

A READER'S DIGEST SONGBOOK

# REMEMBERING THE '50'S

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# Remembering the '50s

## 100 Top Hits to Play and Sing

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## Introduction

"So tell me, Grandpa, what was it really like to grow up in the '50s?"

Drifting with varying degrees of resistance into middle age, a whole generation finds itself facing that innocuous little question. In answering it, many a once-upon-a-time prom queen or BMOC (that's Big Man on Campus, for those who weren't around then) has made a startling discovery: there are actually two versions of growing up in the '50s.

One—fed by TV, movies and the other pop culture trappings—would have us believe that it was all a real-life storyboard for *Happy Days*: hot rods, leather jackets and duck-tail haircuts, "Hound Dog" and "Shake, Rattle and Roll." No nerds need apply. That's how it was; right, Gramps?

Well, yes and no. Another version of the '50s, marching alongside the *Happy Days* scenario like the parallel universe in a sci-fi short story, takes a more sober-sided view. World War II wasn't long over, and already we were involved in another war, this time in Korea; Sen. Joseph R. McCarthy was finding Communists in the unlikelyst of places; and otherwise reasonable people were building atomic bomb shelters in their basements.

According to this scenario, the '50s were a time when you grew up fast, got married young and took on responsibility the minute you walked off the campus. No wonder that the photos of seniors in mid-'50s yearbooks look so much older than today's counterparts do.

Now have a look at the following pages, at the songs we sang and listened to in those complex years. Did the same decade really produce Nat King Cole singing "They tried to tell us we're too young," and Bill Haley urging everyone to "Rock around the clock"?

Sure did. It's almost as if the two images were united in one common philosophy: Have a ball tonight, because tomorrow—or in a year or an hour from now—you may have to grow up awfully fast.

In the meantime, we had romance ("Love Is a Many-Splen-

dored Thing"), heartbreak ("Blue Velvet"), country sentiment ("Your Cheatin' Heart"), stoic acceptance ("Que Será, Será") and nostalgia ("The Old Piano Roll Blues"). We had our own oldies ("P.S. I Love You"), songs of faith and inspiration ("I Believe"), folk favorites ("Tom Dooley") and Broadway hits ("On the Street Where You Live").

And, yes, we indeed had rock and roll; and, yes, it did cause something of a revolution. When Elvis appeared on *The Ed Sullivan Show* he was shown only from the waist up, so as not to incite either undue hormonal activity or righteous indignation, depending on who was watching. The countless thousands of teenagers on whom the Fonz was modeled were indeed central players in this part of the drama. When Jerry Lee Lewis pounded out "Great Balls of Fire," Jimmy Forrest honked his way through "Night Train" and Elvis hip-swiveled through "Jailhouse Rock," it was nothing short of insurrection.

But it wasn't the whole story. Not by a long shot. Just part of a decade that, viewed in retrospect, was one of the most complicated, varied and challenging in the history of our century. And the music on the following pages brings it all back.

What was it like growing up in the '50s? Hey, you can dig it. Just sit down at the piano, turn the page and start playing and singing. The music will tell the rest of the story in its own amazing and utterly irrepressible way.

## How to Use This Book

As in all Reader's Digest music books, the arrangements in *Remembering the '50s* were designed to be easy to play while still being musically interesting and artistically gratifying. For vocalists and players of any treble clef instruments, the melody is on top, clear and uncluttered, with the stems of the notes turned up. However, if one plays in tandem with a piano or organ, it must be on a "C" instrument, such as a violin, flute, recorder, oboe, accordion, harmonica, melodica or an electronic keyboard. Guitarists can also play the melody as written, or they can play chords from the symbols (G7, Am, etc.) or from the diagrams printed just above the staves. Organists whose instruments have foot pedals may use the *small* pedal notes in the bass clef (with stems turned down). *But these pedal notes should not be attempted by pianists; they are for feet only!* For the sake of facility, the pedal lines move stepwise and stay within an octave. Players who improvise in the jazz sense can "take off" from the melody and the chord symbols.

The chord symbols also are designed for pianists who have studied the popular chord method; players can read the melody line and improvise their own left-hand accompaniments. The chord symbols may be used, too, by bass players (string or brass); just play the root note of each symbol, except where another note is indicated (for example, "D/F# bass"). Accordionists can use the chord symbols for the left-hand buttons while playing the treble portions of the arrangement as written.

—The Editors



# UNFORGETTABLE



The beguiling lilt and quiet warmth of this song made it a perfect fit for the mellow, honey-and-sand voice of Nat "King" Cole. It was a No. 1 hit for the unforgettable Nat in 1951. Forty years later, daughter Natalie Cole recorded a "duet" with her father, and "Unforgettable" hit the charts once again.

