moderately

G7

like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty

C

C7

Ba - by, Pret - ty Ba - by. Won't you come and let me rock you in my

F

Bb7

A7

cra - die of love, And we'll cud - dle all the

Fm6

G7

time. Oh! I want a lov - in' ba - by and it

D7

G7

C

might as well be you, *f* Pret - ty Ba - by of mine.



# April Showers

*When the great Al Jolson was in a Broadway show, audiences didn't care a bit about the story of the musical. The all-important attraction was their beloved Jolie singing and clowning to his—and their—hearts' content. So it was with Bombo, a 1921 hit that opened at a spanking new theater named in Jolson's honor. The nightly showstopper, which Jolson sang from a platform jutting right into the audience, was "April Showers."*

Words by B. G. DeSylva

Music by Louis Silvers

Moderately

*mf*

Though A - pril Show - ers

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

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

Am 7

D 7

G

Am 7

D 7

G

E 7

Am

C#m6

D7

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

(No Chord)

Am7

D7

G

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

E7

Am

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

Am7

Cm6

G

Em

A7

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

Am7

D7

G

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





# I'm Forever Blowing Bubbles

*If the name Kenbrovin seems a bit unusual it's only because it was the pseudonym of no less than three writers—James Kendis, James Brockman and Nat Vincent. Contracting their first names may have presented a problem, but their last names lent themselves equitably and smoothly to the abbreviations of “Ken,” “bro” and “vin.” In their song celebrating the pleasures of idling away one’s time on daydreams and fantasies, the writers deliberately created a theme similar to a hit of the previous year, “I’m Always Chasing Rainbows.”*

Words and Music by Jaan Kenbrovin and John William Kellette

Slow waltz

F C F C D7

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

G7 C

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

E7 Am F E

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

G7 C G7 C Am

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

D7 G7 C

bub - bles in the air.  
*rall.*

(h)p.

# Smiles

Words by J. Will Callahan

Music by Lee S. Roberts

*Composer Roberts got the happy notion to write a song about smiles after hearing a lecture on the subject at a music-dealers' convention. Unveiled in 1917, it became a perfect morale booster for both soldiers and civilians, possibly all the more welcome because it avoided pointless optimism. "Smiles" was interpolated in The Passing Show of 1918.*

Moderately, with spirit

The first system of musical notation is in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *f* (forte). The melody in the treble clef starts with a series of chords and then moves to a melodic line. The bass clef provides a simple accompaniment. The lyrics "There are" are written under the treble clef staff, with a dynamic marking of *mf* (mezzo-forte) below the word "are".

D 7

A guitar chord diagram for the D7 chord, showing the fretting on the strings: 2 on the 4th string, 3 on the 5th string, and 2 on the 7th string.

The second system of musical notation continues the piece. It features a dynamic marking of *p* (piano) at the beginning. The melody in the treble clef is accompanied by chords in the bass clef. The lyrics "smiles that make us hap - py, There are" are written under the treble clef staff. A dynamic marking of *p* is placed below the first two measures.

G

A guitar chord diagram for the G chord, showing the fretting on the strings: 3 on the 2nd string, 2 on the 3rd string, and 0 on the 6th string.

The third system of musical notation continues the piece. It features a dynamic marking of *p* (piano) at the beginning. The melody in the treble clef is accompanied by chords in the bass clef. The lyrics "smiles that make us blue; There are" are written under the treble clef staff. A dynamic marking of *p* is placed below the first two measures.

B7 Em A7

smiles that steal a-way the tear - drops As the sun - beams

D7 Cm6 D7 (No Chord) G7

steal a-way the dew; There are smiles that have a ten-der

C

mean - ing That the eyes of love a-lone may see,

(No Chord) C#dim. G (No Chord)

And the smiles that fill my life with sun - shine Are the

D7 Am7 D7 G Am7 Cm6 G6

smiles that you give to me.

# There's a Long, Long Trail



Words by Stoddard King

Music by Zo Elliott

Evenly, with much expression

There's A Long, Long Trail a - wind - ing In - to the

land of my dreams, Where the night - in - gales are

Despite its close identification with World War I, this song was actually composed the year before war was declared. Elliott and King were then Yale undergraduates and created it as nothing more than a sentimental piece to be sung at a college banquet. First published in England, it was sung and marched to by British Tommies well before being picked up by American doughboys when they went to fight in Europe in 1917.

The musical score is presented in four systems, each with a treble and bass clef staff. Chord diagrams are placed above the treble staff for each measure. The lyrics are written below the treble staff.

**System 1:** Chords: G, Em, A7, D7. Lyrics: sing - ing And a white moon beams. There's a

**System 2:** Chords: G, B7, Em, C. Lyrics: long, long night of wait - ing Un - til my

**System 3:** Chords: G, D7, G, C. Lyrics: dreams all come true; Till the day when I'll be

**System 4:** Chords: G, Em, A7, D7, G. Lyrics: go - ing down That long, long trail — with you.

# My Buddy

While there has always seemed to be something redolent of World War I about "My Buddy," the tender waltz was actually not written until 1922, the year in which lyricist Kahn first began his fruitful collaboration with composer Donaldson. Created in the traditional 32-bar form, the song was made up of two 16-bar sections identical in melody except for the closing bars.

Words by Gus Kahn

Music by Walter Donaldson



Moderate waltz

mf

G

G#dim.

D7

Nights are long since you went a - way, I

p

G

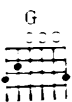
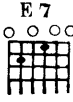
Bbdim.

Am7

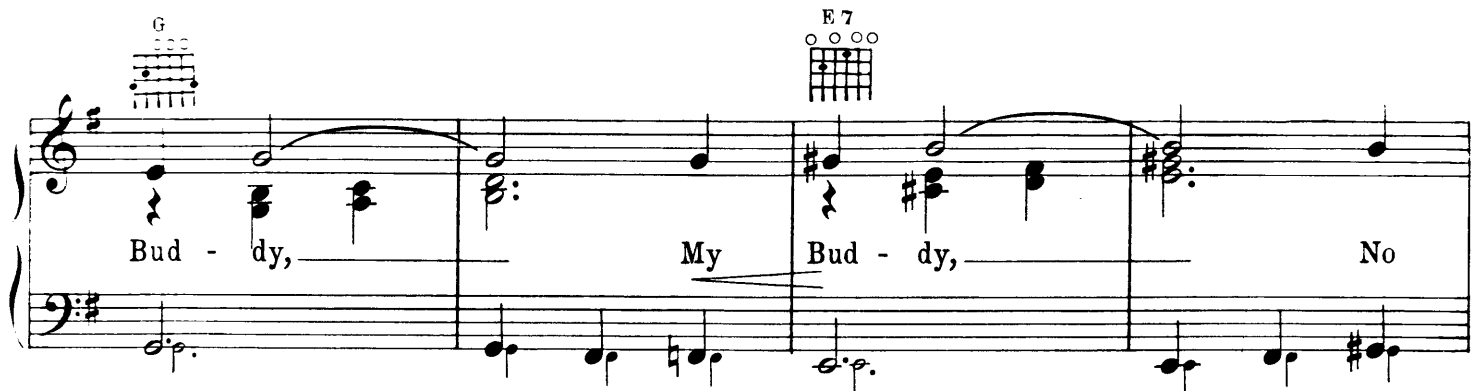
D7

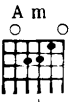
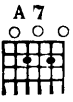
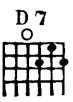
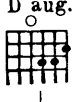
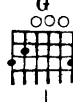
think a - bout you all thru the day, My

The musical score is written for piano and voice. It consists of three systems of music. The first system is an instrumental introduction in 3/4 time, marked 'Moderate waltz' and 'mf'. The second system begins with the lyrics 'Nights are long since you went a - way, I' and is marked 'p'. The third system continues the lyrics 'think a - bout you all thru the day, My'. Chord diagrams are provided for the guitar accompaniment in each system. The key signature has one sharp (F#) and the time signature is 3/4.

G  E7 

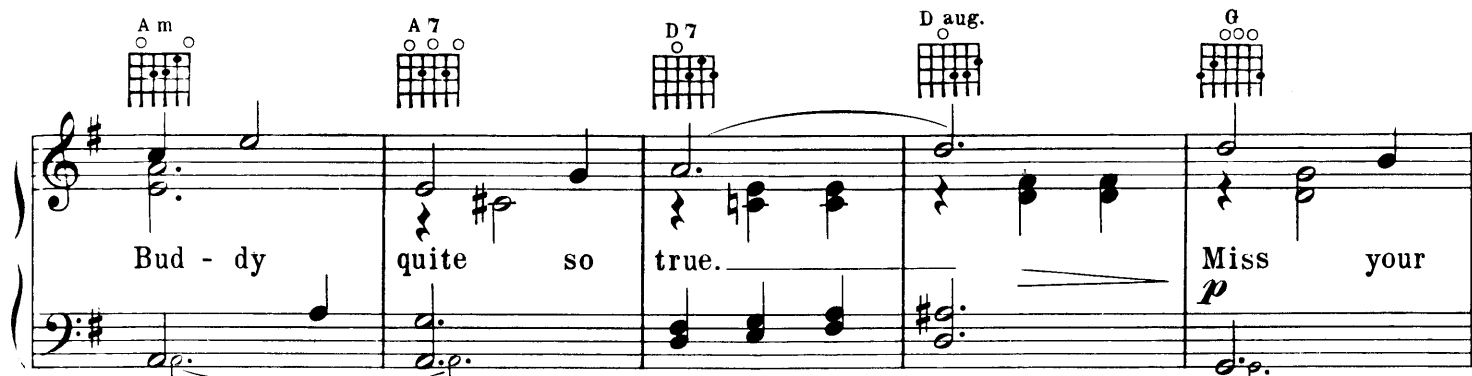
Bud - dy, My Bud - dy, No



A m  A7  D7  D aug.  G 

Bud - dy quite so true. Miss your

*p*



G#dim.  D7  G  Bbdim. 

voice, the touch of your hand, Just long to know that

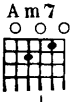
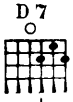
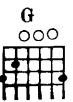
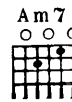
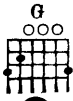
*p*



A m7  D7  G  E7 

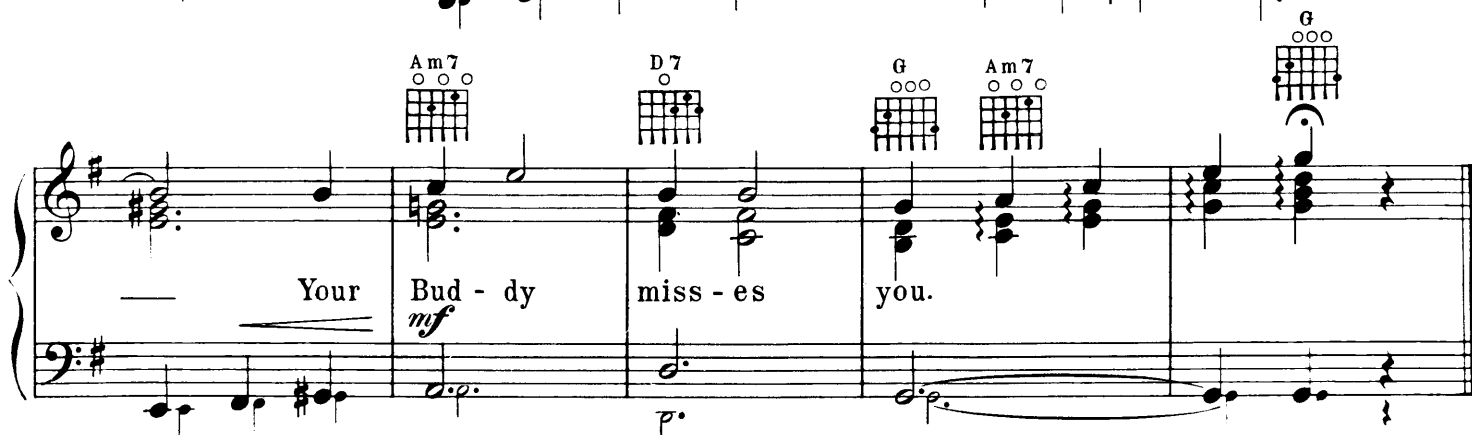
you un - der - stand, My Bud - dy, My Bud - dy,



A m7  D7  G  A m7  G 

Your Bud - dy miss - es you.

*mf*





# I'm Looking Over a Four Leaf Clover



First offered in 1927, this song was pretty well overlooked until 1948, the year bandleader Art Mooney recorded it in a razzmatazz arrangement. When, through a whim, disc jockey Al "Jazzbo" Collins decided to play it continuously one afternoon over a Salt Lake City radio station, the event generated enough front-page publicity throughout the U.S. to boost both the record and sheet-music sales to best-seller status.

Words by  
Mort Dixon

Music by  
Harry Woods

Moderately, with a lift

**Chord Diagrams:**

- C:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C/E:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Cm:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- D7:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- G7:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- C:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- Gm6:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$
- A7:  $\begin{array}{|c|c|c|c|c|c|} \hline \circ & \circ & \circ & \circ & \circ & \circ \\ \hline \end{array}$

**Lyrics:**

I'm Look-ing O-ver A  
Four Leaf Clo-ver that I o-ver-looked be-fore;  
One leaf is sun-shine, the sec-ond is rain,

\* Thumb plays C and D

D7 G7

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

C C/E Cm

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

D7

some - bod - y I a - dore.

F F#dim. G6 E7 A7 D7

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

G7 C (No Chords) A

looked be - fore.

# Charleston



The dance sensation that best typified the flamingly youthful spirit of the 1920s was the high-kicking Charleston, which also happened to be the name of a song. Introduced in the 1923 all-Negro revue *Runnin' Wild*, it very soon replaced the shimmy as the favorite dance in ballrooms around the world.

Words and Music by  
Cecil Mack  
and Jimmy Johnson

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

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

**C7** **F9** **Bb6** **Gdim.** **F7**

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

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

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

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

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





C7 C F D7

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

G7 C7 F6

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

A7 D7 G7 F#7

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

G7 Bb Bbm F

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

D7 Gm C7 F

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

"For You" was a mere Hit Parade bystander until it was added to the repertoire of Glen Gray and the Casa Loma Orchestra. Kenny Sargent's almost ethereal delivery made it one of the band's most in-demand selections, and subsequent recordings, such as Rose-



mary Clooney's and Nat "King" Cole's, helped to keep its popularity aloft. In addition to "For You," Dubin and Burke were responsible for such perennial favorites as "Tip-Toe Thru the Tulips With Me" and "Dancing with Tears in My Eyes."

Words by Al Dubin

# FOR YOU

Music by Joe Burke

Slowly, with expression

*mp*

C  C maj 7 

I will gath-er stars out of the

D m 7  G 7  D m 7  G 7  G 9+5 

blue For You For

C  D m 7  G 7  C  C maj 7 

You. (Boy) I'll make a string of pearls out of the  
(Girl) I'll wear a string of pearls out of the

Dm7 G7 Dm7 G7 G9+5 C  
 dew. dew. For You, For You.

B7-9 Em Am Em  
 O-ver the high-way and o-ver the street,  
*A little faster*

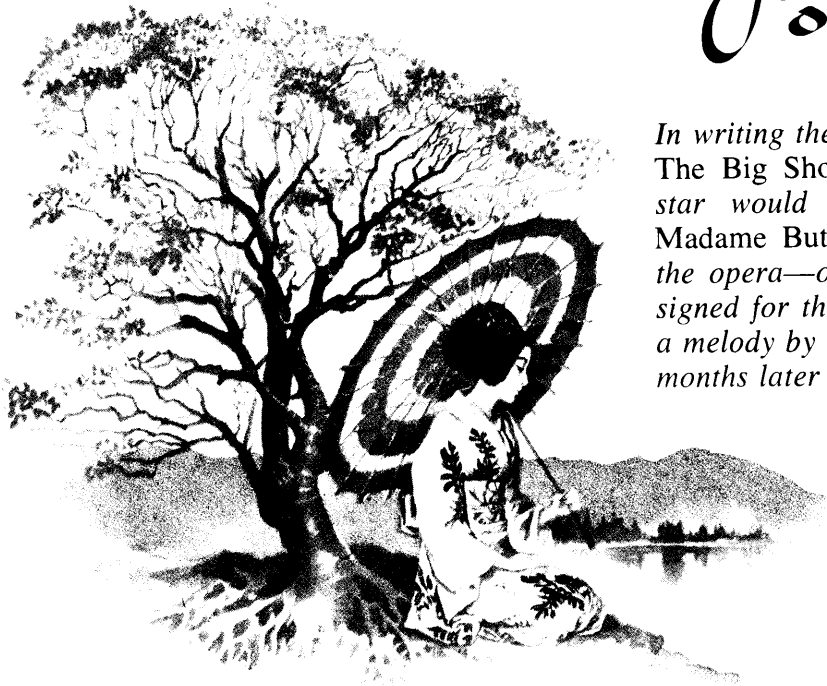
B7 Em G7  
 Car-pets of clo-ver I'll lay at your feet. Oh, there's  
*Slower*

C Cmaj7 Dm7 G7  
 noth- ing in this world I would-n't do For  
*Tempo 1°*

Dm7 G7 C  
 You, For You.



# Poor Butterfly



In writing the score for the 1916 Hippodrome spectacle, The Big Show, American lyricist Golden thought the star would be Tamaki Miura, who had sung in Madame Butterfly. So he wrote a ballad for her about the opera—only to discover another soprano had been signed for the show. Undaunted, he mated his lyrics to a melody by composer Hubbell and, in his words, “Two months later the entire country was Butterfly-mad.”

Words by John Golden

Music by Raymond Hubbell

Slowly, with expression

G
Eb7
Am7

D7
G
B7+5

E7
A7
D7

*mf*

*p*

Poor But - ter -

fly! ————— 'neath the blos - soms wait - ing ——— Poor But - ter - fly! ———

——— For she loved him so. ——— The mo - ments pass in - to hours, ——— The hours ———

*cresc. poco a poco*

Musical score for piano and voice, featuring treble and bass staves with lyrics and guitar chord diagrams.

G Em A7

pass in-to years, — And as she smiles through her tears, — She mur-murs

D7 G Eb7 Am7 D7

low: — The moon and I — know that he be

*p*

G B7+5 E7

faith-ful, — I'm sure he come — to me bye and bye.

Am7 Cm G

But if he don't come back — Then I nev-er sigh or — cry

D7 G

— I just mus' die. — Poor-But-ter-fly.

# If I Could Be with You One Hour Tonight



Apart from the song's unusual brevity (only 16 bars) and odd construction, "If I Could Be with You One Hour Tonight" offers a rare example of a song whose complete title is sung only once—and then not at the anticipated beginning of the refrain. Composer Johnson—also known as James P. Johnson—was a brilliant jazz pianist as well as writer of such standards as "Charleston," "Old-Fashioned Love" and "Runnin' Wild."

Words and Music by  
Henry Creamer and Jimmy Johnson

Moderately

The musical score is written for piano and voice. It consists of three systems of music. The first system begins with a piano introduction marked *f* (forte) in the left hand and a vocal line starting with "If I Could" marked *p* (piano). The second system continues the vocal line with "Be With You I'd love you strong, — If I Could Be With You I'd". The third system concludes with "love you long. — I want you to know — I would-n't go — Un-". The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks. Chord diagrams are provided for the piano accompaniment, including G7, C, E7, A7, and D7. The piece ends with a *cresc.* (crescendo) marking.

C (No Chords) D7 G7

-til I told you, Hon - ey, why I love you so. — If I Could *p subito*

G7 C E7

Be With You One Hour To - night, — If I was free to do the

A7 F6 F#dim.

things I might, — I'm tell - ing you true — I'd be

*> cresc.*

C E7 A7 D7 G7 C7 ←6fr.

an - y - thing but blue, If I Could Be With You.

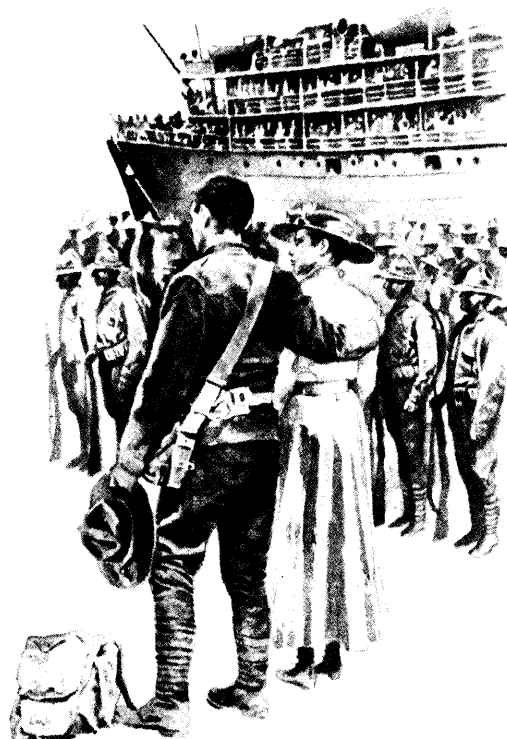
B7 Bb7 A7 D7 G7 C C7

# Till We Meet Again

Though "Till We Meet Again" was to become the most popular ballad of World War I, composer Whiting and lyricist Egan thought so little of its commercial chances that they threw the manuscript in a wastebasket. Mrs. Whiting, however, had other ideas. She fished it out and, unknown to her husband, took it to publisher Jerome Remick. Her faith in the song was soon confirmed. Even before the sheet music was off the presses, Remick got the first inkling of the song's future success when it won a war-song contest sponsored by a Detroit movie theater.

Words by Raymond B. Egan

Music by Richard A. Whiting



Slowly, with sentiment

Smile the while you kiss me sad a - dieu,

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

C G E7 A7

Then the skies will seem more blue Down in

D7 G

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

D7 G

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

C G E7

ry. So wait and pray each night for me,

*rall.*

A7 Am7 D7 G

*a tempo* Till We Meet A - gain.

# When Day Is Done

English version by B. G. DeSylva

Music and original text by Dr. Robert Katcher

Although composer Katcher had written operettas in his native Vienna and later spent more than ten years in Hollywood, his only durable work was "When Day Is Done." Titled "Madonna" when published in Vienna in 1924, it received its English title and lyrics years later.

Softly and gently

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

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

*mp* knew. That yearning, re - turn - ing, to hold you in my arms, Won't

*cresc.* go love, I know love, With - out you night has lost its charms. *rall. et decresc.*

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

G F# Am D9

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

D7 F#m7-5 B7

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

G9 Dm7/G G7 Cmaj7 Cm maj7

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

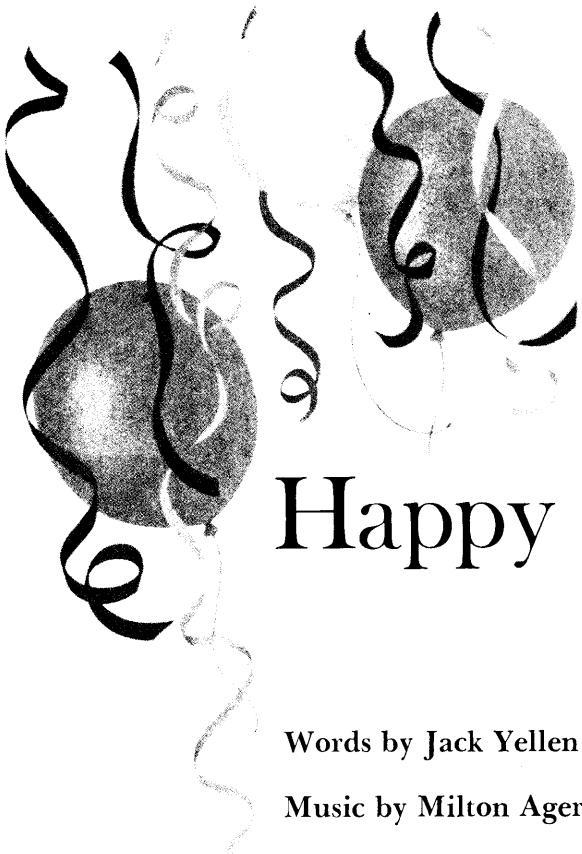
Bm7 Bbm7 Am7 (D7) G Am7

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

Gmaj9 Cm6 Gmaj7 (chime effect)

*Ped.*





*In 1929, as part of their score for an early "talkie" called Chasing Rainbows, Yellen and Ager wrote "Happy Days Are Here Again" to be sung by a group of American doughboys upon receiving news of the armistice. On the night of the Wall Street crash, before the film was released, the writers took the music to George Olsen, then leading his dance orchestra at the Hotel Pennsylvania in New York. As the vocalist sang, the*

# Happy Days Are Here Again

Words by Jack Yellen  
 Music by Milton Ager

*dispirited diners, according to Yellen, stopped what they were doing and "joined in sardonically, hysterically, like doomed prisoners on their way to the firing squad." The song was quickly picked up as a genuine rallying cry of the Depression years and, in 1932, became the official theme of Franklin D. Roosevelt's victorious campaign for the Presidency.*

With a lift

*f*

C

G aug.