In a relaxed 4 (♩ played as  $\overset{3}{\text{♩}}$ )

Words and Music by Irving Gordon

Gmaj7



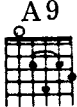
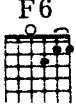
Gdim+7



Cmaj7

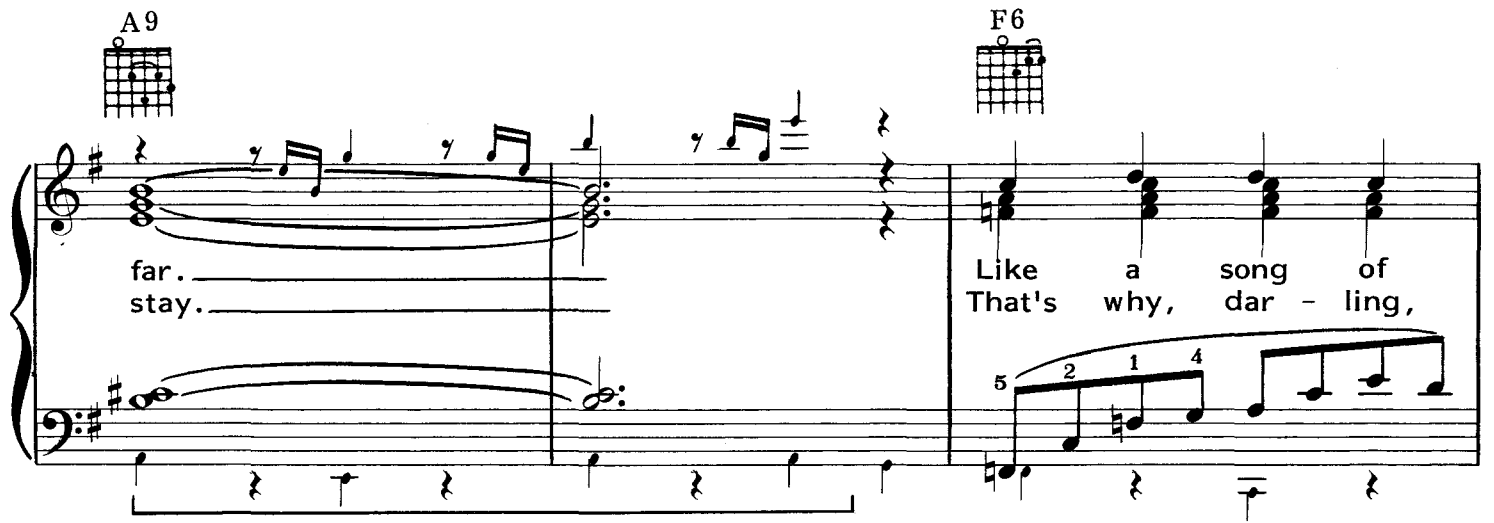



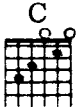



A9  F6 

far. \_\_\_\_\_  
stay. \_\_\_\_\_

Like a song of  
That's why, dar - ling,