Hap - py Days Are

C

G aug.

Here A - gain! The skies a - bove are clear a - gain.

C dim.

G 7

Let us sing a song of cheer a - gain, Hap - py

C F C

Days Are Here A - gain! All to - geth -

Gaug. C Gaug.

- er shout it now! There's no one who can

C dim. G 7

doubt it now, So let's tell the world a - bout it now,

C F C F C Am 6

Hap - py Days Are Here A - gain! Your *mp*

E B 7 E Cm 6

cares and trou - bles are gone; There'll

G D7 G7

be no more from now on.

*mf*

C Gaug. C

Hap - py Days Are Here A - gain! The

Gaug. C C dim.

skies a - bove are clear a - gain, Let us

G7

sing a song of cheer a - gain, Hap - py

C F C F C

Days Are Here A - gain!

## Section 2 · All-Time Broadway Hit Parade

# The Man I Love

*"The Man I Love" had the odd distinction of becoming a recognized standard despite its having been (1) thrown out of the musical for which it had been written (Lady, Be Good! in 1924); (2) sung in a show that flopped on the road (the 1927 Strike Up the Band); (3) added and then cut from a third musical (Rosalie); and (4) rejected when Strike Up the Band was successfully revised in 1929. The reason for the last situation was ironic: the song had become too well known!*

Words by Ira Gershwin

Music by George Gershwin

Slowly, with expression

l.h.  
*p* simply

The piano introduction consists of two staves. The right hand (l.h.) plays a melodic line with eighth and quarter notes, while the left hand (b.h.) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly, with expression' and the dynamics are 'p' (piano) and 'p simply'.

*Pedal tacet*

*p* simply

Some-day he'll come a - long,  
The Man I Love;

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The piano part includes guitar chord diagrams for Eb and Ebm. The dynamics are 'p' and 'p simply'.

And he'll be big and strong,  
The Man I Love;

The second system shows the vocal line and piano accompaniment for the last two lines of lyrics. The piano part includes guitar chord diagrams for Bbm and C7+5. The dynamics are 'p' and 'p simply'.

Abm6 Bb7

And when he comes my way, I'll do my best to

Ebmaj7 Abmaj7 Fm9 Bb7-9 Eb

make him stay. He'll look at me and smile,

Ebm Bbm C7+5

I'll un-der-stand; And in a lit-tle while he'll take my hand;

Abm6 Bb7 Fm7 Ebmaj7

And though it seems ab-surd, I know we both won't say a

Eb Fm6 G7 Cm Cm7 D7 G7

word. May-be I shall meet him Sun-day, May-be

Cm G7 Cm Cm7

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

D7 G7 Cm Gm7 C7 Fm9 Emaj7

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

Eb Ebm

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

Bbm C7+5 Abm6

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

Bb7 Bb9+5 Fm7 Emaj7 Ebmaj7

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

# Embraceable You



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

Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

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

G 6  
○○○○

Bb dim.  
○○○○

Am 7  
○○○○

D 7  
○○○○

Am 7  
○○○○

F 9  
○○○○

G  
○○○○

F#m7-5 B 7 Em  
○○○○ ○○○○ ○○○○

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

Bm Dmaj7 Em7 A7

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

Bm7 Bb7 Am11 Ab7-5 G6 Bbdim.

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

Am7 D7 Am7 F9

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

Dm7 G7 Cmaj7 F#m7-5 B7 Em

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

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

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



# 'S Wonderful



Here lyricist Gershwin's aim was to achieve the amusingly sibilant sound caused by dropping the "it" from the contraction "it's," and slurring the remaining "s" as part of the following word. The result: 's lovely to play and 's fun to sing. Fred Astaire's sister, Adele, first introduced the song in the 1927 musical *Funny Face*.

Words by Ira Gershwin

Music by George Gershwin

Moderate swing



Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth and quarter notes. The piece begins with a forte (f) dynamic.



First vocal line with piano accompaniment. The lyrics are "'S won-der-ful! — 'S mar-vel-ous! —". The piano accompaniment includes guitar chord diagrams for Eb6 and E dim. above the first two measures.



Second vocal line with piano accompaniment. The lyrics are "You should care — for me!". The piano accompaniment includes guitar chord diagrams for Fm7, Bb13, Eb6, F# dim., Fm7, and F# dim. above the measures.

E $\flat$ 6 E dim. Fm7

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

B $\flat$ 7+5 E $\flat$ 6 add 9 D7-9 Gmaj7 Am7 Bm7 Am7

to see! You've made *p subito* my life so

Gmaj7 Am7 Bm7 Am7 Dm7 Dm6 Gm7 C9 Cm7 F9

glam-orous, You can't blame *cresc.* me for feel-ing am-o-rous.

Fm7 B $\flat$ 7-9+5 E $\flat$ 6 Cm6

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

Fm7 B $\flat$ 7 sus4 B $\flat$ 9+5 E $\flat$ 6 Fm7 A $\flat$ m6 E $\flat$ maj9

That you should care for me!

# Someone to Watch Over Me

When forlorn Gertrude Lawrence, clutching a rag doll, sang this gentle plea in the 1926 musical *Oh, Kay!*, a Broadway critic confessed that the Gershwins had "wrung the withers of even the most hard-hearted of those present." Composer George had originally written the melody in uptempo but soon realized that it sounded far better as a slow romantic ballad.



Words by Ira Gershwin

Music by George Gershwin

Moderate ballad

*p*

*mp*

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

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

Chord diagrams shown above the vocal line:

- C
- D
- F dim.
- C
- Eb dim.
- Dm6
- C# dim.

Chord diagrams shown below the piano accompaniment:

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

D F dim. C E $\flat$  dim. Dm6 C $\sharp$  dim. Dm

lost in the wood, I know I could Al-ways be good To one who'll

F $\sharp$ m7-5 G7 D7 D $\flat$ maj7 C C9 F

watch o-ver me. Al-though he may not be the man some girls

*mf*

C B7 E7 B $\flat$  aug.11 Am7

think of as hand-some, To my heart he car-ries the key.

*p*

A $\flat$ 7-5 G7 C D F $\sharp$  dim. C E $\flat$  dim.

Won't you tell him please to put on some speed, Fol-low my lead,

Dm6 C $\sharp$  dim. Dm F $\sharp$ m7-5 G7 C Cmaj9

Oh, how I need Some-one To Watch O-ver Me.

# Fascinating Rhythm

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

Words by  
Ira Gershwin

Music by  
George Gershwin

Rapidly

*pp*

Moderately

*With a jazz feeling* (♩ = ♪<sup>3</sup> ♪<sup>3</sup> ♪<sup>3</sup>)

*mf*

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

D m 7 G 7

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

D m 7 G 7 D m 7 G 7 D m 7

\* Performing note: Keep the right hand in a fixed position on this and similar passages.

G7 Gm7 C7 Gm7 C7 Gm7

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

C7 Gm7 C7 F

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

Dm7 G7 G9+5 C C9 C7-9

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

Am7 D7 G7 A7

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

Dm7 G7 Dm7 G7 Dm7

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

G7 Dm7 G7 Gm7 C7

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

Gm7 C7 Gm7 C7 Gm7 C7

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

F Dm6 E7 Am7

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

D7 Dm7 G7 Dm7 G7

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

C Eb Gb A C

me!  
*pp subito*

← 4 fr. ← 5 fr. ← 8 fr.

# Night and Day



"Night and Day" was created to fit the limited singing range of Fred Astaire, who introduced it in the 1932 musical *Gay Divorce*. As a lyricist, Cole Porter showed his great skill at depicting opposites: "night and day," "near or far," "traffic's boom" and "lonely room." As a melodist, he composed a compelling theme spun out to 16 bars, repeated, and brought back, somewhat abridged, within the final eight.

Words and Music by Cole Porter

Moderate Latin tempo

*mf*

Night And Day—

Dbmaj7

C7

Fmaj9

F6

you are the one, On - ly you—

Dbmaj7

C7

Fmaj9

F6

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



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

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

Why is it so, — That this long-

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

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

Gm7 C7 C7+ Fmaj9 F6

think of you Night And Day. Night And

Ab Fmaj9

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

Ab Fmaj7

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

Dm7 Db6 C6 G7

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

Gm7 C7 Gbmaj7 F

Day and night, Night And Day.

# What Is This Thing Called Love?

*It was while listening to native chants in Marrakesh, Morocco, that Cole Porter got the inspiration for this dark, brooding melody of despair. Introduced in London in the 1929 revue Wake Up and Dream!, the song became so well known that by the time the show moved to New York the following year audiences greeted it as an old favorite.*

Words and Music by Cole Porter

Slow blues (but not draggy)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo/style is 'Slow blues (but not draggy)'. The first system begins with a piano dynamic marking 'mp'. The lyrics are: 'What Is This Thing Called Love? This fun - ny thing'. The second system continues the lyrics: 'called love? Just who can solve Its mys - ter -'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams are provided for C9, Fm, G7, G7+5, and C. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fm G7 C

y? Why should it make a fool of me?

Cm7 F7 Bbmaj9 Bb6

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

*mf*

Ab Ab6 Ab7 G (No Chord)

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

*rather sustained* *mp*

C9 Fm

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

G7 G7+5-9 C6 add9

Is This Thing Called Love?



# Begin the Beguine

To get into the proper creative mood for his 1935 Broadway musical Jubilee, Cole Porter hied himself off on an around-the-world cruise. Many exotic locales obligingly furnished the inspiration for some of his creations, most notably the Indonesian island of Kalabahi where a native war dance inspired the theme for "Begin the Beguine," once described by Time magazine as being "structured as artfully as a classical sonata, the theme elaborated and subtly expanded each time it returns, developed until it finally crests and crashes. . . ."

Words and Music by Cole Porter

Moderate beguine tempo

When they Be-gin The Be-guine It

brings back the sound of mu-sic so ten-der, It

brings back a night of trop-i-cal splen-dour, It

brings back a mem-o-ry ev-er green. I'm

with you once more un-der the stars, And

down by the shore an or-ches-tra's play-ing, And

e-ven the palms seem to be sway-ing

G7 C

When they Be-gin The Be-guine. To

Cm7 F7 Bb

live it a-gain is past all en-deav-our, Ex-

*mp*

Bbm7 Eb7 Abmaj7 Ab6

cept when that tune clutch-es my heart, And

F#dim. G Ab

there we are, swear-ing to love for-ev-er, And prom-is-ing

*mf*

G Fm7 Dm7/G G7

nev-er, nev-er to part. What


*p*

C



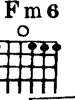
mo-ments di-vine, ——— what rap-ture se - rene, ——— Till

C#dim. G7



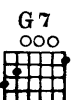
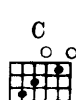

clouds came a-long to dis - perse the joys we had tast - ed, ——— And

Fm6



now when I hear peo-ple curse the chance that was wast - ed, ——— I

G7 C

know but too well ——— what they mean; ——— So don't

C



let them Be-gin ——— The Be-guine, ——— Let the

*mf*



love that was once a - fire re-main an em - ber; — Let it

sleep like the dead de - sire I on - ly re - mem - ber

When they Be-gin — The Be - guine. — Oh yes,

*p*

let them Be-gin The Be - guine, make them play — Till the

*f*

stars that were there be - fore re - turn a - bove you, — Till you

*mf*

F Dm7 Em7 A7

whis-per to me once more, "Dar-ling, I love you!" And we *p*

Dm7 Fm6

sud-den-ly know What heav-en we're in,

G7 C

When they Be-gin The Be-guine,

Dm7/C Fm6/C G7

When they Be-gin *p cresc.* The Be -

C C6 Cmaj7

guine. *dim.* *PP*

# You Do Something to Me



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

Words and Music by Cole Porter

Moderately

*p* (Quasi Tom-Tom)

F E/F<sup>o</sup>

You Do

F C 11 C 9

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

Gm D7/G Gm D7/G G7

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

Detailed description of the musical score: The score is for piano and voice. It consists of three systems of music. The first system has two staves: a vocal line and a piano accompaniment line. The piano part features a 'Quasi Tom-Tom' pattern in the bass line. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. Chord diagrams are provided above the vocal line for various chords: F, E/F<sup>o</sup>, F, C 11, C 9, Gm, D7/G, Gm, D7/G, and G7. The tempo is marked 'Moderately' and dynamics include *p* and *mp*.

C 11                      C 9                      F                      A 7 dim.

pow'r to hyp - no - tize                      me?                      Let *f subito* me

C 7                      D                      D b                      C

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

B b                      A m                      C 7                      F                      E/F                      F

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

D 7                      G 7                      G m 7                      C 7                      F

Me                      That no - bod - y else could do.

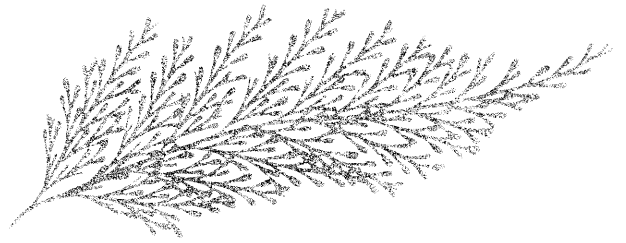
G/F                      G b/F                      F

*dim.*                      *pp*

8va

# I Get a Kick Out of You

Words and Music by Cole Porter



Cole Porter's lighthearted but basically torchy ballad at first appears to fall into the familiar A-A-B-A pattern, with each section consisting of 16 bars. Yet both times the "A" theme is repeated, only the first six bars remain constant, the rest indulging in some compelling variations. This is particularly true in the final section in which the tones rise higher and higher with the plane's ascent, only to descend as the words express total indifference to the flight. "I Get a Kick Out of You" was first sung in 1934 by Ethel Merman in the musical *Anything Goes*.

Moderately

*With a latin feeling*  
*mp cresc.*

*f*

*mf*

I get no kick from cham - pagne,

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

Fm7 Bb7 Eb ← 3 fr. Gm7 ← 3 fr.

Fm7 Bb7 Eb ← 3 fr. Gm ← 3 fr.

Fm7                      Bb7                      Ebmaj7                      Gm

tell me— why should it— be true— That

Fm7                      Bb7                      Eb                      Gm

I Get— A Kick Out— Of You?

Fm7                      Bb7                      Eb                      Gm7

Some like a bop type— re - frain;

Fm7                      Bb7                      Eb

I'm sure that if I— heard e - ven— one

Gm7                      Fm7                      Bb7

riff That— would bore me— ter - rif - ic - 'ly

**E<sup>b</sup>maj7** ← 3 fr.      **Gm** ← 3 fr.      **Fm7**      **B<sup>b</sup>7**

too.      Yet I Get A Kick Out Of

**E<sup>b</sup>** ← 3 fr.      **E<sup>b</sup>11**

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

**Gm7** ← 3 fr.

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

**C11**      **Fm**      **D<sup>b</sup>13** 6 fr.

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

**F9** ← 8 fr.      **Fm7-5**

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

Bb7 Fm7

me. *mf* With a latin feeling

I get no

Bb7 Eb Gm7

← 3 fr. ← 3 fr.

kick in a plane,

Fm7 Bb7 Eb Gm

← 3 fr. ← 3 fr.

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

guy

Fm7 Bb7 Gm7-5 C7

i - dea of noth - ing to do. Yet

Fm7 Bb7 Eb add 9

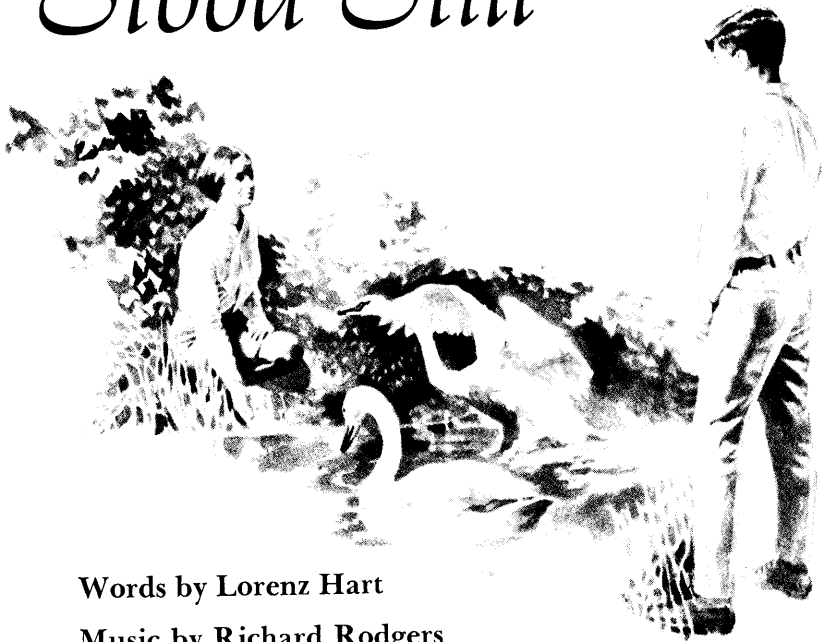
I Get A Kick Out Of You. *ff*

*cresc.* *f*



# My Heart Stood Still

No lyric writer has ever enjoyed a greater reputation for intricate, polysyllabic rhyming than Lorenz Hart. Yet Hart could also be both eloquent and simple, which he proved conclusively in his words for "My Heart Stood Still." Here not only do we get so meaningful a line as "That unfelt clasp of hands," but the entire lyric—with the exception of just six words—was put together with words of only one syllable. First sung in a London revue in 1927, the ballad was later heard in the Broadway musical A Connecticut Yankee.



Words by Lorenz Hart

Music by Richard Rodgers

Moderately and a trifle freely

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

G Bb dim. Am7 D7

I took one look at you,

Gmaj7 Dm7 Db7-5 C6 F9 G Am7 D9 Bm7 Bbmaj7

That's all I meant to do; And then My Heart Stood Still!

Am7 D7-9 G Bbdim. Am7 D7 Gmaj7 Dm7 Db7-5 C6 F9

My feet could step and walk, My lips could move and talk,

G Am7 D9 G Cmaj7 G

And yet My Heart Stood Still! Though not a

Gm Daug D

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

Em7-5 A7 Daug D7

clasp of hands Told me so well you knew.

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

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

Am7 D7sus4 D7-9 Gmaj7

(No Chord)

mo - ment when My Heart Stood Still.

# Thou Swell

Words by  
Lorenz Hart

Music by  
Richard Rodgers

*The mating of Olde Englishe with 1927 slang was accomplished with great style in Rodgers and Hart's "Thou Swell." Surprisingly, when first sung in A Connecticut Yankee during the show's Philadelphia tryout, the number left audiences so cold that the producer wanted it taken out of the score. Rodgers fought to keep it in and won vindication when it became one of the musical's most durable treasures.*

Moderately, with a bounce

*f* *p* *mf*

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7

Swell! Thou wit - ty! Thou sweet! Thou grand! Wouldst

F Bb9 F E7 F

kiss me pret - ty? Wouldst hold my hand? Both thine

C7 D7 ← 8 fr. Gm7 C7 F

eyes are cute too; What they do to me. Hear me

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

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

Gm    C7    Gm7    C7    Gm7    C7    Gm7    C7

feel so rich in a hut for two; Two

F    Bb9    F    E7    F

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

C7    D7 ← 3 fr.    Gm7    C7    A7    Cm6    D7

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

Gm7    C7    Gm7    C7    F    F6    Fmaj7    F6

Swell! Thou wit-ty! Thou grand!



# Dancing on the Ceiling

Had Florenz Ziegfeld not taken such a strong dislike to "Dancing on the Ceiling," the song would have been unveiled in his Broadway musical Simple Simon, early in 1930. But Rodgers and Hart didn't have long to wait for a spot to be found for it in their next musical, Ever Green, which opened in London later the same year. Sung by Jessie Matthews, the lilting air became the showstopper of the production.

Words by Lorenz Hart Music by Richard Rodgers

Moderately

mf *poco rit.*

F Faug. Gm7 G7 Am7 G#m7 Gm7 C7+5

*p* He danc-es o-ver-head On the ceil-ing, near my bed, In my

*p* *Slowly and simply*

Am7-5 D7-9 Gm7 C7-9 F Faug.

sight, Through the night. I try to hide in vain

*p*

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

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

Gm7 C7-9 F D7 Gm7 C7

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

*mf poco più mosso*

Fmaj9 F#dim. Gm7 C7

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

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

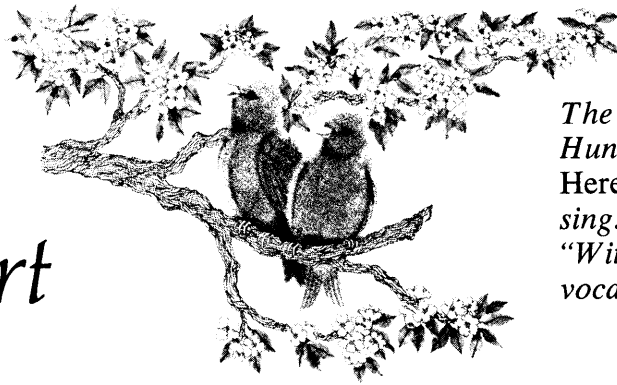
He's still there. *rall.* I love my ceil-ing more Since it is a

*p Tempo I*

Am7 G#m7 Gm7 C7 G7 Gbmaj7 F

danc - ing floor Just for my love.

# With a Song in My Heart



The appearance of movie-star Glenn Hunter in the 1929 musical *Spring Is Here* presented a problem: He couldn't sing. Unfazed, Rodgers and Hart gave "With a Song in My Heart," to his more vocally gifted "rival," John Hundley.

Words by Lorenz Hart  
Music by Richard Rodgers

Slowly, but rhythmically

Piano introduction in 4/4 time. The music is marked *f* (forte) and *mf* (mezzo-forte). It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Vocal line and piano accompaniment for the first two lines of the song. The piano part includes guitar chord diagrams for C, G7, and C. The lyrics are: "With A Song In My Heart I be-hold your a - dor - a - ble face."

Vocal line and piano accompaniment for the next two lines of the song. The piano part includes guitar chord diagrams for Am and E7. The lyrics are: "Just a song at the start, But it soon is a hymn to your grace."

Vocal line and piano accompaniment for the final line of the song. The piano part includes guitar chord diagrams for Am, Am7, Am6, F, Dm, and C. The lyrics are: "When the mu - sic swells I'm touch - ing your hand;"

B7 Dm6 C dim. Bm7 Bb A7 sus 4 A7 Dm7 G7

It tells that you're stand - ing near, and

*f* *decesc.*

C G7 C G7

*mp*

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

Am E7 Am E7

*mf*

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

Am Am7 Am6 C D7 Fm6

But I al-ways knew I would live life through

*f*

C Dm7 G7 C C6

*ff* *rit.*

With A Song In My Heart for you.



# The Blue Room

Words by  
Lorenz Hart

Music by  
Richard Rodgers

*This tender ode to domestic tranquility was first sung in the 1926 musical The Girl Friend. Note how skillfully the key word "room" is emphasized in the first and second eight-bar sections: Everytime it is sung it is preceded by the rhyme falling on "C," with the word itself raised one tone higher.*

Moderately, with style

Piano introduction in F major, 4/4 time. The music starts with a forte (*f*) dynamic and gradually softens to piano (*p*) and then *rall.* (rallentando). The melody is in the right hand, and the bass line is in the left hand. The key signature has one flat (F major).

Vocal line 1 with guitar chords. The lyrics are: "We'll have a blue room, A new room, For two room, Where". The chords are: F, C7, F, C7. The tempo is *rall.*

Vocal line 2 with guitar chords. The lyrics are: "ev-'ry day's a hol-i-day Be-cause you're mar-ried to me." The chords are: F, F7-9, Bb, Bbm, Dm7, G7, C7sus4, C7. The tempo is *p*.

Vocal line 3 with guitar chords. The lyrics are: "Not like a ball-room, A small room, A hall room, Where". The chords are: F, C7, F, C7.

F F7-9 Bb Bbm Dm7 G7 Gm7 C7 F

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

C7 F Abdim.

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

Gm Gm7 Am7 Dm7 G7 C7sus4 C7

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

F C7 F C7

{ You } sew { your } trous-seau, And Rob - in - son Cru - soe Is { I'll } wear { my }

F F7-9 Bb Bbm Dm7 G7 Gm7 C7 F

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

*rall.*

# Tea for Two



"A dummy lyric" is a temporary set of words put together to help lyricists work out a song's metric form and rhyme scheme. "Tea for Two" may be a classic, but it still uses the dummy lyric Caesar dashed off hurriedly one night. The cheerful number was added to the 1924 musical No, No, Nanette.

Words by Irving Caesar

Music by Vincent Youmans

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

The piano introduction consists of two staves. The right hand plays chords in a descending sequence: Gm7, C7, Gm7, C7, Fmaj7, F6, Fmaj7, F6, Gm7, C7. The left hand plays a simple eighth-note accompaniment.

Moderately *mp*

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

The first system of the vocal melody is written on a single staff. It begins with a piano introduction of two staves. The lyrics are: "Pic - ture you up - on my knee, Just Tea For Two and two for tea, Just me for you and". The music is in 2/4 time and features a simple accompaniment in the left hand.

*mf*

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

The second system of the vocal melody continues the previous system. The lyrics are: "you for me a - lone. No - bod - y near us to see us or hear us, No". The music is in 2/4 time and features a simple accompaniment in the left hand.

*mf*

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

The third system of the vocal melody concludes the piece. The lyrics are: "friends or re - la - tions on week - end va - ca - tions, We won't have it known, dear, that". The music is in 2/4 time and features a simple accompaniment in the left hand.

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

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

*mp*

Gm7 C7 Fmaj7 F6 Fmaj7 F6 Gm7 C7

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

Gm7 C7 Am7-5 D7-9

all the boys to see.

*mf*

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

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

*p* *mf*

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

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

*rall.* *mf*

# You and the Night and the Music

This smoldering confession was first uttered by Libby Holman in the 1934 musical *Revenge with Music*. Although it won acclaim on Broadway, radio censors frowned on the line, "fill me with flaming desire," and barred the song from the air.

Words by Howard Dietz  
Music by Arthur Schwartz

Moderate tango

mf cresc. **ff**

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a rhythmic accompaniment with chords and triplets. Dynamics range from mezzo-forte (mf) to fortissimo (ff).

**Cm** ← 3 fr. **G7 sus 4** **Cm** ← 3 fr. **C7** **Fm6**

You And The Night And The Mu - sic Fill me with flam - ing de - sire,

mf

The first vocal line is set in a 4/4 time signature. The melody is primarily composed of eighth and quarter notes, with triplets used for rhythmic emphasis. The lyrics are: "You And The Night And The Mu - sic Fill me with flam - ing de - sire,". The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for Cm, G7 sus 4, C7, and Fm6 are provided above the staff.

**G7+5** **C** **Ab7** **G7**

Set - ting my be - ing com - plete - ly on fire!

**f**

The second vocal line continues the melody. The lyrics are: "Set - ting my be - ing com - plete - ly on fire!". The piano accompaniment features a more active bass line. Chord diagrams for G7+5, C, Ab7, and G7 are provided above the staff.

**Cm** ← 3 fr. **G7 sus 4** **Cm** ← 3 fr. **C7** **Fm6**

You And The Night And The Mu - sic Thrill me, but will we be one,

mf

The final vocal line concludes the phrase. The lyrics are: "You And The Night And The Mu - sic Thrill me, but will we be one,". The piano accompaniment remains consistent with the previous sections. Chord diagrams for Cm, G7 sus 4, C7, and Fm6 are provided above the staff.

G7+5 C (No Chord)

Af-ter the night and the mu - sic are done? Un - til the

Ab7 ← 4 fr. G7 ← 3 fr.

pale light of dawn-ing and day-light, Our hearts will be thro-bing gui - tars;

Ab Abaug. Ab6 D7-5 G Fm7 G

Morn-ing may come with-out warn-ing, And take a-way the stars.

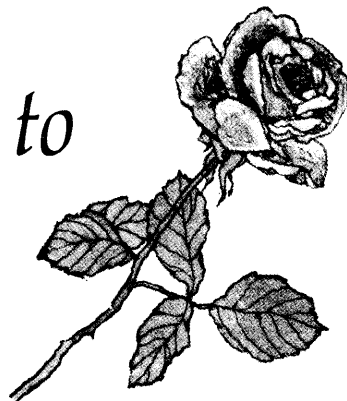
Cm ← 3 fr. G7 sus4 Cm ← 3 fr. C7 Fm6

If we must live for the mo - ment, Love till the mo-ment is through!

Fm Cm D7 G7 Cm Ab7 (N.C.) G7 Cm ← 3 fr.

Af-ter the night and the mu - sic die will I have you?

# Something to Remember You By



When first sung in a 1929 London musical, this melody had a snappy beat and was mated to a comic verse called "I Have No Words." Later, lyricist Dietz came up with the present title and composer Schwartz slowed down the melody.

Words by Howard Dietz  
Music by Arthur Schwartz

Smoothly and rhythmically

F Gm7 C11

Oh, give me Some-thing To Re - mem - ber You By,

F Gm7 C7 F6 Ab ← 4 fr. G ← 3 fr. Gb ← 2 fr.

When you are far a - way from me, dear.

F Gm7 C11

Some lit - tle some-thing mean - ing love can - not die,

F Gm7 C7<sup>o</sup> Ab G Gb F  
 (N.C.) fr. fr. fr. (No Chord)

No mat - ter where you chance to be. ———— Though I'll  
*cresc. poco*

Gm7 C11 F

pray *a poco* for you, ———— Night and day for you; ———— It will

E7-9 Am Fdim. Gm7 C7<sup>o</sup>

see me through ———— Like a *f dim.* charm, ———— Till you're re - turn - ing.

F Gm7 C11

*mp* So give me Some - thing To Re - mem - ber You By, ————

F C11 C7-9 Ab G Gb F6 add9  
 fr. fr. fr.

When you are far a - way from me. ————



# Dancing in the Dark



"Dancing in the Dark" was a product of sheer inspiration. While working on the score for the 1931 Broadway revue *The Band Wagon*, composer Schwartz was groping for—in his words—"a dark song, somewhat mystical, yet in slow, even rhythm." For days nothing would satisfy him. Then one morning he awoke with this melody so fixed in his head that all he had to do was jot down the notes.

Words by  
Howard Dietz

Music by  
Arthur Schwartz

Fmaj7



E7/Fbass



Slow, but not draggy

Gm7



Gm7 - 5



F/Abass



← 6 fr.

Fm/Abass



← 6 fr.

Cm/Gbass



← 3 fr.

Ab/Gbbass



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

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

*molto dim.*

Fmaj7      E7 / F bass

Look - ing for the light Of a new love to

*a tempo*

Gm7      Gm7-5      F/A bass

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

*cresc.*

Fm / Ab bass      Db9      C7-9      F      Fm7

mu - sic to - geth er, Dancing In The

*ff*

Gm7-5      Gbmaj7      F6 add9

Dark.

*p*      *f*

*Ped.*

# Mack the Knife



In 1928 in Berlin, on the day before the dress rehearsal of his new work, *Die Dreigroschenoper*, Kurt Weill became convinced that an additional song was needed to provide thematic unity to the story. Overnight he and collaborator Brecht devised a 64-bar piece consisting of two eight-bar themes, each one repeated three times, in imitation of a ghoulish form of 17th-century ballad called a Moritat (literally, "murder deed"). Though the song became popular throughout Europe, it wasn't until 1952, in Marc Blitzstein's English version, that both *The Threepenny Opera* and its theme, "Mack the Knife," found a receptive public in English-speaking countries.

German words by Bert Brecht

Music by Kurt Weill

English lyrics by Marc Blitzstein

Moderato, with a beat

*f* *mf* *mp* Oh, the

C Dm7

shark has pret - ty teeth, dear,

*Rather dry and rhythmic*

G 11

— And he shows them — pearl - y

white. Just a jack - knife has Mac-

*more broadly*

Heath, dear. And he keeps it out of

For extra verses For final ending

sight. When the town.

*As before*

When the shark bites with his teeth, dear,  
 Scarlet billows start to spread.  
 Fancy gloves, though, wears MacHeath, dear,  
 So there's not a trace of red.

From a tugboat by the river  
 A cement bag's dropping down;  
 The cement's just for the weight, dear,  
 Bet you Mackie's back in town.

Louie Miller disappeared, dear,  
 After drawing out his cash;  
 And MacHeath spends like a sailor.  
 Did our boy do something rash?

On the sidewalk Sunday morning  
 Lies a body oozing life;  
 Someone's sneaking 'round the corner.  
 Is the someone Mack the Knife?

Sukey Tawdry, Jenny Diver,  
 Polly Peachum, Lucy Brown,  
 Oh, the line forms on the right, dear,  
 Now that Mackie's back in town.

# April in Paris

Words by E. Y. Harburg      Music by Vernon Duke

"Oh, to be in Paris now that April's here!" boomed a nostalgic Monty Woolley at a Manhattan bistro one day in 1932. "April in Paris," announced composer Vernon Duke dramatically. "What a title!" And he promptly composed this lovely song.

Piano introduction in 3/4 time. The piece begins with a piano (*pp*) and rapidly ascending scale in the right hand, moving from G4 to G5. The left hand plays a descending scale from G4 to G3. The tempo and dynamics change to *Slower mf* in the second measure, featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand.

First vocal line with guitar accompaniment. The melody is in the right hand, and the bass line is in the left hand. The tempo is *mp rather freely throughout*. The lyrics are: "A-pril In Par-is, Chest-nuts in blos-som,". The guitar chords are: Fm6, B, Cmaj7, Fm6, Gm+7, G7/6. There is a 5-finger instruction for the G7/6 chord.

Second vocal line with guitar accompaniment. The lyrics are: "Hol-i-day ta-bles un-der the trees." The guitar chords are: Cmaj9, B6, C6, Gm7, Gm7-5, Gm7, C7+5-9.

Third vocal line with guitar accompaniment. The lyrics are: "A-pril In Par-is, This is a feel-ing". The guitar chords are: F6, E7/F, Fmaj9, Bm7-5, G#dim., Am7. The piece ends with a *ten.* (tenuto) marking and a descending scale in the right hand.

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

No one can ev - er re - prise.

*mf cresc.*

Fmaj7 Ddim. C Fdim. Fm6 Dbmaj7 C

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

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

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

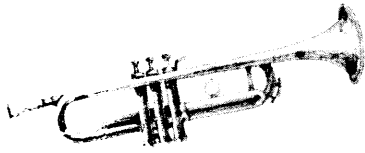
Fm6 B Cmaj7 Em7-5 Ab9 A9

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

*p cresc.*

D9 C#9 D9 G7-9 C6 add9

What have you done to my heart?



# The Birth of the Blues

*In the 1926 edition of the George White's Scandals, the first-act finale depicted a blues-vs-classics battle. The issue: whether the blues were worthy to enter musical Valhalla. When Harry Richman related the genesis of the musical form via "The Birth of the Blues," those in charge became convinced of the music's worth, the gates opened, and the curtain fell on a glimpse of indigo-spotlighted angels trilling the final notes.*

Words by  
B. G. DeSylva and Lew Brown

Music by Ray Henderson

Moderate blues tempo  
No Chord

*mf* They heard the breeze in the trees Sing-ing weird mel-o-dies,

And they made that The start of the blues.

*p* And from a jail came the wail Of a down-heart-ed frail,

And they played that As part of the blues.

Chord diagrams: C, C#dim., Dm7, Ebdim., C, E7, F, D7, G7, C, C#dim., Dm7, Ebdim., C, E7, F, D7, G7, C, F7.

Interval markings: ←5fr.

Tempo: Moderate blues tempo

Dynamic markings: *mf*, *p*

Lyrics: They heard the breeze in the trees Sing-ing weird mel-o-dies, And they made that The start of the blues. And from a jail came the wail Of a down-heart-ed frail, And they played that As part of the blues.

C (No Chord) E7 Dm6 E7 Dm6

From a whip-poor-will out on a hill, They took a new

*f*

E7 Dm6 E7 (No Chord) A9 G9

note; Pushed it through a horn 'Til it was worn

←12 fr. ←10 fr.

F9 E9 D9 Dm7 G7 (No Chord)

In - to a blue note! And then they

←8 fr. ←7 fr. ←5 fr.

*mf*

C C#dim. Dm7 Ebdim. C E7 F D7 G7

nursed it, re-hearsed it, And gave out the news That the South-

←5 fr. ←5 fr.

C D11 D9 C6 add9

- land gave birth to the blues!

←5 fr.

*f*



# I'm Just Wild About Harry

A musical comedy called *Shuffle Along* came down from the Harlem district of New York in 1921 to become the first all-Negro production ever to achieve a lengthy run on Broadway, thus setting the vogue for many such attractions in the 1920s. Among the ragtime pleasures was the strutting "I'm Just Wild About Harry," whose irresistible beat and easy-to-remember words have kept it an all-time favourite.

Words and Music by Noble Sissle and Eubie Blake

Brightly

*f*

*mf*

*C*  
o o

G7 sus 4  
o o

G7  
o o o

G7 sus 4  
o o

I'm Just Wild A-bout Har - ry And Har - ry's wild

*G7*  
o o o

*Cmaj7*  
o o o

*C*  
o o

*C*  
o o

a - bout me. The heav'n - ly bliss - es

Dm7      Dm7-5      C      Gaug.      G7+      C      G13

of his kiss - es Fill me with ec - sta - sy. He's

C      G7sus4      G7      G7sus4

sweet just like — choc'-late can - dy, And just like hon -

G7      Am      Dm      D7

- ey from the bee. Oh, I'm Just Wild A - bout

Em      A7      G7      C      F      G7      C      Fm6

Har - ry And he's just wild a - bout, can - not do

G7      C      F      G7      C      F      G7      C

with - out, He's just wild a - bout me.

# I'll See You Again

Noel Coward's operetta *Bitter Sweet* (London, 1929) offered the touching romance between a Victorian English girl and her Viennese music teacher whom she marries and who is later killed in a duel. The recurring waltz theme, "I'll See You Again," which, according to Coward, "just dropped into my head, whole and complete" during a taxi ride, was first sung in the guise of a musical exercise by the hero and heroine.



Words and Music by Noel Coward

Moderate waltz

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The first system shows the instrumental introduction in 3/4 time, marked *f dim.* and *mp*. The second system begins the vocal entry with the lyrics "I'll See You A - gain When - ev - er spring". The third system continues the lyrics "breaks through a - gain. Time may lie heav - y be -". Chord diagrams are provided for the piano accompaniment in each system, including C, A7, Dm, Dm7, G7, and Eb dim. Fingerings and pedaling are indicated throughout the score.

G7 Dm D9

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

G+ C A7 Dm

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

Dm7 G13 C C7

years will come to me;

F E7 Am Ebdim.

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

Am7 A7 Dm7 G7 C7 F Fm6 C#

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

# Body and Soul

Music by  
John Green

*Radio, sensitive in 1930, refused to allow this song on the air because of its suggestive ending, so a new lyric was written, with the last line laundered to "My castles have crumbled, but I am his, body and soul."*

Words by  
Robert Sour,  
Edward Heyman  
and Frank Eyton

Slowly, with expression

The musical score is presented in four systems, each with a vocal line and a piano accompaniment line. Above the vocal line, guitar chord diagrams are provided for each measure, often with fretting instructions like "← 5 fr.", "← 6 fr.", "← 8 fr.", and "← 7 fr.". The piano accompaniment includes dynamic markings such as *mp* and *p*, and articulation like accents and slurs. The lyrics are written below the vocal line.

**System 1:**  
 Chords: Dm, Dm7, G7+5, Cmaj7, Dm7, Em7, Eb dim.  
 Lyrics: My heart is sad and lone-ly, For you I sigh, for you, dear, on-ly.

**System 2:**  
 Chords: Dm7, Bm11, Bb7, Am, Dm11, G7+5, C6, Gm7-5, A7  
 Lyrics: Why have-n't you seen it? I'm all for you, Bod-y And Soul!

**System 3:**  
 Chords: Dm, Dm7, G7+5, Cmaj7, Dm7, Em7, Eb dim.  
 Lyrics: I spend my days in long-ing And won-d'ring why it's me you're wrong-ing;

**System 4:**  
 Chords: Dm7, Bm11, Bb7, Am, Dm11, G7+5, C6, Ab9  
 Lyrics: I tell you I mean it, I'm all for you Bod-y And Soul!

Dbmaj7 ← 6 fr.   Ebm7 ← 7 fr.   Fm7 ← 9 fr.   Gb9 ← 9 fr.   Db ← 6 fr.   Ab7 ← 7 fr.

*mf* I can't be-lieve it, It's hard to con-ceive it That you'd turn a-way ro -

Db ← 6 fr.   C#m7 ← 9 fr.   F#9 ← 9 fr.   Bmaj7 ← 7 fr.   Bdim. ← 6 fr.

mance; Are you pre-tend-ing, it looks like the end-ing Un-

C#m7 ← 9 fr.   C9 ← 8 fr.   B9 ← 7 fr.   Bb9 ← 6 fr.   A9 ← 5 fr.   Eb+11 ← 5 fr.   Dm

less I could have one more chance to prove, dear, *ten.* My life a wreck you're

Dm7   G7+5   Cmaj7 ← 5 fr.   Dm7 ← 6 fr.   Em7 ← 8 fr.   Ebdim. ← 7 fr.   Dm7 ← 6 fr.

mak-ing, You know I'm yours for just the tak-ing; I'd glad-ly sur-

Bm11 ← 5   Bb7   Am   Dm11 G7+5   C6   Eb9   Dm7   Db7+9+11   Cmaj9

ren-der My-self to you, Bod-y And Soul!

## Section 3 Great Music from the Movies

# As Time Goes By

The line "Play it again, Sam" never fails to conjure up the scene in Casablanca in which Humphrey Bogart, drunk and despondent in his deserted café, listens as Dooley Wilson plays and croons the memory-evoking strains of "As Time Goes By." Though the film was released in 1942, the song had actually been introduced 11 years earlier by Frances Williams in a long-forgotten Broadway musical, Everybody's Welcome.

Words and Music by Herman Hupfeld

Slowly

*mp* You must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh;

The fun-da-men-tal things ap - ply, As Time Goes By.

And when two lov-ers woo, they still say, "I love you," On that you can re-ly;

Chord diagrams shown above the staff:

- Dm7
- G7
- Gm
- G
- C
- B
- Bb
- B
- C
- (No Chord)
- D7
- G7
- Cmaj7
- E7
- Gm
- A7
- Dm7
- G7
- Gm
- G
- C
- B
- Bb
- B

C (No Chord) ← 5 fr. D7 G7 C6 Am Dm7 Gm7 C7 C7-5

No mat-ter what the fu-ture brings, As Time Goes By.

F Em7-5 A7 Dm D#dim.

Moon-light and love— songs nev-er out of date, Hearts full of pas - sion, jeal-ous-y and hate;

*cresc.*

Am F7 D7 Dm7 (Gbass) Gdim. G7

Wo-man needs man— and man must have his mate, That no one can de - ny. It's

*f* *ten.*

Dm7 G7 Gm G C B Bb B C (No Chord) ← 5 fr.

still the same old sto-ry, a fight for love and glo-ry, A case of do or die! The

*mp*

D7 G7 Dm 11 Dbaug. 11 C6 add 9 Slowly

world will al-ways wel - come lov - ers, As Time Goes By.



# DAYS OF WINE AND ROSES



Not only an Oscar winner, this evocative film theme also took home the "Grammy" honors of the American recording industry as best song of 1962. Composer Mancini put his melody together from two nearly identical 16-bar sections, while lyricist Mercer matched this effort with a poignant, poetic message that managed to say all that was needed in exactly two sentences.

Words by Johnny Mercer      Music by Henry Mancini

Moderate ballad

*mp*

The Days Of Wine And Ros - es

Laugh and run a - way Like a child at play,

Through the mead - ow - land to - ward a clos - ing door, A

Chords: F, Cm6, D7-5, D9, Gm, Bbm, Am7, Dm, Gm

Gm7 Em7-5 A9 Dm7-5 G7 Gm C7

door marked "Nev - er - more," That was - n't there be - fore. The

F Cm6 D7-9 D9 Gm

lone - ly night dis - clos - es Just a pass - ing breeze

Bbm Am7 Dm7

Filled with mem - o - ries Of the gold - en smile that in - tro - duced me *cresc.*

Bm 11 Bb +11 Am7 Dm7 Gm7 C11

to The Days Of Wine And Ros - es and

F6 Cm6 Db9 Gb7-5 Fmaj7

you. *cresc.* *f rall.* *mp sub*

# I Found a Million Dollar Baby

In 1932, using "million dollar" as an adjective in singing about one's beloved—and then putting her in the lowly surroundings of a five and ten cent store—was the kind of contrasting that could be well appreciated by a country caught in the grips of the Depression. First sung by Fanny Brice and other principals in the revue Crazy Quilt, the jaunty piece was later interpolated in the movie Million Dollar Baby.

Words by Billy Rose and Mort Dixon  
Music by Harry Warren

Nice and easy

The musical score is written for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the piano part for various chords: F, G9, C9, F#dim., C11, C9+5, F6, G9, C9, and F#dim. The tempo is marked 'Nice and easy'. Dynamics include *mf*, *mp*, and *p*. The lyrics are: 'It was a luck - y A - pril show - er, I Found A Mil - lion Dol - lar Ba - by In a five and ten cent store; The rain con - tin - ued for an hour, - I hung a - round for three or four, A - round a mil - lion dol - lar'. The word 'simile' is written below the piano part in several places.

*mf* It was a luck - y A - pril show - er,

It was the most con - ven - ient door; I Found A Mil - lion Dol - lar  
*simile*

Ba - by In a five and ten cent store; The rain con - tin - ued for an

hour, - I hung a - round for three or four, A - round a mil - lion dol - lar  
*simile*

C 11      C7-9      F6      (No Chord)      A 13      Bb13

ba-by — In a five and ten cent store. — She was sell-ing chi - na  
*swing out a bit* *f*

A 13      Dm7      G 13      Dm7 (G bass)

— and when she made those eyes — I kept buy-ing chi - na

G 13      Gm 7      C 11      F

— un-til the crowd got wise. — In-ci-dent'-ly, — if you should run in-to a

G 9      C 9      F#dim.

shower, — Just step in-side my cot-tage door — And meet the mil-lion dol-lar

C 11      C7-9      F6      (No Chord)      F6 add 9 -12 tr.

ba - by — From the five and ten cent store! — *sfz*

# I Only Have Eyes for You

With the stars twinkling above and the island of Manhattan aglow in the distance, the poor young songwriter and his girl were seen snuggling against the rail of the Staten Island ferry. The hero was oblivious to everything but the heroine—a condition he expressed in song. And when he was finished, what did the misty-eyed girl say? “Gee, Jimmy, that was swell.” It all took place on the silver screen in 1934: Dick Powell and Ruby Keeler in *Dames*.

Words by Al Dubin

Music by Harry Warren

Moderately

*mp*

Are the stars out to-night? I don't know if it's cloud-y or

bright 'Cause I On-ly Have Eyes For You,

dear. The moon may be high, but I can't see a thing in the

sky, 'Cause I On-ly Have Eyes For You.

Chords: G7, Fm6, F6, Gm, G7/B, F6/C, Dm7, Cmaj7, Dm6, Em7, F6, Em7, Eb9, Ab7, G7, Fm6, F6, Gm, G7/B, F6/C, Dm7, G7, Cmaj7, Dm6, Em7, F6, A7

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chord diagrams for various chords: G7, Fm6, F6, Gm, G7/B, F6/C, Dm7, Cmaj7, Dm6, Em7, F6, Em7, Eb9, Ab7, G7, Fm6, F6, Gm, G7/B, F6/C, Dm7, G7, Cmaj7, Dm6, Em7, F6, and A7. The tempo is marked 'Moderately' and the dynamic is 'mp'. The key signature has one flat (Bb). The score includes various musical notations such as triplets, slurs, and fingerings (e.g., 1 2 1, 2 3 1 4).

**Dm7** **G7** **Em7** **Am7** **Gm7** **C7-9**

I don't know if we're in a gar - den,

*mf*

**F6** **Fm6** **Bb9** **G7** **Cmaj7** **Eb9** **Ab7**

Or on a crowd - ed av - e - nue. You are

*p* *mp*

**G7** **Fm6** **F6** **Gm** **G7/B** **F6/C** **Dm7** **G7**

here, so am I, May-be mil-lions of peo-ple go by, But they

**Cmaj7** **Dm6** **Em7** **F6** **C** **Em** **Gm** **A7+5-9**

all dis - ap-pear from view, And

*p* *f*

**Dm7** **Fm6** **G7-9** **C6** **C6 add9**

On - ly Have Eyes For You.

*p* *p subito*

# Secret Love

Spurred by Broadway's hit musical western *Annie Get Your Gun*, Hollywood staked its own claim to similar sagebrush territory in *Calamity Jane*. With Doris Day as the hoydenish heroine and Howard Keel as "Wild Bill" Hickok, the bang-up saga had all sorts of explosive numbers, but only one romantic piece, "Secret Love." The ballad became a 1953 Oscar-winner, a top-selling Doris Day recording and the most durable item in the score.

Words by Paul Francis Webster  
 Music by Sammy Fain

Moderately, with tenderness

*pp*

**E $\flat$**  ← 3 fr.

Once I had a Se-cret Love That

*Melody mp*

**Fm7**

lived with- in the heart of me. All too soon my Se-cret

**B $\flat$ 9**

**E $\flat$**  ← 3 fr.

Love Be- came im- pa-tient to be free.