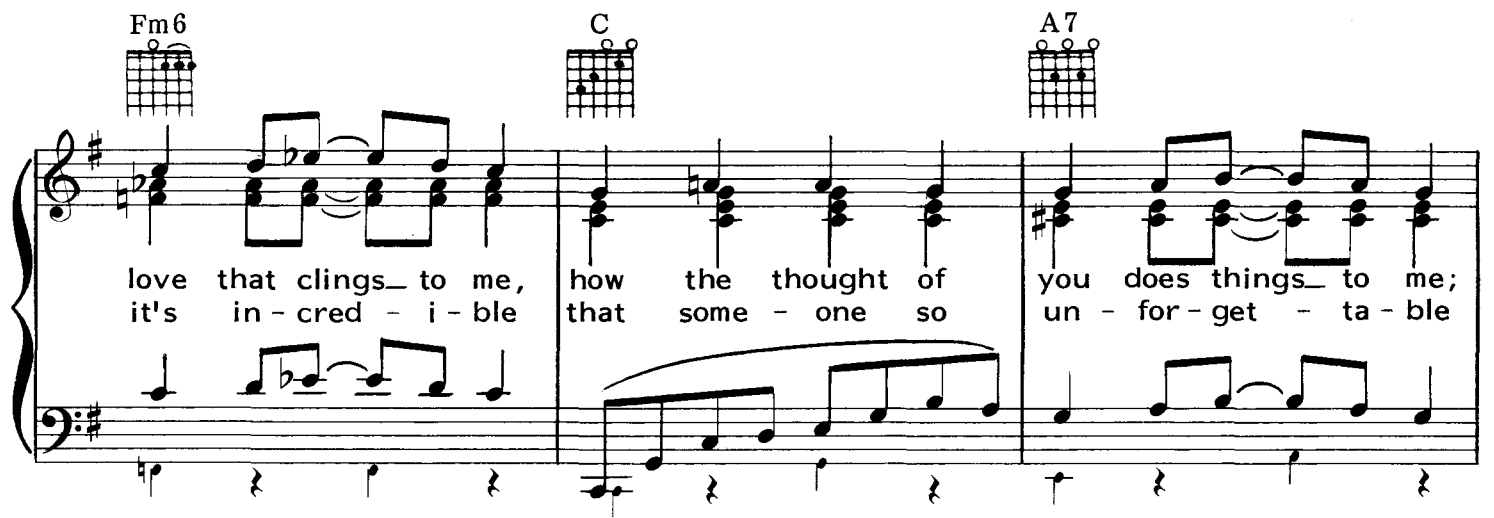


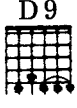


Fm6  C  A7 

love that clings\_ to me,  
it's in - cred - i - ble

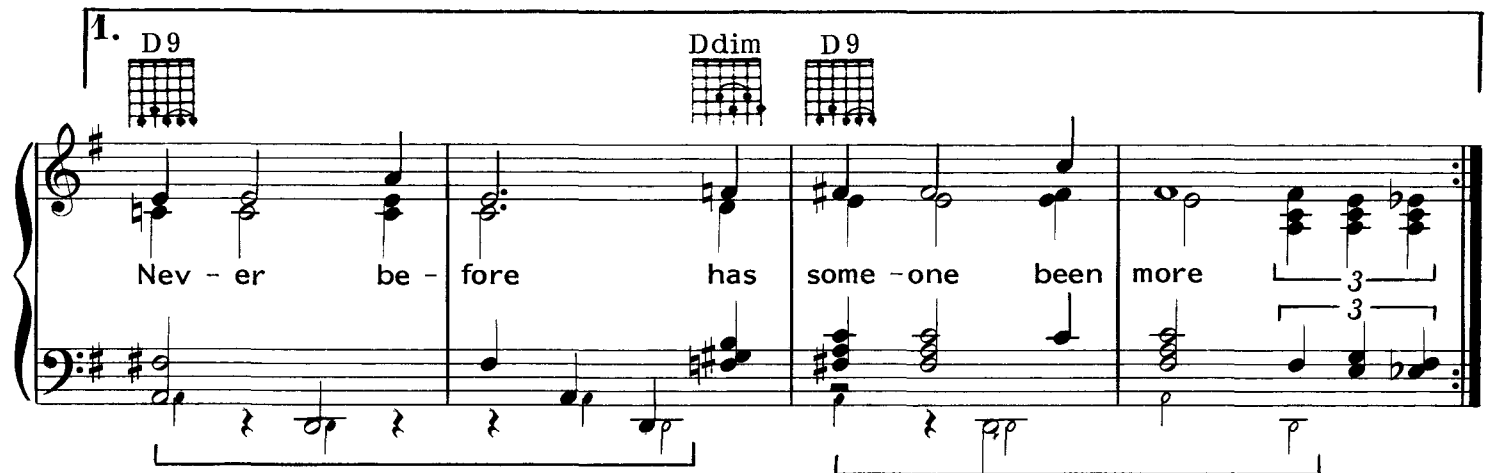
how the thought of  
that some - one so

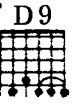
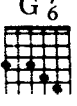
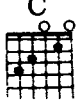