**E $\flat$**  ← 3 fr.

So I told a friend-ly star, The way that dream-ers oft-en

# Secret Love

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Words by Paul Francis Webster  
Music by Sammy Fain

Moderately, with tenderness

*pp*

**E $\flat$**  ← 3 fr.

Once I had a Se-cret Love ————— That

*Melody mp*

**Fm7**

lived with- in the heart of me. ————— All too soon my Se-cret

**B $\flat$ 9**

**E $\flat$**  ← 3 fr.

Love ————— Be- came im- pa-tient to be free. —————

**E $\flat$**  ← 3 fr.

So I told a friend-ly star, ————— The way that dream-ers oft-en



Fm7 Bb9

do, Just how won-der-ful you are, And

E<sup>b</sup> ← 3 fr. Cm7 ← 8 fr. F7 ← 6 fr.

why I'm so in love with you. Now I shout it from the

Bbmaj7 ← 6 fr. Bbm7 ← 6 fr. E<sup>b</sup>7 ← 4 fr. Abmaj7 ← 4 fr.

high - est hills, E - ven told the gold - en daf - fo -

D<sup>b</sup>9 E<sup>b</sup> ← 3 fr. E<sup>b</sup>maj7 ← 3 fr. Bbm ← 6 fr. C7 ← 5 fr.

dils; At last my heart's an o - pen door, And

Fm7 Bb11 Bb18-9 E<sup>b</sup> ← 3 fr.

my se-cret love's no se-cret an - y more.

# Too Marvelous for Words

Could the dictionary be at a loss for words? The song's thoroughly smitten swain thinks so after searching in vain to find the "magical adjectives" to describe his beloved. The number emanated from a 1937 film called Ready, Willing and Able, whose only other distinction was that it starred Ruby Keeler without Dick Powell.

Words by Johnny Mercer

Music by Richard A. Whiting

Moderately, with a swing

*mf* You're

Am7 D7 Am7 D7 Am7 D7 Am7 D7

*mf* just too mar-vel-ous, Too Mar-vel-ous For Words, Like

G C9 G

glo-ri-ous, — glam-our-ous — And that old stand-by, am-o-rous, It's

Am7 D7 Am7 D7 Am7 D7 Am7 D7

all too won-der-ful, I'll nev-er find the words, That

G B F#7 B

say e-nough, — tell e-nough, — I mean, they just aren't swell e-nough, You're

*mp*

G11

much too much, And just too ver - y ver - y! To

Cmaj7 F7 A7 D7

ev - er be in Web-ster's Dic - tion - a - ry, And

*cresc.* *f*

Am7 D7 Am7 D7 G Bm7-5 E7

so I'm bor-row-ing A love song from the birds, To

Am7 C#6 A7 Am7 D9 G#6

tell you that you're mar-vel-ous, — Too Mar-vel-ous For Words.

No song was ever more important to a singer's career than "It's Magic" was to the career of Doris Day. In 1948 the former band singer was signed by Warner Brothers for her first starring role in Romance on the High Seas. Her debut inspired Cahn and Styne to

# IT'S MAGIC

fashion the song establishing her both as movie star and recording artist. It wasn't long before the ballad became even more well known than the film; as a consequence, when it was shown in England, the title of the film was changed to It's Magic.

Music by  
Jule Styne

Words by  
Sammy Cahn

Slowly, with  
feeling

*p cresc. molto*

*r.h. l.h. r.h.*

*f*

You sigh, the song be-gins, you speak and I hear vi-o-lins, It's

*p*

Mag - ic.

*f*

The stars de-sert the skies and rush to nes-tle in your eyes, It's

*mf*

Mag - ic. With-out a gold - en wand or mys-tic charms,

*cresc.*

Fan - tas - tic things be-gin when I am in your arms.

G13 C C dim.

*f* *r.h.* *l.h.* *r.h.*

When we walk hand in hand the world be-comes a won-der-land, It's

Dm7 G9 Dm7 G9 G7

*p*

Mag - ic. How else can I ex-plain those rain-bows when there is no rain, It's

Gm6 A7 Dm7 Bb9

Mag - ic. Why do I tell my-self these things that

*p cresc.* *f*

C Am D7 C

hap-pen are all real - ly true? When in my heart I know the

*ff*

G7 Db7 C

mag - ic is my love for you. *fff* *sfz*

# IT CAN'T BE WRONG

Max Steiner was the acknowledged dean of film background composers during the 1930s and '40s. His compelling theme for star-crossed lovers Bette Davis and Paul Henreid in *Now, Voyager* stirred so many hearts that, well after the film had been released, it was refashioned into a song with a suitably guilt-plagued lyric. The broad and beautiful melody was typical of the romantic sound Steiner put into all of the many Bette Davis films he scored.

Words by Kim Gannon

Music by Max Steiner

Moderately and sustained

The musical score is written for piano and voice. It consists of three systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is 'Moderately and sustained'. The first measure is marked *mp*. The lyrics 'Wrong, Would it be wrong to kiss,' are written below the notes. A guitar chord diagram for G major is shown above the staff. The second system continues the melody with lyrics 'See-ing I feel like this, Would it be wrong to try?'. It includes guitar chord diagrams for Am, Cmaj7 (D bass), Cm maj7 (D bass), and D7. The tempo marking *poco rit.* appears at the end of this system. The third system concludes the phrase with lyrics 'Wrong, a tempo Would it be wrong to stay Here in your arms this'. It features a guitar chord diagram for G major. The score includes various musical notations such as slurs, ties, and fingerings.

*mp*

Wrong, Would it be wrong to kiss,

See-ing I feel like this, Would it be wrong to try?

*poco rit.*

*mf*

Wrong, *a tempo* Would it be wrong to stay Here in your arms this

Am B7+5 B7 Dm6 E7 Am7

way, Un-der this star-ry sky? If it is wrong,

D7 Gmaj7 Em7 Am7

Then why were you sent to me, Why am I con-tent to be

Cmaj7 (D bass) Cm6 (D bass) D7 G

With you for-ev-er? So,

Dm / F bass E7

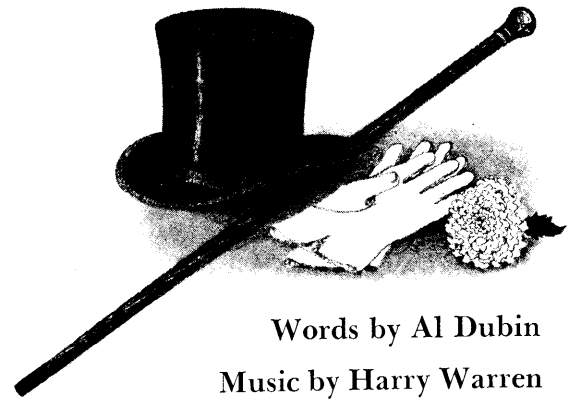
When I need you so much And I have wait-ed so long, It must be

Am D7 Eb9 D7 G

right, It Can't Be Wrong.

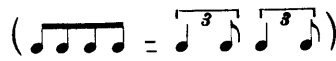
# Lulu's Back in Town

Minus dancing girls or Busby Berkeley spectacles, the 1935 movie musical *Broadway Gondolier* had only a slender plot line about a radio crooner (Dick Powell) upon which to string along a collection of engaging tunes. This one tells of the impecunious Mr. Otis gaily preening for his date with the long-absent Lulu.



Words by Al Dubin  
Music by Harry Warren

Moderately, with a jazz feel



Chord diagrams for guitar:

- F:
- G7:
- C7:
- F:
- G7:
- C7:
- F7:
- Bb:
- Bbm:
- F:
- D7:
- G7:
- C7:
- F:
- G7:
- C7:
- F7:
- Bb:
- Bbm:

Lyrics:

Got-ta get my old tux - e - do pressed, — Got-ta sew a but - ton  
on my vest, — 'Cause to - night I've got - ta look my best,  
Lu-lu's Back In Town. Got-ta get a half - a - buck some-where, —  
Got-ta shine my shoes and slick my hair, — Got-ta get my - self a



























bou - ton - niere, Lu - lu's Back In Town. You can tell all my  
*smoothly*











pets, All my Har - lem co - quettes, Mis - ter O - tis re -














grets That he won't be a - roun? You can tell the mail-man  
*with a jazz feel*




not to call, I ain't com - in' home un - til the fall And I




might not get back home at all, Lu - lu's Back In Town.

## Section 4 The Swing Years

# Blues in the Night

Words by  
Johnny Mercer

Written for a film called *Hot Nocturne*, this song became so popular that the picture was retitled *Blues in the Night*.

Music by  
Harold Arlen

Blues tempo (tremolo)

The piano introduction is in 4/4 time, marked 'Blues tempo' and '(tremolo)'. It begins with a *pp* (pianissimo) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piece concludes with a *mf* (mezzo-forte) dynamic.

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

The first system shows the vocal line and piano accompaniment for the first verse. The piano part includes chord diagrams for C (No Chord) and F9 (N.C.). The lyrics are: "ma-ma done tol' me — When I was in {knee-pants,—} {pig-tails,—} My ma-ma done tol' me, —".

C9 F9 ← 8 fr.

The second system shows the vocal line and piano accompaniment for the second verse. The piano part includes chord diagrams for C9 and F9 (marked with an 8-fret shift). The lyrics are: "{Son! —} {Hon! —} A wom-an-'ll sweet talk, —} and give ya the big eye, —".

C G7 C9 G7

The third system shows the vocal line and piano accompaniment for the third verse. The piano part includes chord diagrams for C, G7, C9, and G7. The lyrics are: "but when the sweet talk-in's done {A wom-an's a two-face, —} {A man is a two-face, —} A".

D 7 G 7 C 9

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

F 9 C 9

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

F 9 G 9 C 9

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

G 7 D 7 G 7 C 9

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

F 9 D 7 G 7 C 9

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

# You Must Have Been a Beautiful Baby

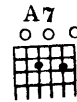
*"You Must Have Been a Beautiful Baby" was first sung by Dick Powell to Olivia De Havilland in an all-but-forgotten epic of 1938 called Hard to Get. A musically compact song with an engaging offbeat construction, it also benefited from lyricist Mercer's unique notion of romancing a girl by imagining how beautiful she had been as a child.*



Words by Johnny Mercer

Music by Harry Warren

Moderately, with a lilt



*mf* You *mp* Must Have Been A Beau-ti-ful

A7 +5

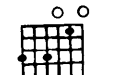


D9



Ba - by, ——— You must have been a won - der-ful child. ——— When

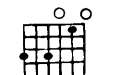
G13 sus.4



G13



G13 sus.4



G13



C



you were on - ly start-in' to go to kin-der-gar-ten, I bet you drove the lit - tle boys

G7 E7 A7 A7+5

wild. And when it came to win - ning blue rib - bons, \_\_\_\_\_ You

D9 C C+

must have shown the oth - er kids how. I can see the judg - es' eyes as they

*cresc.*

C6 C+ C Am7 D7

hand - ed you the prize, I bet you made the cut - est bow, Oh! You

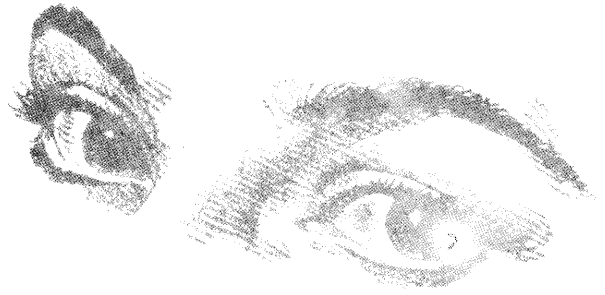
C E7 A7 D9 G13

Must Have Been A Beau - ti - ful Ba - by, 'Cause ba - by look at you

C C7 F Ab7 (No Chord) C ← 8 fr.

now. *p cresc.* *ff*

# Jeepers Creepers



*In "Jeepers Creepers" lyricist Mercer put together a lyric based primarily on a collection of teen-age slang of the '30s, including the rhyming of "jeepers creepers" with "peepers" and "weepers," and "heaters" with "cheaters." This swinging tribute to a young lady's ocular attractions was written especially for Louis Armstrong, whose mellow growl presented it first on the screen in *Going Places* and then on a best-selling record.*

Words by Johnny Mercer  
Music by Harry Warren

Moderately, with a swing

*mf*

Jeep - ers Creep - ers! Where'd ya get those

peep - ers? Jeep - ers Creep - ers! Where'd ya get those eyes?

Gosh all git up! How'd they get so lit up?

*mf*

Chord diagrams: G7, C

G7 C G7 C C7

Gosh all git up! How'd they get that size? Gol - ly

F C7 F D7

gee! When you turn those heat - ers on, — Woe is

G D7 G7

me! Got to put my cheat - ers on. — Jeep - ers

C G7 C G7

Creep - ers! Where'd ya get those peep - ers? — Oh! Those

Em7-5 A7 Dm7 G7 C A7 Dm7 G7 C

weep - ers! How they hyp-no - tize! — Where'd ya get those eyes? —



# SEPTEMBER IN THE RAIN

From 1932 to 1938, Dubin and Warren were the most prolific and successful song-writing team in Hollywood. Their fond description of a memorable — if watery — autumnal romance was first sung by James Melton in the film *Melody for Two*. Both Guy Lombardo and George Shearing have helped maintain its undimmed popularity.

Words by Al Dubin

Music by Harry Warren

Moderately

*p* *mf* The

C Em Am Em Dm

leaves of brown came tum - bling down, re - mem - ber? In Sep -

Bb9 G7/6 C

tem - ber, In The Rain, The

C Em Am Em Dm

sun went out just like a dy - ing em - ber, That Sep -



Bb9 G7/6 C

tem - ber, In The Rain, To

Gm7 C7 Gm7 C7 F6 Fmaj7

ev - 'ry word of love I heard you whis - per, The

Am7 D7 Am7 D7 G7

rain-drops seemed to play a sweet re - frain. Though

C Em Am Em Dm

Spring is here, to me it's still Sep - tem - ber, That Sep -

Bb9 G7/6 C

tem - ber, In The Rain.

# Bei Mir Bist Du Schön

## [ Means that You're Grand ]

*"Bei Mir Bist Du Schön" was a Yiddish song discovered in Harlem and made famous by three girls from Minneapolis. After hearing it belted out by a Negro trio at the Apollo Theater, Sammy Cahn became so excited about the number that he persuaded the Andrews Sisters to record it — even though they had no idea what the words meant. It was only when the record company insisted on an English lyric that Cahn and partner Chaplin batted out the appropriate lines.*

Original lyrics by Jacob Jacobs

English version by Sammy Cahn and Saul Chaplin

Music by Sholom Secunda

Moderate swing

*mp* Bei

Am E7  
Mir Bist Du Schön, Please let me explain, Bei Mir Bist Du

Am G bass F7-5 E7 Am  
Schön means that you're grand. Bei Mir Bist Du Schön, A-

-gain I'll ex-plain, *Boy:* It means you're the fair-est in the land.  
*Girl:* It means that my heart's at your com-mand.

E 7 Am

I could say "Bel-la, bel-la," ev-en say "Voon-der-bar," Each lan-guage

Dm Am

*mf*

on-ly helps me tell you how grand you are. I've

Dm E 7 E dim. E 7

*mp*

tried to ex-plain Bei Mir Bist Du Schön, So kiss me and

Am E 7

say you un-der-stand.

Am Am G bass F 7-5 E 7 Am E 7 Am A

*pp* *sf*

# IT HAD TO BE YOU



Although bandleader-composer Jones wrote this perennial hit with Gus Kahn in 1924, it became a "current" hit again in 1944 after appearing in the Eddie Cantor-George Murphy movie Show Business. There was a ban on new recording that year, but RCA reissued an Earl Hines recording that had been made in 1941, and it became a best-seller. The song has been used in no less than 40 feature-length films plus dozens of shorts!



Words by Gus Kahn

Music by Isham Jones

Moderate swing

G  $\begin{array}{c} \circ \circ \circ \\ | \\ \circ \circ \circ \end{array}$     D aug.  $\begin{array}{c} | \\ | \\ | \\ | \\ | \\ | \end{array}$     G  $\begin{array}{c} \circ \circ \circ \\ | \\ \circ \circ \circ \end{array}$     E7  $\begin{array}{c} \circ \circ \circ \circ \\ | \\ \circ \circ \circ \circ \end{array}$

It Had To Be You, It Had To Be You, I wan-dered a -

mp

A7  $\begin{array}{c} \circ \circ \circ \\ | \\ \circ \circ \circ \end{array}$

round and fin-al-ly found the some-bod-y who Could make me be

D7  $\begin{array}{c} \circ \\ | \\ \circ \circ \circ \end{array}$     B7  $\begin{array}{c} \circ \\ | \\ \circ \circ \circ \end{array}$     Em  $\begin{array}{c} \circ \circ \circ \\ | \\ \circ \circ \circ \end{array}$

true, could make me be blue, And e-ven be

A7 D7 Eb9 D7

glad, just to be sad, think-ing of you. Some oth-ers I've

G D aug. G E7

seen might nev-er be mean, Might nev-er be

A7

cross or try to be boss, but they wouldn't do. For no-bod-y

Am7 Cm6 G D#dim. Em Bbdim.

*mf* else gave me a thrill, With all your faults I love you still, *mp* It Had To Be

D7 G C Cm G

You, won-der-ful you, had to be you.

# What's New?

In 1938, Bob Haggart, the bassist in Bob Crosby's orchestra, composed a soaring instrumental piece called "I'm Free," which spotlighted the band's trumpeter, Billy Butterfield. Its success prompted lyricist Burke to give it words and rename it "What's New?" Note that the third eight-bar section repeats the basic melody in a higher key.

Words by Johnny Burke

Music by Bob Haggart

Slowly

*p* What's New? *mp* How is the world treat- ing

*p* you? You have- n't changed a bit; Love-ly as ev- er,

I must ad- mit. What's New?

How did that ro- mance come through? We have- n't met since

Chord diagrams and fret numbers are provided for the following chords:

- C
- Bbm7 ← 6 fr.
- Eb7 ← 4 fr.
- Abmaj7 ← 4 fr.
- G7 ← 3 fr.
- Cm ← 3 fr.
- Dm7-5 ← 3 fr.
- G7 ← 3 fr.
- C
- Dm7-5
- G7+ ← 4 fr.
- C
- Bbm7 ← 6 fr.
- Eb7 ← 4 fr.
- Abmaj7 ← 4 fr.
- G7 ← 3 fr.

Cm ← 8 fr.    Dm7-5 ← 8 fr.    G7 ← 3 fr.    C<sup>o</sup>    Gm7    C7+ ← 9 fr.

then,    Gee! but it's nice to    see you a-gain.—    What's

F ← 10 fr.    Ebm7 ← 11 fr.    Ab7 ← 9 fr.    Dbmaj7 ← 8 fr.    C7 ← 8 fr.

New?    Prob-ab-ly I'm bor-ing    you,    But see-ing you is

*mf* 5 2 1 2 1 3 2    3

Fm ← 8 fr.    Gm7-5 ← 8 fr.    C7 ← 8 fr.    F6 ← 6 fr.    G7    G7+

grand,    And you were sweet to    of-fer your hand;—    I un-der-stand.— A-

C<sup>o</sup>    Bbm7 ← 6 fr.    Eb7 ← 4 fr.    Abmaj7 ← 4 fr.    G7 ← 3 fr.

dieu!    Par-don my ask - ing what's new.    Of course you could-n't

2 1 2 1 3 2    3

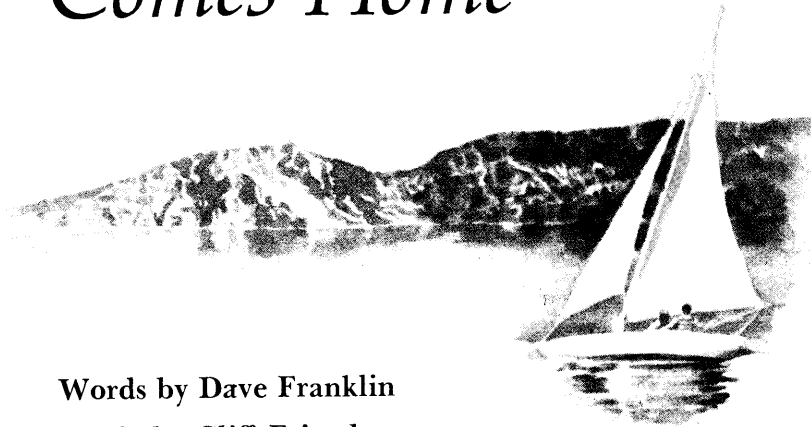
Cm ← 3 fr.    Dm7-5 ← 3 fr.    G7 ← 3 fr.    C<sup>o</sup>    Eb6 ← 4 fr.    Dbmaj7 ← 6 fr.    Cmaj7 ← 5 fr.

know,    I have-n't changed, I    still love you so.—    *Slowly* *pp*

2 4 1

# When My Dream Boat Comes Home

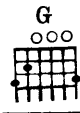
In "When My Dream Boat Comes Home," Messrs. Franklin and Friend created an especially seaworthy ballad out of a familiar bugle call pattern, and then turned it over to Guy Lombardo to steer lovingly over the starlit waters. During the 1930s the authors wrote such well-remembered items as "The Merry-Go-Round Broke Down" and "You Can't Stop Me from Dreaming."



Words by Dave Franklin

Music by Cliff Friend

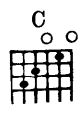
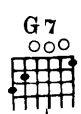
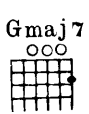
Moderately, with a bounce



*mf*

When My Dream Boat Comes

Home, Then my dreams no more will roam.



I will meet you and greet you,

*Boogie!*



A 7  D 7 

Hold you close - ly, My own.

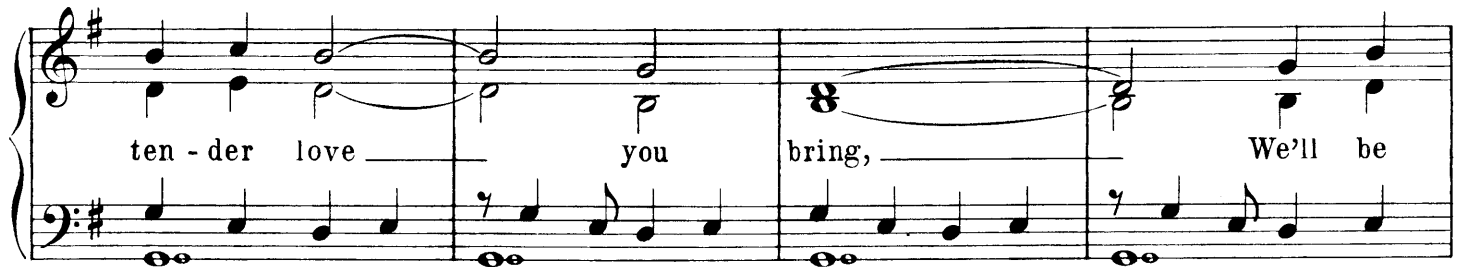


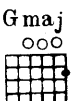
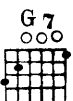
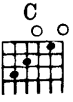
G 

^ Moon-lit wa - ters will sing Of the




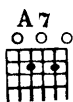
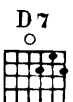
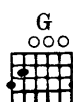
ten - der love you bring, We'll be




Gmaj 7  G 7  C 

sweet - hearts for - ev - er, When My



A 7  D 7  G 

Dream Boat Comes Home.





# Heaven Can Wait



The "you've-made-a-heaven-for-me-on-earth" theme, a longtime favorite with popular-song poets, was given a new twist in this affectionate vow of fidelity. Here the singer even anticipates entering

the realm of heaven with his beloved. With Jack Leonard on the vocal, Tommy Dorsey's orchestra introduced the ballad in 1939, and it remained high on the Hit Parade popularity charts for 11 weeks.

Words by Eddie DeLange

Music by James Van Heusen

Moderate ballad

*mp*

*mf*

Heav-en Can Wait, this is par-a-dise,

just be-ing here with you And breath-ing the air you do, Heav-en Can

Wait.

Dar-ling it's true, this is par-a-dise,

gaz-ing at all your charms; It's heav-en-ly in your arms, Heav-en Can





















F6 Dm Bm7-5 Bdim. Am Bdim. C9 Bdim.

*con 8 ad lib.* (small forms only)

Wait. *pp* *l.h.* You must be an an - gel on a

(Music Box)

Am Bdim. Am Cdim. Gm Cdim.

vis - it from the skies; Now I look at

Gm6 Cdim. Gm Cdim. Gm7 Gm7-5 C7

heav - en when I look in - to your eyes. *r.h.* *l.h.* *r.h.* *l.h.*

F6 Am Gm7 C7 Fmaj7 Gm Am7 Abdim.

*mf* Heav - en Can Wait, this is par - a - dise, lov - ing the way we do, Un -

Gm7 C7 Ab6 G7 Gbmaj7 Fmaj7 *con 8*

*pp* til I go there with you, Heav - en Can Wait.

# You Go to My Head

*It took this song some two years before finding a publisher in 1938. American radio stations at that time had a strict ruling against any reference to an alcoholic beverage and here was a lyric dealing with the heady effects of no less than three! The ballad was closely identified with the big bands of Glen Gray, Larry Clinton and Mitchell Ayres.*

Words by Haven Gillespie

Music by J. Fred Coots

Slowly

*mp* You

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

Fmaj9      Bbm7 ← 6 fr.      Eb9 ← 6 fr.

haunt - ing re - frain, — And I find you spin - ning 'round in my brain —

Abmaj7 ← 4 fr.      G7      C7      Fm6

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

G7      C7      F      Gm7      C9

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

Fmaj9      Bbm7 ← 6 fr.      Eb9 ← 6 fr.      Abmaj7 ← 4 fr.

G7 C7 Fm6 G7 C7

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

F Cm7 F7 Bb6

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

E7 F6

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

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

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

Amaj7 C7 Fmaj9 Bbm7 Eb9

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

Abmaj7 ← 4 fr.      G7      C7      Fm6

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

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

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

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

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

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

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

Am7 ← 5 fr.      Abmaj7 ← 4 fr.      Gm7 ← 5 fr.      Gb7-5      F6add9

Head. —      You Go To My      Head. —

## Section 5 · A Treasury of Operetta and Semi-Classical Hits

# KISS ME AGAIN

*Fifi, the leading character in Victor Herbert's frothy operetta Mlle. Modiste, works for a Parisian milliner but dreams of someday becoming an actress. To demonstrate her theatrical versatility, she devises a lengthy routine called If I Were on the Stage in which she attempts three different types of songs. First there is a gavotte for a country maid, second a polonaise for a lady of history. To introduce her final selection, she explains that her favorite role would be "emotional and full of soul" and glides into the sensuous waltz "Kiss Me Again."*

Words by Henry Blossom      Music by Victor Herbert

Slow waltz

pp

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line starts with a half note F3, followed by a quarter note G3, and then a quarter note A3. The music is marked *pp* (pianissimo).

F

Sweet sum - mer breeze, whis - per - ing trees, Stars shin - ing

The vocal line begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The piano accompaniment is in the bass clef, starting with a half note F3, followed by a quarter note G3, and then a quarter note A3. The lyrics are: "Sweet sum - mer breeze, whis - per - ing trees, Stars shin - ing".

Bb      D7      Gm

soft - ly a - bove; Ros - es in bloom,

The vocal line continues with a treble clef and a key signature of one flat. The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. The piano accompaniment is in the bass clef, starting with a half note F3, followed by a quarter note G3, and then a quarter note A3. The lyrics are: "soft - ly a - bove; Ros - es in bloom,". Chord diagrams for Bb, D7, and Gm are provided above the vocal line.

waft - ed per - fume, Sleep - y birds dream - ing of love.

C7<sup>o</sup> C+<sup>o</sup> F

Safe in your arms, far from a - larms,

Day - light shall come but in vain.

F7 Bb

Ten - der - ly pressed close to my breast,

B dim. ten. E7 F Daug.

Kiss me, Kiss Me A - gain.

G7 C7 F



# Gypsy Love Song

Words by Harry B. Smith  
Music by Victor Herbert

*Victor Herbert, the most celebrated composer of operetta America has ever known, wrote the musical scores for no less than 41 productions. The Fortune Teller, presented in 1898, featured "Gypsy Love Song."*

Andante

*pp*

Slum-ber on, my lit-tle gyp-sy sweet-heart, Dream of the field and the

*p dolce*

grove. Can you hear me, hear me in that dream-land, Where your fan - cies

rove? Slum - ber on, my lit-tle gyp-sy sweet-heart, Wild lit-tle wood-land

dove. Can you hear the song that tells you All my - heart's true love?

**Chords:** C, F/C bass, C, D7, G7, C, F/C bass, C, D7, G7, C, E7, A7, D7, G9, C, F/C bass, C, Ab7, C/G bass, G7, C.

# I'm Falling in Love with Someone

By the middle of the second act of Victor Herbert's *Naughty Marietta*, it is obvious to all that the friendship between Captain Dick Warrington and Marietta D'Altena has ripened into a far stronger emotion, a condition our hero fervently reveals in the beautiful, soaring "I'm Falling in Love with Someone." Note the composer's daring leap of a ninth in order to accentuate those all-important words "one girl" (and later "to see").



Words by Rida Johnson Young

Music by Victor Herbert

Slow waltz

*p*

For I'm



G7 C7 F C7

Fall - ing In Love With Some - one, Some

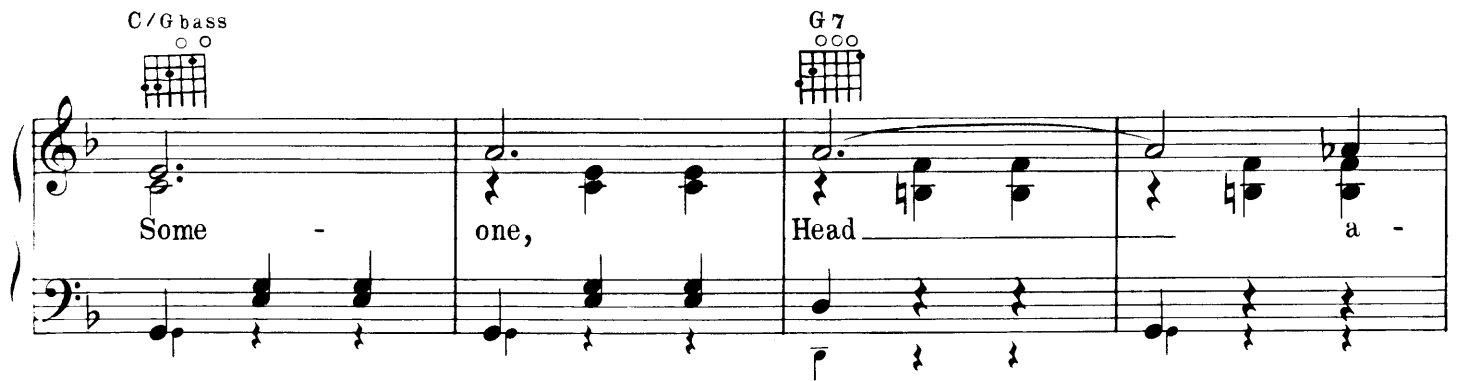
*pp*


F A7 Dm

one girl; I'm Fall - ing In Love With

C/G bass  G7 



Some - one, Head a -



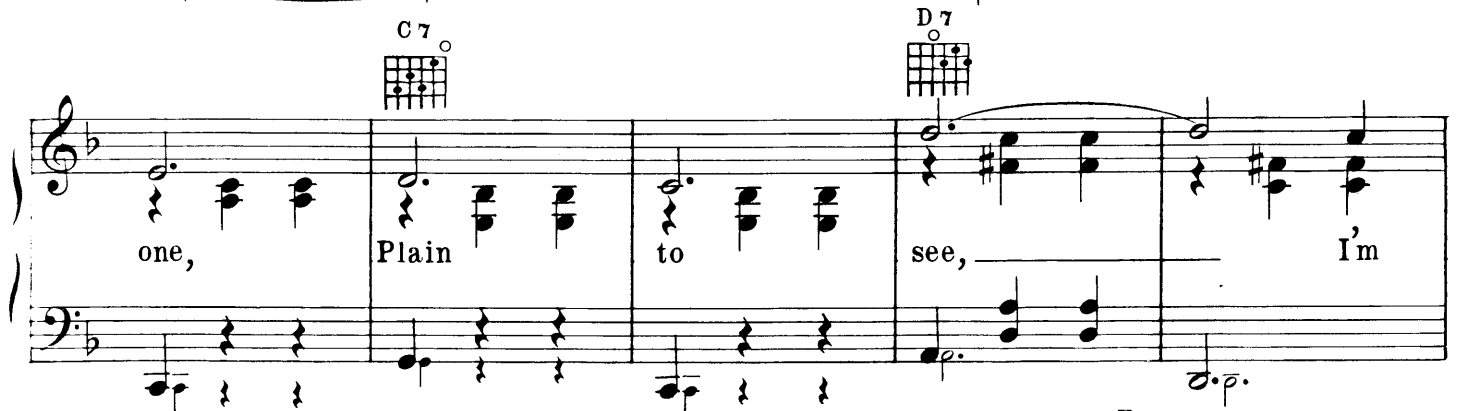
C7  G7  C7  F 





whirl; Yes! I'm Fall - ing In Love With Some -



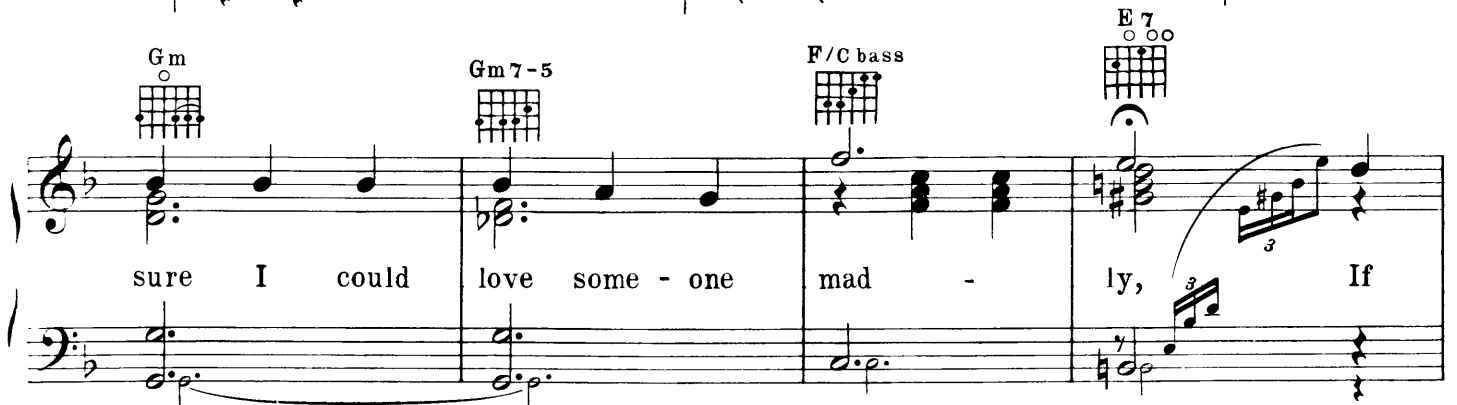
C7  D7 






one, Plain to see, I'm



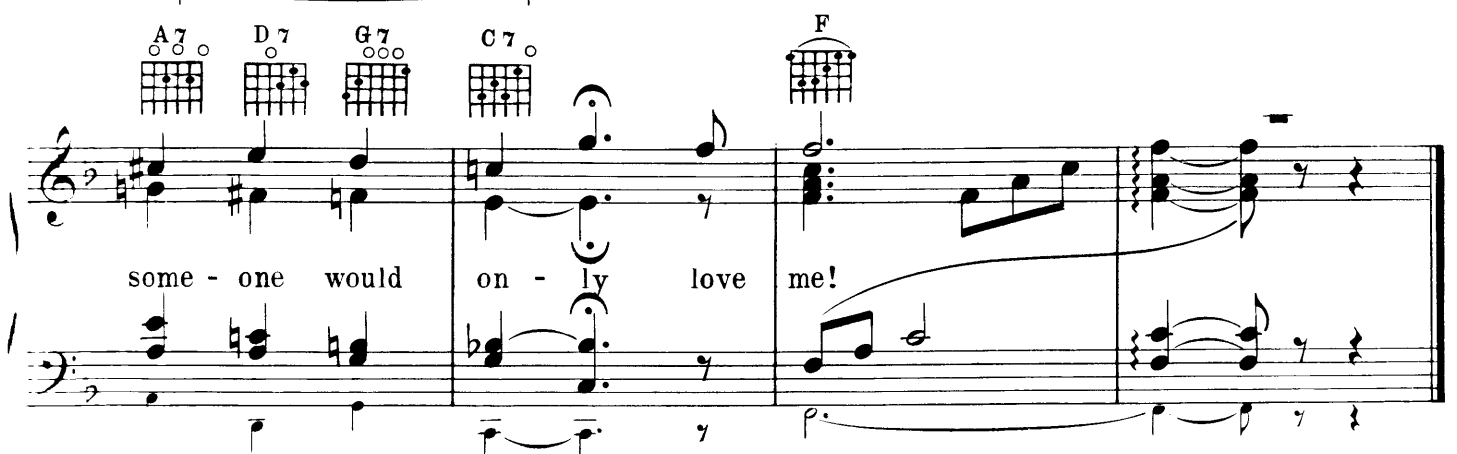
Gm  Gm7-5  F/C bass  E7 

sure I could love some - one mad - ly, If



A7  D7  G7  C7  F 

some - one would on - ly love me!

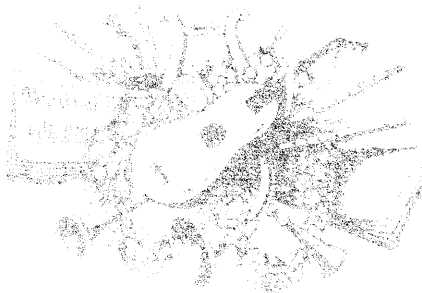


# Ah!

The Victor Herbert score for Naughty Marietta is universally accepted as his greatest, topped by the cascading duet "Ah! Sweet Mystery of Life." The song is used throughout the operetta as a

## Sweet Mystery of Life

romantic motif since the coquettish Marietta, unable to recall more than fragments of this mysterious "Dream Melody" (originally the alternate title), vows to give her heart only to the man who can complete it. No problem at all when it turns out to be none other than dashing Captain Dick.



Words by Rida Johnson Young

Music by Victor Herbert

Andante

The musical score is written for piano and voice. It consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is common time (C). The score includes guitar chord diagrams for C, Dm7, G7, Cm6, and G. The lyrics are: 'Ah! Sweet Mys - ter - y Of Life, at last I've found thee, Ah, I know at last the se - cret of it all. All the long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, — The burn - ing'.

*p* Ah! Sweet Mys - ter - y Of Life, at last I've found thee, Ah, I

know at last the se - cret of it all. All the

long - ing, seek - ing, striv - ing, wait - ing, yearn - ing, — The burn - ing

hopes, the joy and i - die tears that fall! For 'tis

love and love a - lone, the world is seek - ing; And 'tis

love, and love a - lone, that can re - pay! 'Tis the

an - swer, 'tis the end and all of liv - ing, For it is

love a - lone that rules for aye!

# Indian Summer

Words by  
Al Dubin

Victor Herbert composed "Indian Summer" in 1919 as a piano piece subtitled "An American Idyll," and exactly 20 years later lyricist Dubin furnished the words that turned it into a song. "It was particularly difficult," Dubin once said, "because I couldn't change even one note of a melody that was never intended to be sung. It took me two weeks to finish it."

Music by  
Victor Herbert

Slowly, with feeling

*mf* *poco rit.*

G D aug. G D aug.

*mp*

Sum-mer, You old In-dian Sum-mer, You're the tear that comes

Gmaj7 G6 Am7

af-ter June time's laugh-ter. You see so man-y

D7 B7 Em

dreams that don't come true, Dreams we fash-ioned when

A 11  
 A 7  
 D 7

Sum-mer - time was new. You are here to watch

G  
 D aug.  
 G  
 D aug.

o-ver Some heart that is bro-ken By a word that some-

Gmaj7  
 G6  
 C6  
 Am7

bod-y left un-spo-ken. You're the ghost of a

G  
 A 7  
 Eb9  
 Bbm7  
 Eb9

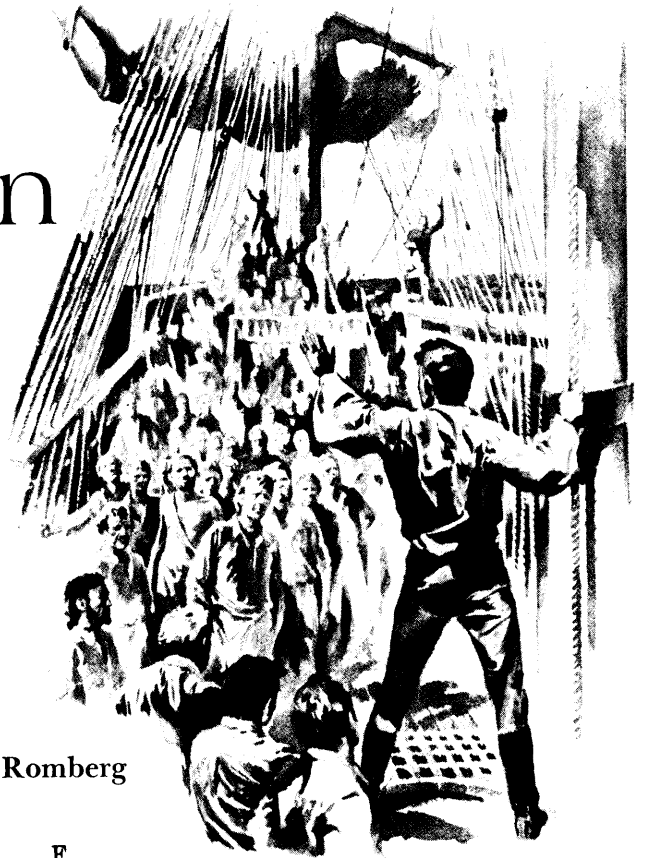
ro-mance in June go-ing a-stray, Fad-ing too soon, that's why I say,  
*poco rit.*

G  
 D aug.  
 G6

"Fare-well to you In-dian Sum-mer."  
*a tempo* *poco rit.*

# Stouthearted Men

A well-nigh irresistible recruiting call for stout-voiced singers, "Stouthearted Men" performs a similar function for a male chorus of bond servants in the operetta *The New Moon*. Through the first 12 bars the leading baritone makes his lofty appeal in a thumping march rhythm; then, with the men primed and ready, he rallies them in two-four time to a vision of what so valorous a group might achieve. In the musical, at least, it's quite a lot. The men stage a mutiny aboard the good ship *New Moon* and sail away to a Caribbean island where they set up their own colony.



Words by Oscar Hammerstein II

Music by Sigmund Romberg

March tempo

*f*

Give me some men who are

Stout - heart - ed Men who will fight for the right they a -

dore. Start me with ten, who are Stout-heart - ed Men and I'll

F

C7



F C7<sup>o</sup> F

soon give you ten thou - sand more, Oh! Shoul - der to shoul - der and

bold - er and bold - er they grow as they go to the fore!

D7 Gm

Then there's noth - ing in the world can halt or

Gm F C7<sup>o</sup>

mar a plan, When Stout - heart - ed

F Gm

Men can stick to - geth - er man to man!

F D7 Gm C7<sup>o</sup> F

# Lover, Come Back to Me

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

Words by Oscar Hammerstein II

Music by Sigmund Romberg

Moderately

The piano introduction is in G major, 4/4 time, marked 'Moderately'. It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The piece concludes with a piano (*p*) dynamic.

The first line of the song features four measures of music. The lyrics are: "The sky was blue, And high a-bove The moon was new And so was love." The chords above the staff are G, B7, Em, and A7. The piano part is marked *p*.

The second line of the song features four measures of music. The lyrics are: "This eag-er heart of mine was sing - ing: 'Lov-er, where can you be?'" The chords above the staff are G, A7, D7, G, G7, C, Cm, G, and D7. The piano part is marked *p*.

The third line of the song features four measures of music. The lyrics are: "You came at last, Love had its day, That day is past, You've gone a-way." The chords above the staff are G, B7, Em, and A7. The piano part is marked *p*.

G A7 D7 G G7 C Cm G B7

This ach-ing heart of mine is sing - ing: "Lov-er, Come Back To Me!" When

Em Am Em B7 F#7 B7

*mp* I re-mem-ber ev-'ry lit-tle thing you used to do, I'm so lone - ly,

Em Am Em A7 D7

Ev-'ry road I walk a-long I've walked a-long with you, No won-der I am lone - ly.

G B7 Em G# dim.

*p cresc.* The sky is blue, The night is cold, The moon is new, But love is old,

Am7 G Em Am7 D7 G G7 C Cm G

And while I'm wait-ing here, This heart of mine is sing-ing: "Lov-er Come Back To Me!" *pp*

# ONE ALONE

That stirring vow of fidelity, "One Alone," from The Desert Song, is part of a three-way musical discussion called "Eastern and Western Love." Representing the "eastern" points of view, one Moroccan tribesman advises treating love as a passing pleasure, while another advocates a "harem of blossoms." But the Red Shadow, a Frenchman in disguise, rejects both ideas. He pledges his undying devotion to "one alone to be my own."

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

Slowly

One A-lone to be my own, I a-lone to know her ca-ress-es;

One to be e-ter-nal-ly The one my wor-ship-ping soul pos-sess-es.

At her call I'd give my all, All my life and all my love en-dur-ing;

This would be a mag-ic world to me, If she were mine a-lone.

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

*mp*

*f*

*Ped.*

# SERENADE

Words by Dorothy Donnelly  
Music by Sigmund Romberg

Although *The Student Prince* had the longest Broadway run of any Sigmund Romberg operetta, its chances looked so bleak at the beginning of its out-of-town tryout that the producer insisted on making drastic changes. Among them, the elimination of "Serenade," Romberg's favorite song in the score. The composer, conceding other alterations, held firm on "Serenade," and it stayed in—only to receive the show's biggest ovation.

Andante, molto tranquillo

*pp* *mp*

O - ver-head the moon is beam - ing, White as blos - soms on the

bough; Noth - ing is heard but the song of a bird, — Fill - ing all the air with dream - ing!

Could my heart but still its beat - ing, On - ly you can tell it how, — Be - lov - ed!

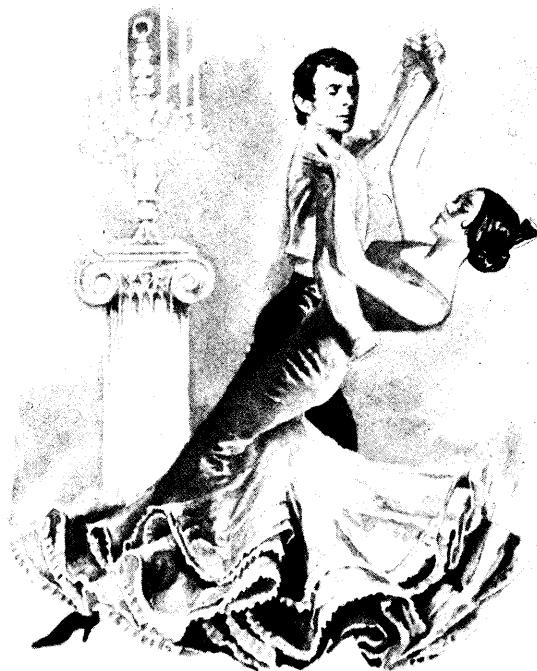
*rit.*

*a tempo* *f* *ff* *p*

From your win - dow give me greet - ing, I swear my e - ter - nal love.

# Jalousie

Jacob Gade was a Danish violinist who at one time was a member of the New York Symphony Orchestra. After returning to Copenhagen, he wrote, among other light compositions, a "Gypsy tango" called "Jalousie," which he published himself. Imported in 1931, the melody was outfitted with words by the daughter of New York Congressman Sol Bloom. Arthur Fiedler's recording with the Boston "Pops" Orchestra became the first "light classic" to reach a sale of one million records.



Words by Vera Bloom

Music by Jacob Gade

Tango tempo

Cm



Jeal - ous - y, Night and day you tor - ture me! I some - times

Musical notation for the first system of the song. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. There are dynamic markings like 'mf' and 'mf' with accents. A triplet of eighth notes is marked with a '3' above it.

Fm



G7



Cm



G7



won - der, If this spell that I'm un - der Can be on - ly a

Musical notation for the second system of the song. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. There are dynamic markings like 'mf' and 'mf' with accents.

Cm



mel - o - dy, For I know no one but me Has won your

Musical notation for the third system of the song. It consists of a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. The bass staff contains the accompaniment. There are dynamic markings like 'mf' and 'mf' with accents. A triplet of eighth notes is marked with a '3' above it.

Gm D7 Gm

heart but, When the mu - sic starts, My peace de -

G7 Cm

parts from the mo - ment they play that lan-gour-ous strain,

C C7 Fm



And we sur - ren - der to all its charm once a - gain.

Fm6


This jeal-ous - y That tor-tures me

Cm Fm G7

Is ec-sta - sy, Mys-ter - y, pain!

C  G7 

*mf* We dance to a tan - go of love,



Your heart beats with mine as we sway.



C/E  Ebdim. 

Your eyes give the an - swer I'm dream - ing



*mp*



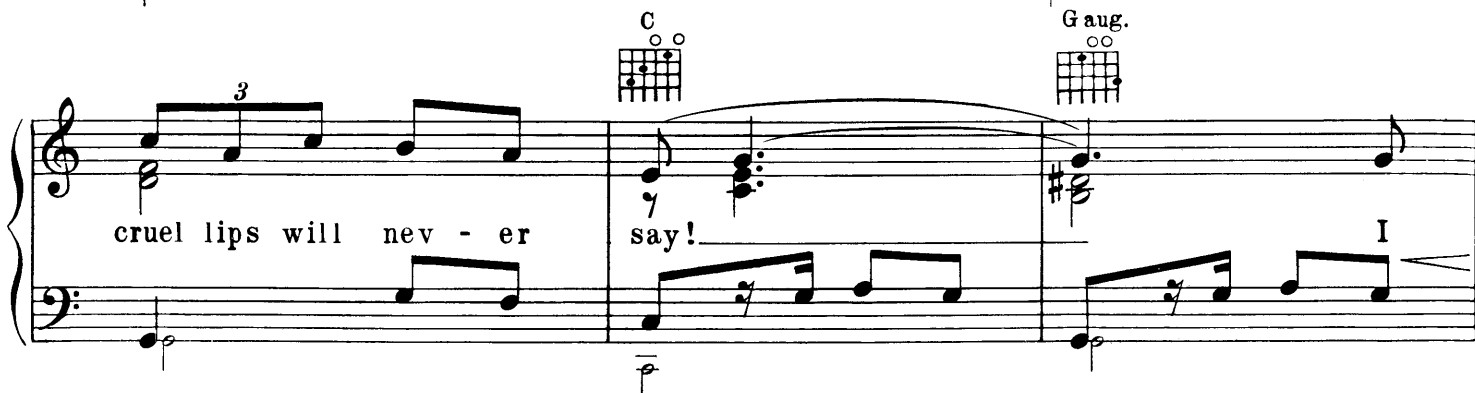
G7 

of, That soft word your





C  Gaug. 

cruel lips will nev - er say! I





C  G7 

fear that the mu - sic will end,

*mf*



And shat - ter the spell it may





C  G7  C7 

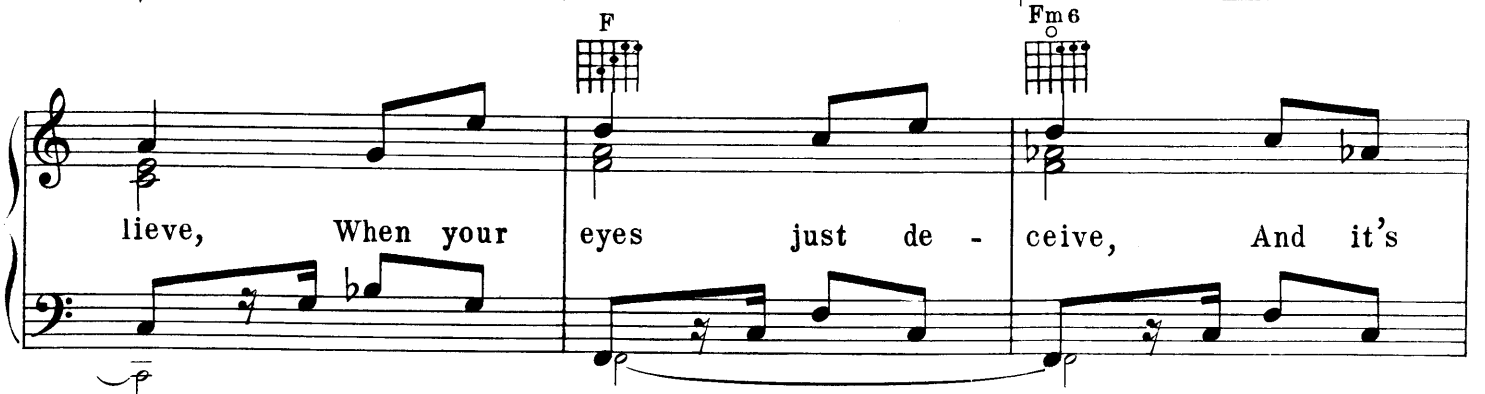
lend, To make me be -




*f*



F  Fm6 

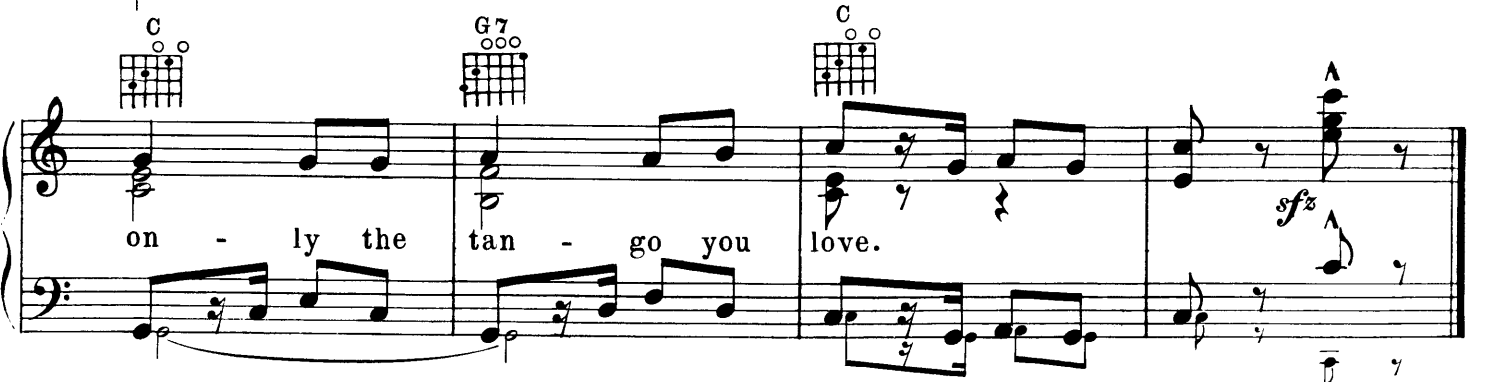
lieve, When your eyes just de - ceive, And it's

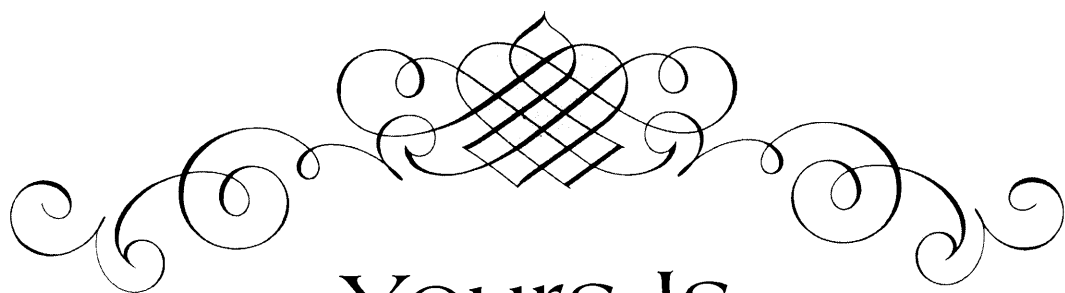


C  G7  C 

on - ly the tan - go you love.

*sfz*





# Yours Is My Heart Alone

Original text by Ludwig Herzer and Fritz Lohner  
English version by Harry B. Smith  
Music by Franz Lehár

Moderately, but not too fast

C

Yours *p* Is My Heart A - lone And with - out

G7 (C bass)

C

Am

you life holds no charm; Yours *mf* ev - 'ry

In 1929, Viennese composer Franz Lehár's operetta *The Land of Smiles* was a resounding hit for two main reasons: the aria, "Yours Is My Heart Alone," and the tenor voice of Richard Tauber to sing it. This rich, melodic outpouring occurs in the story soon after the leading character, a Chinese prince, has revealed to his Viennese bride that, according to custom, he must also take four Chinese wives. Insisting that this is a mere formality, he tries with desperate urgency to convince his beloved Lisa that his heart is for her alone.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The lyrics are as follows:

thought I own, Our love the theme of ev-ry  
dream. All that makes life seem worth-while Dwells in your  
eyes And the spell of your smile. There is no song half so  
sweet to me As your voice whis-per-ing: "I love you, dear."

The score includes various musical notations such as chords (Em, D7, G7, G dim., Dm7/G, Fdim./G, C/G, Ebdim./G, C/G, Dm7/G, G7, C), dynamics (f, p, p subito, ff), and articulation (accents, slurs, triplets, fermatas). The piano accompaniment features a mix of chords and moving lines, often with triplets and slurs.

# Love Sends a Little Gift of Roses



Words by Leslie Cooke

Music by John Openshaw

Slowly, with expression

D
Bb7
Em

Love Sends A Lit - tle Gift Of Ros - es,

*p*

Am7
A7

Breath - ing a pray'r un - to my po - sies,

D
F#7
G
Gm
A7

Torn from my heart as twi - light clos - es, Ask - ing this,

*ten.*

More than any other flower, the rose has flourished in the creative gardens of the world's foremost poets and melodists. It may be the yellow rose of Texas or a shining one in Picardy, that wild one in Ireland or the last of the summer. Yet no matter what color or origin, the rose is always something special as a fragrant symbol of love.

D

on - ly this,      One heart to grow a lit - tle

*mf*

Bb7      Em

ten - der,      Two eyes to glow with love's own

*p*

Am7      A7      D      F#7      E7

splen - dour,      Two lips to give in sweet sur - ren - der,

*ten.*

A7      D

Just a kiss,      just a kiss.

*pp*

Section 6 Gaslight Varieties

# By the Light of the Silvery Moon

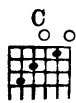
Words by Edward Madden

Music by Gus Edwards

Slowly, in barbershop style

Piano introduction in 4/4 time, marked "Slowly, in barbershop style". The music is written for piano with a treble and bass clef. It features a series of chords and melodic lines in the right hand, and a bass line in the left hand. The key signature has one sharp (F#).

Moderately  
with a lilt



Musical notation for the first vocal line, marked "Moderately with a lilt". The lyrics are "By The Light Of The Sil-ver-y". The music is written for voice with a treble clef. The piano accompaniment is in 4/4 time, marked "mp". It includes a bass line with triplets and fingerings (1, 2, 1).

D7



G7



Musical notation for the second vocal line, marked "Moderately with a lilt". The lyrics are "Moon, I want to spoon,". The music is written for voice with a treble clef. The piano accompaniment is in 4/4 time, marked "mp". It includes a bass line with triplets and fingerings (1, 2, 1, 4).

Apart from "beams" and "dreams," the entire rhyme scheme of the refrain describing this appealing summertime tryst is confined to the "oon" sound, possibly the most delightful example of rhyming frugality to be found. The number, long a barbershop quartet favorite, was introduced in 1909 by child singer Georgie Price, planted in theater audiences as part of Gus Edwards' vaudeville sketch School Boys and Girls. Later the same year it helped brighten the Ziegfeld Follies.

The musical score is written for piano and guitar. It consists of four systems of music, each with a vocal line and a piano accompaniment. Chords are indicated above the staff, and some include fingerings or fret numbers. The lyrics are written below the vocal line.

**System 1:**

- Chords: C, C#dim., G7
- Lyrics: To my hon - ey I'll croon love's tune. Hon - ey

**System 2:**

- Chords: C, F, A7
- Lyrics: moon; Keep a-shin-ing in June;

**System 3:**

- Chords: Dm, A7, Dm, C, C7, F, Fm, C
- Fingerings: 5 fr., 6 fr., 6 fr., 5 fr.
- Lyrics: Your sil - v'ry beams will bring love dreams, We'll be cud - dling

**System 4:**

- Chords: Gm, A aug., A7, D9, C, G7, C
- Fingerings: 3 fr.
- Lyrics: soon, By the sil-ver-y moon.

# Love's Old Sweet Song



Little is known about the origin of this simple yet unforgettable song except that it was first published in London in 1884 and that its melody was created by an Irish barrister turned composer.

Words and Music by J. L. Molloy

Moderately

Chord diagrams: F, C7, F

*mp* Just a song at twi - light, when the lights are low;

Chord diagrams: A7, Dm, G7, C7

And the flick - 'ring shad - ows soft - ly come and go,

Chord diagrams: F, C7, F, F7

Tho' the heart be wear - y, sad the day and long, Still to us at

Chord diagrams: Bb, F, C7, F, Bb, Bbm, C7, F


twi - light comes love's old song, comes Love's Old Sweet Song.



# Cuddle Up a Little Closer, Lovey Mine

Although this piece was originally created for a vaudeville act, it was only when the writers didn't get paid that they added it to the score of their first Broadway show, *Three Twins*.

Words by Otto Harbach  
Music by Karl Joschna

Slowly, but with ragtime feeling (  )



The musical score is presented in a grand staff format, with a treble clef and a common time signature (C). The piano accompaniment is written in the left hand, and the vocal melody is in the right hand. The score is divided into four systems, each with a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Slowly, but with ragtime feeling' with a specific rhythmic notation. The score includes various guitar chords and fingerings, such as C, C/E bass, Eb dim., G7, A7, D7, G7+, G# dim., Am, D7, Eb dim., C/E bass, D7, G7, and C. The lyrics are: 'Cud - dle Up A Lit - tle Clos - er, Lov - ey Mine, Cud - dle up and be my lit - tle cling - ing vine. Like to feel your cheek so ro - sy, Like to make you com - fy, co - zy, 'Cause I love from head to toe - sy, Lov - ey mine.'

# There Is a Tavern in the Town

Originally "There Is a Tavern in the Town" had been a drinking ballad sung by ale-swigging miners of Cornwall, England, with the opening line, "There is an ale-house in our town." But it was first published in the United States in 1883 in a collection called Students' Songs. Ever since, it has been primarily identified with bibulous collegians.



## Cornish Folk Song

Spirited

*f* There

The first system of musical notation for the song. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a 4/4 time signature. The music is marked "Spirited" and "f". The word "There" is written at the end of the first measure of the treble staff.

C

Is A Tav - ern In The Town (In the town), And

The second system of musical notation. It includes a guitar chord diagram for C major (x02321) above the treble staff. The lyrics "Is A Tav - ern In The Town (In the town), And" are written below the treble staff.

G7

C

there my true love sits him down (Sits him down), - And - drinks his wine 'mid

The third system of musical notation. It includes guitar chord diagrams for G7 (x20732) and C (x02321) above the treble staff. The lyrics "there my true love sits him down (Sits him down), - And - drinks his wine 'mid" are written below the treble staff.

F G7 C

laugh - ter — free, And nev - er, nev - er thinks of me. — — — — — Fare thee

G7 C G7

well, for I must leave thee, Do not let the part - ing grieve thee, And re - mem - ber that the best of friends must

C F C

part, must part. A - dieu, a - dieu kind friends a - dieu (Say a - dieu). I

G7 C

can no long - er stay with you (Stay with you). — I'll — hang my harp on a

F G7 C

weep - ing wil - low tree, And may the world go well with thee. — — — — —

# In the Shade of the Old Apple Tree

*Two struggling songwriters were ambling through New York's Central Park one sunny day in 1905. Their inability to find even one apple tree started them longing for their midwestern boyhood homes so bountiful with apple trees. Sufficiently inspired, they dashed back to the publishing firm for which they worked and created their timeless ode to the simple joys of country living.*



Words by Harry Williams      Music by Egbert Van Alstyne

Slow waltz

*mf* In The

Shade Of The Old Ap - ple Tree, Where the love in your

*p.* eyes I could see; When the voice that I heard, Like the

*p.*

G

D7

G

D7

G A7 D7

song of the bird, Seem'd to whis - per sweet mu - sic to me.

G

I could hear the dull buzz of the bee In the

D7 G

blos - soms as you said to me, "With a

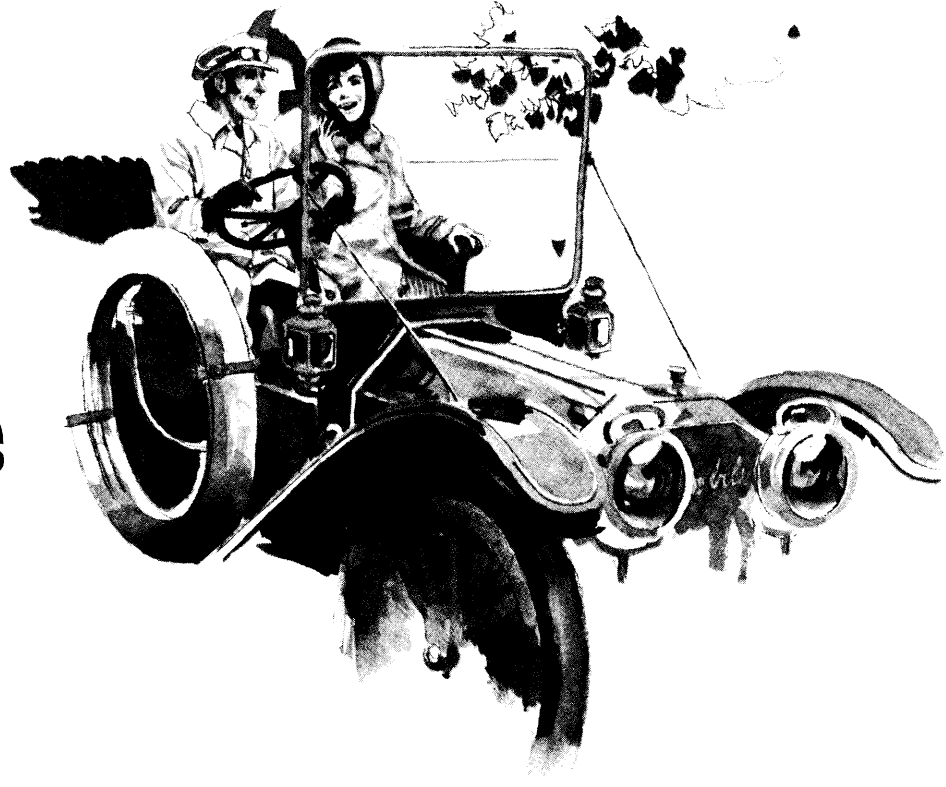
D7 G7 C

heart that is true, I'll be wait - ing for you, In The *slower*

G E7 A7 Cm6 D7 G

Shade Of The Old Ap - ple Tree."

# In My Merry Oldsmobile



Words by Vincent Bryan  
Music by Gus Edwards

Gay waltz tempo

Musical notation for the first system, consisting of a treble and bass clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a forte (f) dynamic. The lyrics "Come a -" are written below the treble staff.

Come a -

Musical notation for the second system, including guitar chord diagrams for G, E7, and A7. The lyrics "way with me Lu - cile, In My Mer - ry" are written below the treble staff.

way with me Lu - cile, In My Mer - ry

Musical notation for the third system, including a guitar chord diagram for D7. The lyrics "Olds - mo - bile, Down the road of life we'll fly" are written below the treble staff.

Olds - mo - bile, Down the road of life we'll fly

Transportation songs were clogging the market during the century's first two decades, but few managed to achieve the musical mileage of the rollicking waltz "In My Merry Oldsmobile." Inspiration was supplied by a well-publicized trip made in 1905 by two Oldsmobiles. It took them 44 days to make their way from Detroit to Portland, Oregon, thus marking the first cross-America journey ever accomplished by automobile.

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Chord diagrams for guitar are provided above the vocal line for each measure. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:** Chords: G, G#dim., D7. Lyrics: Au - to - mo - bub - bling, you and I. To the

**System 2:** Chords: G, E7, A7. Lyrics: church we'll swift - ly steal, Then our wed - ding

**System 3:** Chord: D7. Lyrics: bells will peal. You can go as far as you

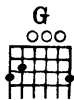
**System 4:** Chords: G, B7, Em, A7, D7, G. Lyrics: like with me, In My Mer - ry Olds - mo - bile.

# The Band Played On



Words by John F. Palmer  
Music by Charles B. Ward

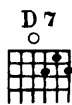
Bright waltz



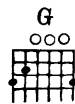
3 2 3 1 2 3 5

Ca - sey would waltz with a straw-ber - ry

*f* *mf*



blonde, And The Band Played On. He'd



glide cross the floor with the girl he a - dor'd, And The Band



One morning in the late 1800s, John Palmer, a young American actor, was listening to a German street band outside his window. Distracted by sister Pauline's call to breakfast, he cried out dramatically, "One moment. Let the band play on." Pauline's comment—need it be noted?—was, "That's a good title for a song." Suitably goaded, Palmer penned the now legendary musical tale. However, he was unable to find a publisher until years later when vaudevillian Charles Ward expressed interest. Ward also made some minor alterations, and thereby took solo credit as composer.

The musical score is written in G major and 2/4 time. It consists of four systems of piano accompaniment and vocal lines. The piano part features a steady bass line with chords and occasional melodic runs. The vocal line is a simple melody with lyrics. Chord diagrams are provided above the piano part for each measure. Dynamics include *mp*, *f*, and *mf*.

**System 1:** Chords: D7. Lyrics: Played On. But his brain was so load - ed it

**System 2:** Chords: G7, C, Am, E7. Lyrics: near - ly ex - plod - ed, The poor girl would shake with a -

**System 3:** Chords: Am, C, C#dim, G. Lyrics: larm. He'd ne'er leave the girl with the straw-ber-ry

**System 4:** Chords: Em, A7, D7, G. Lyrics: curls, And The Band Played On.



# I'll Take You Home Again, Kathleen

Contrary to a common misconception, this was not a ballad born in the Emerald Isle. In 1876, composer Westendorf, a school teacher living in Plainfield, Indiana, penned this affectionate love song when temporarily separated from his wife—only her name was Jennie. The piece was written in the form of an “answer” to a popular ballad, “Barney, Take Me Home Again.”

Words and Music by Thomas P. Westendorf

Slowly, with expression

*f* *mp*

*(b)*

*I'll*

Take You Home A-gain, Kath-

leen, A - cross the o - cean wild and wide To

where your heart has ev - er been Since first you were my bon - ny

**F** **Gm7** **G#dim.**

**F/A bass** **C7** **F**

**Gm7** **G#dim.** **F/A bass** **C** **G7**

C Gm C7 F

bride. The ros - es all have left your cheek, I've

*mf*

Gm C7 F Dm

watched them fade a - way and die. Your voice is sad when - e'er you

A7 A7-5 D7 G7 C7

speak And tears be-dim your lov - ing eyes. Oh,

*mp*

F Gm7 G#dim. F/A bass C7 F

I will take you back, Kath - leen, To where your heart will feel no pain, And

F7 Bb F dim. ten. F C7 F

when the fields are fresh and green, I'll take you to your home, Kath - leen.

*cresc.*

# My Wild Irish Rose

*Chauncey Olcott, the leading American-born Irish tenor at the turn of the century, won his fame primarily as the star of a series of sentimental plays about the old sod which were always embellished by at least five suitably Celtic airs. The perennially blooming "My Wild Irish Rose," from A Romance in Athlone (1899), became the first Irish-flavored song success to emanate from a Broadway show.*

Words and Music by Chauncey Olcott

Moderately

The musical score is presented in three systems. The first system shows the piano introduction in 3/4 time, marked 'Moderately'. It features a treble and bass clef with a key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords: C (C4-E4-G4), Fm (F3-Ab3-C4), C (C4-E4-G4), C7 (C4-E4-G4-Bb4), and F (F3-A3-C4). The second system contains the vocal melody with lyrics: 'Wild I - rish Rose, The sweet-est'. The piano accompaniment continues with the same chord sequence. The third system contains the vocal melody with lyrics: 'flow'r that grows, You may search ev - 'ry - where, But'. The piano accompaniment continues with the same chord sequence. The score includes dynamic markings such as *f*, *mp*, *p*, and *mf*. Chord diagrams are provided for each chord: C, Fm, C, C7, F, C, G7, and C.

\* Melody may be doubled an 8<sup>va</sup> higher.

G7 C D7 G7

none can com - pare With My Wild I - rish Rose.

C Fm6 C C7

*mp* My Wild I - rish Rose, The

F C

dear - est flow'r that grows, And some

G7 C G7 C

day for my sake, She may let me take The

F D7 G7 C

bloom from My Wild I - rish Rose.

*cresc.* *f*

Once composer Ball discovered early in his career that he had a special gift for creating heart-tugging ballads, he never risked writing anything else. "People like songs they can take home to themselves," he said, and obliged by turning out such durable take-home pieces as "Will You Love Me in



December as You Do in May?," "Mother Machree," "A Little Bit of Heaven" and "Love Me and the World Is Mine." Ball's lilt-ing favorite, "When Irish Eyes Are Smiling," was first sung by the popular singing actor Chauncey Olcott, in the 1912 musical play *The Isle o' Dreams*.

# When Irish Eyes Are Smiling

Words by Chauncey Olcott and George Graff, Jr.

Music by Ernest R. Ball

Moderate waltz

When *mp*

I - rish Eyes Are Smil - ing, Sure it's

like a morn in Spring. In the

F C A7 D7

lilt of I - rish laugh-ter You can hear the

*p.* *p.* *p.* *#p.*

G7 C

an - gels sing. When I - rish hearts are

*p.*

C7 F C

hap - py, All the world seems bright and gay,

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

F D7 C

And when I - rish Eyes Are Smil -

*rall.* *cresc.* *f*

*p.* *#p.*

A7 D7 G7 C

ing, Sure they steal your heart a - way.

*ten.* *p.*

# That's an Irish Lullaby

It was in the 1914 play *Shameen Dhu* (Gaelic for "Black Jamie") that Chauncey Olcott introduced this touching air. Modern audiences are more likely to associate it with the too-ra-loo-ra-loo-ralling of Bing Crosby in *Going My Way*.

Words and Music by J. R. Shannon

Moderately, with expression

*mf* Too - ra - loo - ra - loo - ral, — *mp*

*p* Too - ra - loo - ra - li, *#p* Too - ra - loo - ra - loo - ral, —

*p* Hush now, don't you cry! — Too - ra - loo - ra - loo - ral, — Too - ra - loo - ra -

*#p* li, Too - ra - loo - ra - loo - ral, That's An I - rish Lull - a - by. *slower*

7



# Put on Your Old Grey Bonnet

Originally called "Put on Your Old Sunbonnet," this Wenrich - Murphy song, which sold over a million copies of sheet music, was renamed after the publisher had mistakenly substituted "grey" for "sun" in singing the first line.

Words by Stanley Murphy

Music by Percy Wenrich

With spirit

*f* Put On Your Old Grey

Bon - net with the blue rib - bon on it, While I hitch old

Dob - bin to the shay, And through the fields of clo - ver, We'll drive

up to Do - ver on our gold - en wed - ding day.

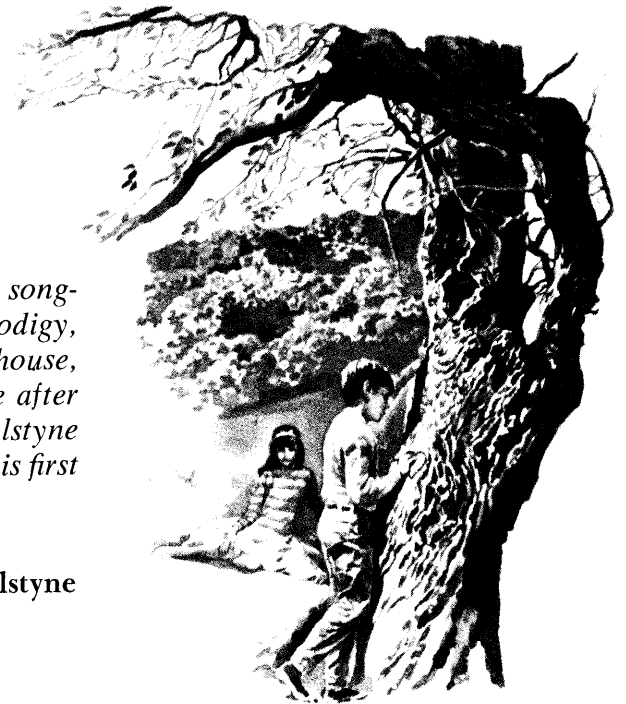
Chord diagrams: C, F, D7, G7, E7, Am, A

# Memories

The career of composer Van Alstyne parallels that of many songwriters during the early days of the century: musical prodigy, vaudeville pianist, staff pianist for a New York publishing house, then, after years of struggling, eventual success. A decade after his first hit, "In the Shade of the Old Apple Tree," Van Alstyne created another timeless masterpiece, "Memories," one of his first works to be written with lyricist Kahn.

Words by Gus Kahn

Music by Egbert Van Alstyne



Moderate waltz

**F**

**G7**

*mf* Mem - o - ries, Mem - o - ries,

**C7**

**F**

**F7**

Dreams of love so true.

B $\flat$  B $\flat$ m F C

O'er the sea of mem - o - ry I'm drift - ing

G7 C C7 F

back to you. Child - hood days,

G7 C7 C $\sharp$ dim. Dm

Wild - wood days, A - mong the birds and bees,

D7 Gm E7 Am7

You left me a - lone But still you're my

D7 G7 C7 F

own! In my beau - ti - ful Mem - o - ries.

# Oh, Promise Me

*Had it not been for a show of temperament by actress Jessie Bartlett Davis, many of today's weddings might well be minus the majestic strains of "Oh, Promise Me." Following the Chicago premiere of Robin Hood in 1890, Miss Davis, who played the male role of Alan-a-Dale, threatened to quit the company if she were not given a new aria which would show off her deep contralto tones. Desperate, composer De Koven recalled a piece he had written some time before, but which had never been sung in public. The actress rehearsed "Oh, Promise Me" the next day, sang it that night, and scored the biggest success of the production.*

Words by Clement Scott

Music by Reginald de Koven

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The introduction consists of four measures. The vocal line enters in the second measure with the lyrics 'Oh, Prom-ise Me, that some day you and I Will'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The score includes guitar chord diagrams for G, D7, C, and Am. The lyrics continue: 'take our love to-gether to some sky Where we can be a-lone, and faith re-'.

Oh, Prom-ise Me, that some day you and I Will

take our love to-gether to some sky Where we can be a-lone, and faith re-

new, And find the hol-lows where those flow - ers grew; ——— Those

*poco rall.* *a tempo*

C Am6 B D7

first sweet vi - o - lets of ear - ly spring, Which come in whis - pers, thrill us

G D Em C/E bass

both, and sing Of love un - speak - a - ble that

*cresc.*

B C/E bass B

is to be; Oh, Prom - ise Me, Oh, Prom - ise Me!

*f* *decresc.*

Em Cm6 Eb7 G A7 D7 G Em

*rall.*

D G7 C C dim. G

# I Love You Truly

Words and Music by Carrie Jacobs-Bond



Slowly

Handwritten musical score for piano, featuring treble and bass clefs, 3/4 time signature, and lyrics. Includes guitar chord diagrams for F, Gm7, C7, and C9.

*r. h.* 5 *l. h.* 5 *r. h.* 5

**F**

I Love You  
*Simply mp*

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

Tru - ly, tru - ly dear.

**Gm7** **C7**

Life with its sor - rows,

After the tragic death of her husband, the need to earn a living obliged Carrie Jacobs-Bond to become a one-woman music business—composer, lyricist, publisher, song plugger and even sheet-music cover designer. Today her fame rests primarily on two songs, “I Love You Truly” and “A Perfect Day,” both of which had to overcome public apathy before at last winning their places among America’s best-loved songs.

The musical score is presented in four systems, each with a piano accompaniment and lyrics. Chord diagrams are provided above the first staff of each system.

- System 1:** Chords: C9, F, A7. Lyrics: "with its tears, Fades".
- System 2:** Chords: Dm, G7. Lyrics: "in - to dreams when I feel you are".
- System 3:** Chords: G#dim., F, G7. Lyrics: "near; For I Love You Tru".
- System 4:** Chords: C7, F. Lyrics: "ly, truly ly dear." The system ends with a double bar line and a fermata over the final notes.

# Hello! My Baby



While touring in vaudeville in 1899, Joe Howard overheard a Negro porter in a Scranton, Pennsylvania, hotel talk to his girl on the telephone. His conversation gave Howard the idea for his cake-walking, ragtime telephone number, "Hello! My Baby," which he wrote with his wife. Two weeks later Howard introduced it on stage to enthusiastic acclaim.

Words and Music by Joseph E. Howard and Ida Emerson

With spirit

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

Hel-lo! My Ba-by, hel-lo! my hon-ey, hel-lo! my rag-time gal;

**C7** **F** **Ab dim.** **C7**

Send me a kiss by wire, ba-by my heart's on fire!

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

If you re-fuse me, hon-ey, you'll lose me, then you'll be left a-lone. Oh, ba-by,

**C7** **F**

tel-e-phon e and tell me I'm your own.

*gliss.*



Section 7 · Greensleeves and Other Folk Song Favorites

# Black Is the Color

Many American folk songs, particularly those sung for generations in the southern Appalachian region, such as the wistful "Black Is the Color," have a marked kinship with the love songs of Elizabethan England.

American Folk Song

Slow ballad

*p* in the style of a harp

Black, black, Black Is The Col-or of my true love's

hair; Her lips— are some-thing won-drous fair; The— blu-est— eyes and the

dain-ti-est— hands; I love— the grass on where she stands.

(Organ: omit pedal)

The musical score is presented in three systems. Each system includes a treble and bass clef staff with piano accompaniment. Above the treble staff, guitar chord diagrams are provided for each measure. The first system covers the first four measures, the second system covers the next four measures, and the third system covers the final four measures. The tempo is marked 'Slow ballad' and the dynamics are 'p' (piano) in the style of a harp. The key signature has one sharp (F#) and the time signature is common time (C).

**Chord Diagrams:**

- System 1: Em, A, Em, Bm7
- System 2: Em, A, Em, Cmaj7, A, Am, Em, D
- System 3: C, Am, Em, Cmaj7, Am, Em

# Greensleeves

The words of "Greensleeves" probably date back to 1580, but the music went unpublished until the late 17th century. In *The Merry Wives of Windsor* Shakespeare has Falstaff boom out, "Let the sky rain potatoes; let it thunder to the tune of 'Greensleeves.'"

## English Folk Song

Rather slow,  
but with a lilt

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piano part includes guitar chord diagrams above the treble clef staff. The lyrics are: "A - las, my love, — you do me wrong — To cast me off — dis - cour - teous - ly, And I have lov - ed you so long, — De - light - ing in — your com - pan - y. *mf* Green - sleeves — was all my joy, — *mp* Green - sleeves was my de - light, *mf* Green - sleeves was my heart of gold — And who but my la - dy Green - sleeves."

**System 1:** Chords: Em, G, D, Em, Bm. Dynamics: *mp*.  
**System 2:** Chords: Em, G, D, Bm, Em, B7, Em. Dynamics: *mp*.  
**System 3:** Chords: G, D, Bm, Em, Bm. Dynamics: *mf*, *mp*.  
**System 4:** Chords: G, D, Bm, Em, B7, Em. Dynamics: *mf*, *mp*.

# Careless Love

American Folk Song

Originally sung by southern mountain whites in the U.S., this sorrowful tale was brought down to the Mississippi delta where it became identified with Negro dock workers. In 1921, famous bluesman W. C. Handy wrote his own version and called it "Loveless Love."

Slow blues

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has four measures with guitar chords G, D7, G, and D7. The second system has four measures with guitar chords G, C, Cm, G, D7, and G. The piano accompaniment includes dynamics like *mf* and *p*. The lyrics are written below the vocal line.

Love, oh love, oh Care-less Love, Love, Love, oh love, oh Care-less Love,

Love, oh love, oh Care-less Love, Just see what love has done to me.

Sorrow, sorrow, to my heart,  
Sorrow, sorrow, to my heart,  
Sorrow, sorrow, to my heart,  
When me and my true love must part.

Love my mama and my papa too,  
Love my mama and my papa too,  
Love my mama and my papa too,  
But I'd leave them both and go with you.

It's a pity that we met,  
It's a pity that we met,  
It's a pity that we met,  
For those good times we'll never forget.

Cried last night and the night before,  
Cried last night and the night before,  
Cried last night and the night before,  
Going to cry tonight and I'll cry no more.

Now my money's spent and gone,  
Now my money's spent and gone,  
Now my money's spent and gone,  
You passed my door a-singing a song.

Oh, it's broke this heart of mine,  
Oh, it's broke this heart of mine,  
Oh, it's broke this heart of mine,  
It'll break that heart of yours some time.

# Blowin' in the Wind

Words and Music by  
Bob Dylan

*The current popular-music scene borrows heavily from the world of folk songs. Among modern balladeers, none has made a stronger impact than Bob Dylan, whose "Blowin' in the Wind," composed in 1962, practically became the anthem of the civil rights movement in the U.S. The sensitive words, however, are equally applicable to any situation involving man's indifference to the basic rights of others. In 1964, Peter, Paul and Mary's recording of the song received "Grammy" awards both as the best performance by a vocal group and as the best folk song recording.*

Brightly

*mf*

C F C F

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

G7 C F C

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

sail Be - fore she sleeps in the sand?

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

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

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

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

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

# Red River Valley

Here's a switch: a Tin Pan Alley song that developed into a folk song. In 1896, songwriter James J. Kerrigan wrote a sentimental piece called "In the Bright Mohawk Valley." Pioneers heading westward across America picked up the tune, simplified the melody, and changed the lamenting lover to a cowboy and the locale to the Texas panhandle. With its loping four-four beat and open-air charm, "Red River Valley" sounds as authentic as any folk song that ever sprang from the sagebrush.



Traditional

Moderately

*mp smoothly*

From this val - ley they say you are go - ing;

We will miss your bright eyes and sweet smile; For they

say you are tak - ing the sun - shine That

G  
○○○

C  
○○○

G  
○○○




D7  
○○○

G  
○○○




G7  
○○○

C  
○○○


Chord diagrams for guitar are shown above the corresponding measures of the music.




bright - ens our path - way a - while.




Come and sit by my side if you love me,



Do not hast - en to bid me a - dieu;

But re - mem - ber the Red Riv - er Val - ley

And the one who has loved you so true.

# Blue-Tail Fly



American Folk Song

Freely

*mp*  
When I was young I used to wait On

mas - ter and hand him his plate; Pass down the bot - tle when

*In tempo, gaily*  
he got dry, And brush a - way the Blue - Tail Fly.

*mf*



Daniel Decatur Emmett may have been revered by Southerners in the U.S. as the composer of "Dixie," but his "Blue-Tail Fly" took such merry digs at indolent plantation owners that it was adopted as an Abolitionist song during the Civil War. Derived from Negro slave jingles, the ditty was created in 1846 for a minstrel show.

The musical score is written for piano and voice. It consists of three systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The first system contains two measures of music with lyrics: "Jim - my Crack Corn and" and "I don't care,". The second system contains three measures of music with lyrics: "Jim - my Crack Corn and", "I don't care,", and "Jim - my Crack Corn and". The third system contains three measures of music with lyrics: "I don't care; My", "mas - ter's gone a - way.", and a final measure with a fermata. Chord diagrams are provided above the treble staff for G, D7, G, G7, C, and D7. The bass staff includes various rhythmic markings, including slurs and accents.

And when he rode in the afternoon,  
I follow with a hick'ry broom,  
The pony being very shy  
When bitten by the blue-tail fly. (Refrain)

The pony ran, he jumped, he pitched,  
He threw my master in the ditch.  
He died, the jury wondered why,  
The verdict was the blue-tail fly. (Refrain)

One day he rode around the farm,  
The flies so numerous they did swarm;  
One chanced to bite him on the thigh,  
The devil take that blue-tail fly. (Refrain)

They laid him under a 'simmon tree,  
His epitaph is there to see:  
"Beneath this stone I'm forced to lie—  
A victim of the blue-tail fly." (Refrain)

# Puff (The Magic Dragon)

Peter Yarrow, the Peter of Peter, Paul and Mary, shares one-half the credit for writing this gossamer fable and one-third for making it one of the durable delights of 1963. "Puff" remains a special favorite of children, while their elders take pleasure in finding hidden meanings in the frolicking of Puff and Jackie Paper.



Words and Music by Peter Yarrow and Leonard Lipton

With a lilt Verse

*mf* *mp*

Puff, the mag - ic drag - on,

lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah -

Lee. Lit-tle Jack-ie Pa-per loved that ras-cal, Puff, And

brought him strings and seal-ing wax and oth-er fan-cy stuff. Oh!

*p*

Chords: C, Em, F, Am, D7, G7

Chord diagrams are provided for each chord.

Chorus

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The lyrics are: "Puff, the mag-ic drag-on, lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. Puff, the mag-ic drag-on, lived by the sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. To- land called Ho-nah - Lee." The score includes a section for "For extra verses" and a "For final ending" section.

Chorus

Puff, the mag-ic drag-on, lived by the sea And frolicked in the au-tumn mist in a

land called Ho-nah - Lee. Puff, the mag-ic drag-on, lived by the

sea And frolicked in the au-tumn mist in a land called Ho-nah - Lee. To-

land called Ho-nah - Lee.

Together they would travel on a boat with billowed sail.  
 Jackie kept a lookout perched on Puff's gigantic tail,  
 Noble kings and princes would bow whene'er they came,  
 Pirate ships would low'r their flag  
 when Puff roared out his name. Oh! (Chorus)

A dragon lives forever but not so little boys,  
 Painted wings and giant rings make way for other toys.  
 One gray night it happened, Jackie Paper came no more  
 And Puff that mighty dragon,  
 he ceased his fearless roar. Oh! (Chorus)

His head was bent in sorrow, green scales fell like rain.  
 Puff no longer went to play along the cherry lane.  
 Without his lifelong friend, Puff could not be brave  
 So Puff that mighty dragon,  
 sadly slipped into his cave. Oh! (Chorus)

# AURA LEE

The plaintive strains of "Aura Lee," first sung in America during the Civil War, have also been heard under two other familiar titles. In 1865, with a new set of words, it became a West Point class song under the title of "Army Blues"; then, almost a hundred years after it was written, it re-emerged as the best-selling title song of Elvis Presley's movie Love Me Tender.

Moderately, with expression

Words by W. W. Fosdick

Music by G. R. Poulton

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes guitar chord diagrams above the treble clef and piano (p) markings below the bass clef.

**System 1:** Chords: G, C, A7, D7, G. Lyrics: As the black-bird in the spring, be - neath the wil - low tree,

**System 2:** Chords: Em, C, A7, D7, G. Lyrics: Sat and pip'd I heard him sing, ——— sing - ing "Au - ra Lee."

**System 3:** Chords: G+, G6, G7, C, Cm, G. Lyrics: Au - ra Lee, Au - ra Lee, maid of gold - en hair!

**System 4:** Chords: E7, C, A7, D7, G. Lyrics: Sun - shine came a - long with thee, and swal - lows in the air.

# On Top of Old Smokey

American Folk Song

Though its roots were in England, "On Top of Old Smokey" first became known in America early in the 19th century when wagoners sang it while driving their Conestoga wagons over treacherous pack trails. Today, it is possibly the most popular of all American folk songs.

Slowly

*p* Harp style

On Top Of Old Smok - ey,

All cov-ered with snow, I lost my true lov - er,

Come a court-in' too slow. Well, court-ing's a

For additional verses For final ending

Well, courting's a pleasure,  
But parting is grief,  
And a false-hearted lover  
Is worse than a thief.

A thief he will rob you  
And take all you save,  
But a false-hearted lover,  
Will send you to your grave.

He'll hug you and kiss you  
And tell you more lies  
Than crossties on a railroad  
Or the stars in the skies.

Section 8 Beneath the Southern Cross

# Botany Bay

*Not a genuine convict song as commonly believed, "Botany Bay" was written as a theatrical parody of a real, English convict song, "Judges and Juries." It was performed in the musical Little Jack Shepherd in London in 1885 and Melbourne in 1886, and was sung by comedian David Belasco James with such popular success that it has survived to become a favorite in the current folk revival.*

Traditional

Moderately

Fare - well to old Eng - land for ev - er, Fare -  
Chorus: Sing - ing too - ral li - oo - ral li - ad - di - ty Sing - ing

well to my rum culls as well, Fare - well to the well known Old  
too - ral li - oo - ral li - ay; Sing - ing too - ral li - oo - ral li -

*D. C. for chorus and extra verses*

Bai - lee  
ad - di - ty

Where I  
Sing - ing

used for  
too - ral li -

cut such a  
oo - ral li -

swell.  
ay.

2. There's the Captain as is our Commander,  
There's the bo'sun and all the ship's crew,  
There's the first and second-class passengers,  
Knows what we poor convicts go through.

*Chorus*

3. 'Taint leavin' old England we cares about,  
'Taint cos we mispels what we knows,  
But becos all we light-fingered gentry  
Hops around with log on our toes.

*Chorus*

4. For seven long years I'll be staying here,  
For seven long years and a day,  
For meeting a cove in an area  
And taking his ticker away.

*Chorus*

5. Oh, had I the wings of a turtle-dove!  
I'd soar on my pinions so high,  
Slap bang to the arms of my Polly love,  
And in her sweet presence I'd die.

*Chorus*

6. Now, all my young Dookies and Duchesses,  
Take warning from what I've to say,  
Mind all is your own as you touchesses,  
Or you'll find us in Botany Bay.

*Chorus*

# Now is the Hour

Words by Maewae Kaihau

Music by Clement Scott

Andante (but not too slow)

mf *f* *mp*

Now  
Te

C/Ebass Cm/Ebbass G D D7 G

Is The Hour when we must say good-bye,  
i - wi te I - wi e te i - wi e;

C F7 F#7 G Em A7

Soon you'll be sail - ing Far a -  
Ta hu - ri mai - ra Te nga -

F D7 G C/Ebass Cm/Ebbass G

cross the sea. While you're a - way,  
ka - u e. Ki nga ku - pu



Although usually thought of as a genuine Polynesian song, "Now is the Hour" is of neither Maori nor New Zealand origin. It is believed to have been written in Australia in 1913 under another title, and to have been adopted by Maori singers some years later. The song achieved widespread popularity during World War II, when it was associated with New Zealand servicemen abroad, and Bing Crosby's 1946 recording sent it to the top of the Hit Parade.

The musical score is presented in three systems. The first system includes guitar chords for D, D7, G, and C. The second system includes chords for F7, F#7 (with a 2-fret shift), G, F7, E7, A7, and D7, and includes the instruction "(Guitar tacet) Melody". The piano accompaniment features a steady bass line with chords and melodic lines in both hands. The tempo marking "slower" appears in the third system.

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

# Wild Rover

Traditional

Rollicking Tempo

Musical notation for the first system, including treble and bass staves with lyrics: "I've been a Wild Ro-ver for man-y a". Includes guitar chord diagrams for D and A7.

Musical notation for the second system, including treble and bass staves with lyrics: "year, I've spent all my mon-ey in whis-key and beer, And". Includes guitar chord diagram for D.

Musical notation for the third system, including treble and bass staves with lyrics: "now I've re-turned with a flam-ing great score, Nev-er be". Includes guitar chord diagrams for A7, D, D7, G, and Em.

Musical notation for the fourth system, including treble and bass staves with lyrics: "called a Wild Ro-ver no more. No, no,". Includes guitar chord diagrams for A7, D, and D, and the word "Chorus".

The words of this rags-to-riches tale may have a genuine Australian ring, but the music originated in the British Isles. Well known in Ireland, the song probably arrived with Irish settlers and gradually became thought of as a "bush ballad."

nev - er, Nev - er no more,

Nev - er, nev - er a - gain will I be A

Wild Ro - ver no more. I more.

*con 8* *con 8*

I went to a shanty I used to frequent,  
 And I told the landlady my money was spent,  
 I asked her for credit, she answered me, "Nay!"  
 Saying "Customers like you I can get any day."  
*Chorus*

Then I drew from my pocket, ten sovereigns bright,  
 And the landlady's eyes opened wide with delight —  
 Said she, "I have whiskey and wines of the best,  
 And the words that I uttered were only in jest."  
*Chorus*

I'll go home to my parents, tell them what I have done,  
 And ask them to pardon their prodigal son,  
 And if they will do so, as often before,  
 I never shall play the wild rover no more.  
*Chorus*

# The Rabbiter

Composer Wakefield, an Englishman, came to Australia in 1923 as a young man and spent the next twenty years roaming the rugged outback of New South Wales and Queensland. He worked at everything from horsebreaking to wattle-stripping to song writing—and, as a result, his songs had the strong flavor of rural Australia. “The Rabbiter” recalls that part of his life in western New South Wales when he trapped rabbits for sale in the Sydney markets.

Words and Music by Stan Wakefield

With Spirit

**I** *f* read a-bout the for-tunes that the rab-bit-ers make out-back, The

sport-ing life and the lair-y tales of pric-es fetched at Syd-ney sales. So I

start-ed out a-cross New South Wales on the rov-ing rab-bit-ers' track. With a

Chorus

F C G7 C

hool - em - up and a sool - em - up And the fool - em - up de-coys, The

F C G7 C

men who scalp the rab - bit - ers Are the Syd - ney mar - ket boys. (after last chorus) A The

F C F G7 C

men who scalp the rab - bit - ers Are the Syd - ney mar - ket boys!

A free and independent life,  
 A life of simple joys —  
 I camped beneath an old belar,  
 And me tucker was mostly fried galah,  
 And I trapped 'em near and I trapped 'em far  
 For the Sydney market boys. (*Chorus*)

I poisoned out at Hillston  
 And I trapped at Gundagai,  
 I followed 'em over creeks and bogs,  
 And chopped 'em out of hollow logs,  
 And tailed 'em up with yelping dogs  
 Way back of Boggabri. (*Chorus*)

# The Drover's Dream

Traditional

Moderately

Now one night when trav - 'ling sheep, My com - pan - ion fast a - sleep, — No

stars, no moon did gloom the South - ern sky. Now the night was ver - y close, So I

think I must have dozed, For a ver - y strange pro - ces - sion passed me by. —

First there came a kan - ga - roo With a roll of blan - kets blue, Ac -

*Like many Australian bush songs, "The Drover's Dream" is of unknown origin, its verses varying from region to region. There is no record of the song having been heard before the early 1930's, and there is considerable evidence that it emerged from the camps of construction workers, tramps and swaggies during the Great Depression. Certainly these camps kept this and other bush songs alive.*

Musical notation for the first system of the song. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for G, Em, A7, D7, and G are shown above the staff. The lyrics are: "comp-'nied by a din - go for a mate (oh for a mate!). They were trav-'ling ver - y".

Musical notation for the second system of the song. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for C, G, and D7 are shown above the staff. The lyrics are: "fast, So they said good - night and passed, We must be jog-ging a - long it's get - ting".

Musical notation for the third system of the song. It features a treble and bass clef with a key signature of one sharp (F#). The melody is written in the treble clef, and the accompaniment is in the bass clef. Chord diagrams for G are shown above the staff. The lyrics are: "late. Now the sheep?". The system is divided into two parts: "For extra verses" and "For final ending".

Now the parrots green and blue  
Whistled too-roo-loo-roo-loo,  
Three native bears came down and formed a ring,  
(And formed a ring!)

The emu standing near  
With his claw up to his ear,  
Amused the audience with a highland fling;  
The goanna and the snake  
And the adder wide awake,  
Shut up the old log cabin in the dell,  
(Oh in the dell!)

And the dear old bandicoot  
Played a tune upon his flute,  
Faith, I never heard it played before so well!

Now the pelican and the crane  
They flew in from on the plain,  
Their music and their tricks were quite a treat,  
(Oh, quite a treat!)

I woke up with a start  
When from underneath the cart,  
Old Rexy yelled out "Jock, where are the sheep?"

# Waltzing Matilda

On a visit to Queensland in 1895, "Banjo" Paterson heard a grazier remark that he had just seen "a couple of blokes waltzing Matilda down by the billabong"—meaning that he had seen two men carrying their swags, or bed rolls, by a waterhole. Paterson immediately was inspired to write a thoroughly Australian song—the story of a swagman caught stealing a sheep, told in the colorful language of the Outback. Paterson's words and the irresistible rhythm of the music combined to make "Waltzing Matilda" the best-loved and most widely known Australian song.

Words by A. B. (Banjo) Paterson

Music by Marie Cowan

Moderately, with spirit

*f*

Once a jol - ly swag - man—  
Down\_ came a jum - buck to

*p*

camp'd\_ by a bil - la-bong,  
drink\_ at that bil - la-bong

un - der the shade of a  
Up jumped the swag - man and

cool - i - bah\_ tree And he  
grabbed him with glee, And he

*p*

sang as he watched and  
sang as he shoved that

wait - ed till his bil - ly boiled }  
jum-buck in his tuck - er bag }

You'll come a - waltz - ing Ma-



Chorus

til - da with me. Waltz - ing Ma - til - da Waltz - ing Ma - til - da

You'll come a - waltz - ing Ma - til - da with me, { And he sang as he watched and And he sang as he shoved that

wait - ed till his bil - ly boiled } jum - buck in his tuck - er bag, } You'll come a - waltz - ing Ma - til - da with me.

3. Up rode the squatter mounted on his thoroughbred  
 Down came the troopers one, two, three,  
 Whose that jolly jumbuck you've got in your tucker bag  
 You'll come a waltzing Matilda with me.  
 Waltzing Matilda, Waltzing Matilda  
 You'll come a waltzing Matilda with me  
 Whose that jolly jumbuck you've got in your tucker bag  
 You'll come a waltzing Matilda with me.

4. Up jumped the swagman sprang into the billabong  
 You'll never catch me alive said he  
 And his ghost may be heard as you pass by that billabong  
 You'll come a waltzing Matilda with me.  
 Waltzing Matilda, Waltzing Matilda  
 You'll come a waltzing Matilda with me  
 And his ghost may be heard as you pass by that billabong.  
 You'll come a waltzing Matilda with me.

# The Overlander

While there is something of the entertainer's "song in character" about "The Overlander," its words are so colloquial and its tone is so realistic that it may well have been the product of a literate squatter or jackaroo. The version most often sung today was first printed in 1865, and is sometimes called "The Queensland Drover."

Traditional

Verses:

With Spirit



*f* There's a trade you all know from the north-ern



well, plains it's where the bring - ing cat - tle o - ver. On ev - 'ry track, to the  
girls and grass are scan-ty; Where the creeks run dry or

Chorus:



Gulf and back, men know the Queens - land dro - ver. } Pass the bil - ly 'round, my  
ten foot high and it's eith - er drought or plen - ty. }

boys, don't\_ let the pint pot stand there. For to - night we drink the

health of ev - 'ry o - ver - land - er. I come land - er.

For extra verses For final ending

2. There are men from every land,  
From Spain and France and Flanders;  
They're a well mixed pack, both white and black,  
They're Queensland overlanders. (*Chorus*)
3. When we've earned a spree in town  
We live like pigs in clover;  
And the whole damn cheque pours down the neck  
Of many a Queensland drover. (*Chorus*)
4. As I pass along the roads,  
The children raise my dander,  
Shouting "Mother, dear, take in the clothes!  
Here comes an overlander." (*Chorus*)
5. But I'm bound for home once more,  
On a prod that's quite a goer;  
I can find a job with a crawling mob  
On the banks of the Maranoa. (*Chorus*)

# The Stockman's Last Bed

Although the origin of "The Stockman's Last Bed" is uncertain, it is thought to have been written by two sisters, Bessie and Maria Grey, in the late 1840's. The girls, aged 16 and 18, were the daughters of one Colonel Grey of Port Macquarie, NSW, and were known to be "well read, good French scholars, and the composers of poems." While the Grey sisters may have written the words of the song, they can lay no claim to the music; the tune definitely is that of "The Boatswain's Last Whistle," a popular song of the day.

## Traditional

Slowly

The musical score is presented in three systems, each with guitar chords above the staff and piano accompaniment below. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slowly' and the dynamics include 'mp' and 'p'.

**System 1:** Chords: A7, D, A7, D, D7, G, D. Lyrics: Be ye stock - men or not, to my sto - ry give

**System 2:** Chords: F#m, G, D, G, Gm, D, A7. Lyrics: ear. A - las, Jack has gone and no more shall we

**System 3:** Chords: D, A7, D, D7, G, D, F#m. Lyrics: hear The crack of his stock-whip, the steed's live - ly trot, The

G D G Gm D A7 D Chorus A7

clear "Go a - head!" and his jing - ling quart - pot. He sleeps 'neath the

D D7 G D F#m G

wat - tle in sweet per - fumed shade, In the tall gum tree's

D Gm D A7

For extra verses D A7

For final ending D

shad - ow is The Stock - man's Last Bed. One Bed.

One day he was yarding, he was gored by a steer;  
 "Alas!" cried poor Jack, "It's all up with me here!"  
 His whip shall be silent, and his dogs they will mourn,  
 And his steed looks in vain for his master's return.

*Chorus*

Stranger, if ever in some future day,  
 In search of wild cattle should chance for to stray,  
 Tread light 'neath the wattle, where poor Jack is laid,  
 So far from his home where in childhood he played.

*Chorus*

# The Wild Colonial Boy

Traditional

Moderately (in 2)

*mf*

There was a wild co - lo - nial youth, Jack Doo - lan was his  
He was bare - ly six - teen years of age when he left his fath - er's

name, Of poor but hon - est par - ents he was  
home, And through Aus - tral - ia's sun - ny clime as a

born in Cas - tle - maine, He was his fa - ther's  
bush - rang - er did roam. He robbed those wealth - y

Many of the incidents and the entire chorus of "The Wild Colonial Boy" have been transferred from an earlier ballad, "Bold Jack Donahoe," which relates the exploits of an Irish convict who escaped and became a bushranger in New South Wales in the late 1820's. The song became so popular that government authorities feared it might encourage rebellion among the Irish population—and for ten years it was illegal to sing the ballad in pubs.

on - ly hope, his moth - er's on - ly joy; The  
squat - ters, their stocks he did des - troy A

pride of both his par - ents was The Wild Co - lo - nial Boy.  
ter - ror to the rich men was The Wild Co - lo - nial Boy.

3. In sixty-one this daring youth commenced his wild career;  
With a heart that knew no danger, no foeman did he fear.  
He held the Beechworth mail-coach up, and robbed Judge Macoboy,  
Who trembled and gave up his gold to The Wild Colonial Boy.
4. He bade the Judge good-morning, and told him to beware  
For he'd never rob a decent judge that acted on the square,  
But not to rob a mother of her son and only joy  
Or you'll breed a race of outlaws like The Wild Colonial Boy.
5. One day as he was riding the mountain-side along,  
A-listening to the little birds their pleasant laughing song,  
Three mounted troopers came in sight, Kelly, Davis and Fitzroy,  
And thought that they would capture him, The Wild Colonial Boy.
6. 'Surrender now, Jack Doolan! You see we're three to one.  
Surrender now, Jack Doolan, you daring highwayman!'  
But he drew a pistol from his belt and spun it like a toy:  
'I'll fight but I won't surrender,' said The Wild Colonial Boy.
7. He fired at Trooper Kelly and brought him to the ground,  
And in return from Davis received a mortal wound;  
All shattered through the jaws he lay still firing at Fitzroy.  
And that's the way they captured The Wild Colonial Boy.

## Section 9 Music to Lift the Spirit

# I'll Walk with God

Though the familiar musical highlights of Sigmund Romberg's score for *The Student Prince* were retained for the 1952 film version, Messrs. Webster and Brodsky were summoned to supply a suitable hymn for the grief-stricken prince as he views the bier of his dead father. "I'll Walk with God" was sung in the movie by the unseen Mario Lanza whose voice was dubbed in for actor Edmund Purdom.

Words by Paul Francis Webster

Music by Nicholas Brodsky

Moderately, with deep emotion

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure. The piano accompaniment is written in a grand staff (treble and bass clefs).

**System 1:** Chords: F, Dm, Gm, C7, F, Am. Lyrics: I'll Walk With God from this day on, His help-ing hand.

**System 2:** Chords: Gm, C7, F, G7, C. Lyrics: I'll lean up - on; This is my prayer, my hum-ble plea,

**System 3:** Chords: Am, Dm7, G7, C, C7, F. Lyrics: May the Lord be ev - er with me. There is no



Dm Gm C7 F Am

death, ——— tho' eyes grow dim, ——— There is no fear

G7 C F#dim.

when I'm near to Him. ——— I'll lean on Him for -

*cresc. poco a poco*

G Em A7-5 G D7 G9sus4 G7

ev - er And He'll for - sake me nev - er.

Eb Bb Db

*Cantabile (somewhat faster)*

He will not fail me as long ——— as my faith is

C Fm Fm7 Ddim G C C7

strong, ——— What - ev - er road I may walk a - long;

*rit. dim.*

Tempo I

Chords: F, Dm, Gm, C7, F, Am

*mp* I'll Walk With God, I'll take His hand, I'll talk with God,

Chords: Gm, C7, F, Db (← 4 fr.), Ebm

He'll un-der-stand; I'll pray to Him, each day to

Chords: Ab7 sus.4, Ab7, Db, Bbm

Him, And He'll hear the words that I say. His hand will

*p* *ff*

Chords: F, A7, Dm, Gm7

guide my throne and rod, And I'll nev-er walk a-lone while I

Chords: Gb, Ebm, F, Dm, Gm7, C11, F

walk with God! *accel.* *Slower* *r. h.* *l. h.* *Ped.*

# Rock of Ages

Words by Augustus M. Toplady  
Music by Thomas Hastings

Augustus Toplady, a British clergyman, wrote a poem in 1776 called "A Living and Dying Prayer for the Holiest Believer in the World," and the prolific American composer Thomas Hastings set it to music in 1832. Along with "Nearer My God to Thee," this hymn, "Rock of Ages," is probably the most frequently performed piece at funerals.

Moderato

Rock Of A - ges cleft for me, Let me hide my-self in thee; Let the  
*mf*

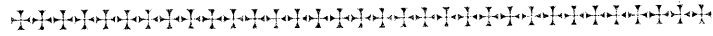
wa - ter and the blood, From thy wound - ed side which flowed, Be of

sin the dou - ble cure, Save from wrath and make me pure.

Chord diagrams: C, F, C, G7, C, G7, C, G7, C, F, C, Am, C, G7, C.

Could my tears forever flow, Could my zeal no languor know,  
These for sin could not atone, Thou must save and Thou alone,  
In my hand no price I bring, Simply to Thy cross I cling.

*It is always a bit surprising to discover that Sir Arthur Sullivan—of Gilbert and Sullivan—was the composer of “Onward, Christian Soldiers.” Originally, however, Rev. Baring-Gould had set his text to the accompaniment of the slow movement of the Haydn D-Major*



# ONWARD, CHRISTIAN SOLDIERS

*Symphony and as such it was first sung at a Children’s Festival in 1864. Haydn was discarded in favor of Sullivan as soon as his stirring melody was published seven years later. Today, it remains one of the most celebrated marching hymns ever written.*

Words by Sabine Baring-Gould

Music by Sir Arthur Sullivan

Moderato

*mf*

*mp*

On - ward, Chris - tian Sol - diers! March - ing as to war,

With the cross of Je - sus Go - ing on be - fore;

Chord diagrams: C, G, C, G sus.4, G, D 7, G

Christ, the roy - al mas - ter, Leads a - gainst the foe;

For - ward in - to bat - tle, — See, His ban - ners go!

Chorus

On - ward, Chris - tian Sol - diers! — March - ing as to war,

With the cross of Je - sus Go - ing on be - fore.

Like a mighty army, Moves the Church of God:  
 Brothers, we are treading, Where the saints have trod;  
 We are not divided, All one body we,  
 One in hope, in doctrine, One in charity. (Chorus)

Onward then, ye people! Join our happy throng,  
 Blend with ours your voices In the triumph song;  
 Glory, laud and honor Unto Christ, the King,  
 This through countless ages Men and angels sing. (Chorus)

# Faith of Our Fathers

In 1849, soon after Frederick Faber had left the Church of England in favor of the Church of Rome, he expressed his devotion to Catholicism in "Faith of Our Fathers." The text of the hymn has, however, since been revised. Now the term "faith," rather than referring to a particular religion, is made to apply to the teaching of Christ: "Love your enemies and pray for them that persecute you."



Words and Music by Frederick W. Faber, Henry F. Hemy and J. G. Walton

Andante maestoso

G  
C  
D7  
G

Faith Of Our Fa - thers! liv - ing still

C  
G  
Em  
D  
C#dim. (triad)  
D  
G

In spite of dun - geon, fire — and sword: O how our

C D7 G C G

hearts — beat high — with joy, When-e'er we hear that

A7 D7 G C G D

glo - rious word: *ff* Faith Of Our Fa - thers, ho - ly

G C D D7 G

faith! *mf* We will be true to Thee till death.

Bm F#7 Bm A7 D7

*ff*

G D7 G

*mf*

C D7 G C G

hearts — beat high — with joy, When-e'er we hear that

A7 D7 G C G D

glo - rious word: Faith Of Our Fa - thers, ho - ly

G C D D7 G

faith! We will be true to Thee till death.

Bm F#7 Bm A7 D7

*ff*

G D7 G



# A Mighty Fortress Is Our God

*Martin Luther not only reformed the church, he also reformed the musical services, primarily by substituting German for the Latin text and arranging a new order for the Mass. An accomplished musician, he adapted many hymns, the most famous being his paraphrase of the 46th Psalm, "A Mighty Fortress." It was first published in 1529 and immediately became "The Battle Hymn of the Reformation," lifting the spirit and renewing the dedication of his followers.*

Words by Martin Luther

Maestoso

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The tempo is marked 'Maestoso'.

**System 1:**

- Chords: C, G, Em, Am, D, G, Am
- Vocal: A Might - y Fort - ress Is — Our God, A

**System 2:**

- Chords: Em, F, C, A7, Dm, G, C
- Vocal: bul - wark nev - er — fail - ing; Our

**System 3:**

- Chords: G, Em, Am, D, G, Am
- Vocal: help - er He, — a - mid — the flood Of

Em F C A7 Dm G C

mor - tal\_ illis pre - vail - ing. For

G Am Em D G Am G C

still our an - cient foe Doth seek to

F Bdim.(triad) Am E Am G D Sus.4 D

work us woe; His craft and pow'r are

G Dm F C A7 Dm A Am

great, And arm'd with cru - el hate, On

Bdim.(triad) F G7 A7 Dm G C

earth is not his\_ e - qual.

# Whispering Hope

"Alice Hawthorne" was really Septimus Winner, one of the most versatile writers of the mid-19th century. Winner went from the bird calls of "Listen to the Mocking Bird" to the doggerel nonsense of "Oh, Where, Oh, Where Has My Little Dog Gone?" to the gentle and optimistic "Whispering Hope."



Words and Music by Alice Hawthorne

Moderate waltz

Chord diagrams: C (x02321), F (x2321), C (x02321), G7 (x2321), C (x02321), F (x2321), C (x02321), G7 (x2321), C (x02321), Am (x0222), G (x2321), D7 (x2321).

*mp* Soft as the voice of an an - gel Breath - ing a les - son un -  
 heard; Hope with a gen - tle per - sua - sion  
 Whis - pers her com - fort - ing word. Wait till the  
 dark - ness is o - ver, Wait till the tem - pest is

G G7 C F C

done; Hope for the sun - shine to - mor -

G7 C

row, Af - ter the show - er is gone.

G7 C G7

Whis - per - ing Hope, Oh, how wel -

C F

- come thy voice, Mak - ing my

C G7 C

heart in its sor - row re - jice.

# Abide with Me

*In 1820, a young English clergyman, Henry Lyte, was visiting a dying friend who kept repeating the phrase "Abide with me." Moved by the visit, Lyte wrote the hymn but thought little about it until some 27 years later when, failing in health, he had the song published. It was not, however, until 1861 when organist William Monk added his own music to the words that the beauty of the work first became appreciated.*

Words by Henry Lyte

Music by W. H. Monk

Andante moderato

The musical score is presented in three systems. Each system includes guitar chord diagrams above the treble clef staff and piano accompaniment in both treble and bass clefs. The tempo is marked 'Andante moderato'. The key signature has one flat (Bb) and the time signature is common time (C).

**System 1:** Chords: F, C, Dm, F, Bb, F, C, F. Lyrics: A - bide With Me fast falls the e - ven - tide, The dark - ness deep - ens,

**System 2:** Chords: Gm, F, G7, C, F, C, Dm, F, Bb, Gm, D7. Lyrics: Lord, with me a - bide. When oth - er help - ers fail and com - forts

**System 3:** Chords: Gm, C, F, C7, F, C7, Dm, Gm, F, C7, F. Lyrics: flee, Help of the help - less oh, A - bide With Me. —

Swift to its close ebbs out life's little day,  
 Earth's joys grow dim, its glories pass away;  
 Change and decay in all around I see,  
 O Thou who changest not, abide with me.

# God Save the Queen

Traditional

The national anthem of Great Britain, Australia and New Zealand, "God Save the Queen" was first performed in London in 1745. Its origin remains a mystery.

Moderato

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Above the vocal line, guitar chord diagrams are provided for each measure. The lyrics are: "God save our gra-cious Queen, Long live our no-ble Queen, God Save The Queen! Send her vic- to-ri-ous, Hap-py and glo-ri-ous, Long to reign o-ver us, God Save The Queen!" The score includes dynamic markings such as *mf*, *mp*, and *f*, and articulation like slurs and accents.

Nor on this land alone / But be God's mercies known  
 From shore to shore; / Lord make the nations see  
 That men should brothers be, / And from one family  
 The wide world o'er.

The choicest gifts in store / On her be pleased to pour,  
 Long may she reign. / May she defend our laws,  
 And ever give us cause / To sing with heart and voice  
 God Save The Queen!

# Advance Australia Fair

In 1933, fiery politician Jack Lang admonished a rally crowd at Lidcombe, NSW for not removing their hats when "Advance Australia Fair" was played. The song, he claimed, was "our national anthem." In fact, he was wrong: patriotic though it is, the song never has been officially recognized as Australia's national anthem. That distinction still belongs to "God Save the Queen."

Words and Music by Peter Dodds McCormick

Maestoso

*f* *ff* Aus - *f*

tra - lia's sons, let us re-joice, For we are young and free, We've

*con 8 ad lib.*

gold - en soil and wealth for toil, Our home is girt by sea. Our

The musical score is written for guitar and piano. It consists of three systems of music. Each system has a guitar part with chords and a piano part with a bass line and chords. The lyrics are written below the piano part.

**System 1:** Chords: F, C, F, G7, C, G. Lyrics: land a-bounds in na - ture's gifts of beau - ty rich and rare, In

**System 2:** Chords: F, C, Am, Fm6, C, G7, C. Lyrics: his - t'ry's page let ev - 'ry stage Ad - vance Aus - tra - lia Fair. In

**System 3:** Chords: G7, C, G7, D7, G7, F#dim, C, F, C, G7, C, C. Lyrics: joy - ful strains then let us sing Ad - vance Aus - tra - lia Fair. Fair. *ff*

There are two boxed sections at the end of the third system: "For extra verses" and "For final ending".

2. When gallant Cook from Albion sail'd  
 To trace wide oceans o'er;  
 True British courage bore him on  
 Till he landed on our shore.  
 Then here he raised Old England's Flag  
 The standard of the brave;  
 "With all her faults we love her still,"  
 "Britannia rules the wave."  
 In joyful strains then let us sing  
 Advance Australia Fair.

3. Beneath our radiant Southern Cross  
 We'll toil with hearts and hands,  
 To make our youthful Commonwealth  
 Renowned of all the lands;  
 For loyal sons beyond the seas  
 We've boundless plains to share,  
 With courage let us all combine  
 To Advance Australia Fair.  
 In joyful strains then let us sing  
 Advance Australia Fair.

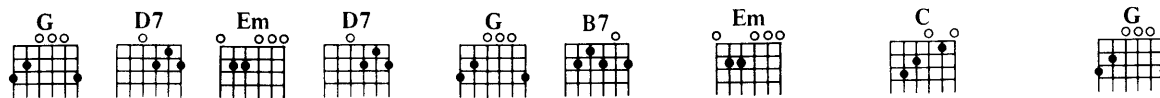


# God Defend New Zealand

Words by Thomas Bracken

Music by John Joseph Woods

March Tempo

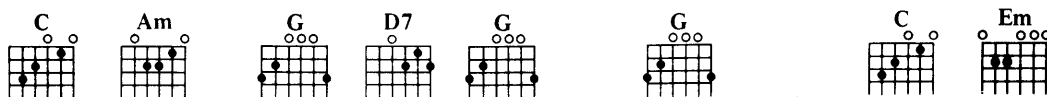


God of na - tions at Thy feet! In the bonds of  
E i - ho - wa, A - tu - a, O nga I - wi!

*f*



love we meet; Hear our voi - ces, we en - treat,  
Ma - tou - ra A - ta wha - ka - ro - ngo - na;



God de - fend our Free - land; Guard Pa - ci - fic's  
Me A - ro - ha no - a Ki - a hu - a

Dunedin editor Thomas Bracken wrote a patriotic poem in the early 1870's, printed it on the front page of his newspaper, and offered 10 guineas for the best musical setting. A school teacher from Lawrence, Otago, John Joseph Woods, won the prize—and "God Defend New Zealand" was the result. The song was adopted as the national hymn of New Zealand in 1940, and today is often played at state occasions.

The musical score is written for guitar and voice. It consists of two systems of music. The first system has three measures with the following lyrics: "tri - ple star / ko te pai; From the shafts of strife and war, / Ki - a tau To a - ta whai,". The second system has three measures with the following lyrics: "Make her prais - es heard a - far! God De - fend New Zea - land. / Ma - na - a - ki - ti - a mai A - o - te - a - ro - a." Above the treble clef staff, guitar chords are indicated: D, G, Am, G#dim, Am, A7, D, A7, D in the first system; and G, G7, C, F#dim, G, A, D7, G, C, G, C, G, D7, G in the second system. The bass clef staff shows the bass line accompaniment.

2. Men of ev'ry creed and race,  
Gather here before Thy face,  
Asking Thee to bless this place,  
God defend our Free land.  
From dissension, envy, hate,  
And corruption, guard our State,  
Make our country good and great,  
God defend New Zealand.

3. Peace not war shall be our boast,  
But should foes assail our coast,  
Make us then a mighty host,  
God defend our Free land.  
Lord of battles in Thy might,  
Put our enemies to flight,  
Let our cause be just and right,  
God defend New Zealand.

4. Let our love for Thee increase,  
May Thy blessings never cease,  
Give us plenty, give us peace,  
God defend our Free land.  
From dishonor and from shame.  
Guard our country's spotless name.  
Crown her with immortal fame.  
God defend New Zealand.