you does things\_ to me;  
un - for - get - ta - ble



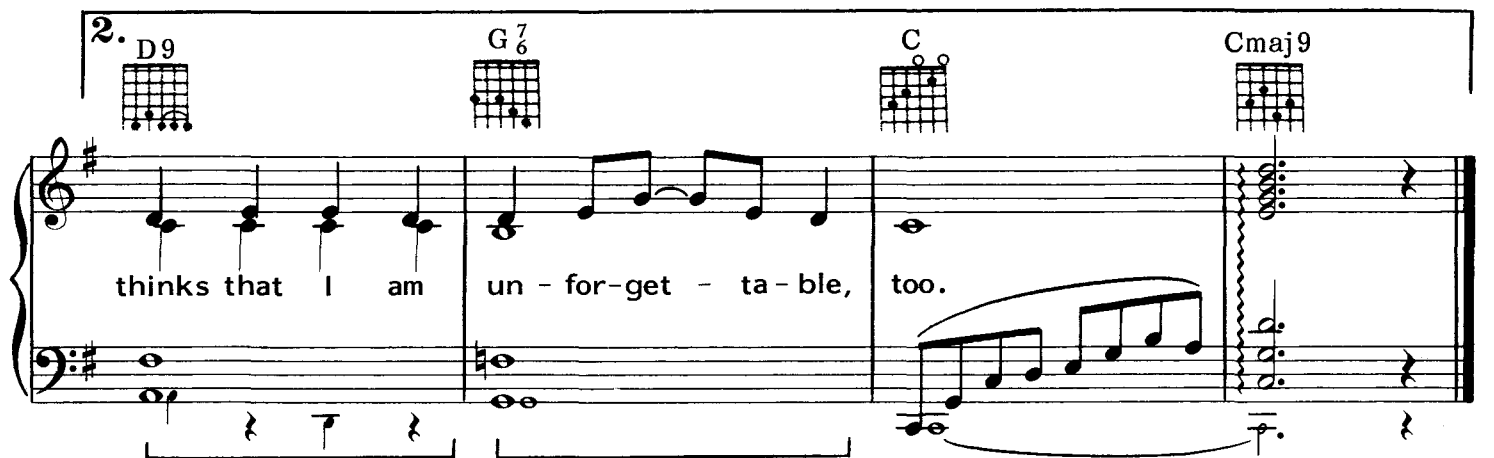
1. D9  Ddim  D9 

Nev - er be - fore has some - one been more

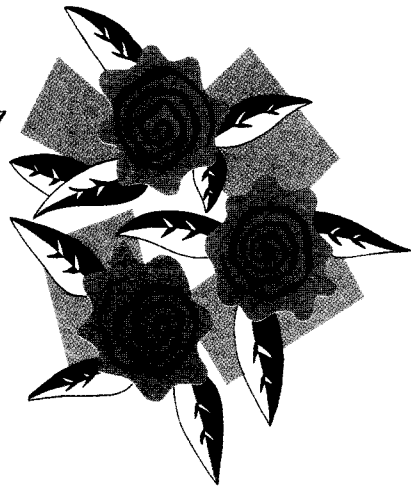
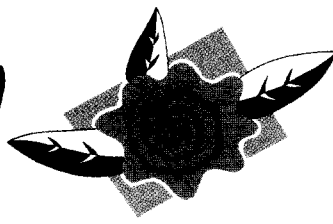


2. D9  G7  C  Cmaj9 

thinks that I am un - for - get - ta - ble, too.





# A Blossom Fell

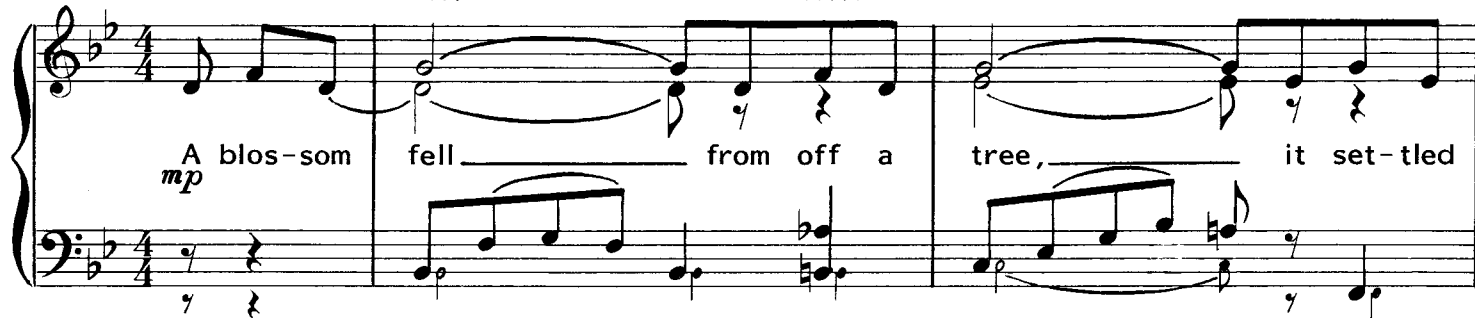


England's Tin Pan Alley was tiny Denmark Street, just off Charing Cross Road in London's teeming Soho section, where the big British music publishers had their head offices. Among scores of Denmark Street hits exported to North America over the years: "These Foolish Things," "A Nightingale Sang in Berkeley Square," "If," "Goodnight Sweetheart"—and this 1955 favorite, popularized around the world by Nat "King" Cole.

Words and Music by Howard Barnes, Harold Cornelius and Dominic John


Slowly, with a lilt (  played as  )

Chord diagrams: **Bb6**, **Bdim**, **Cm7**, **F7**



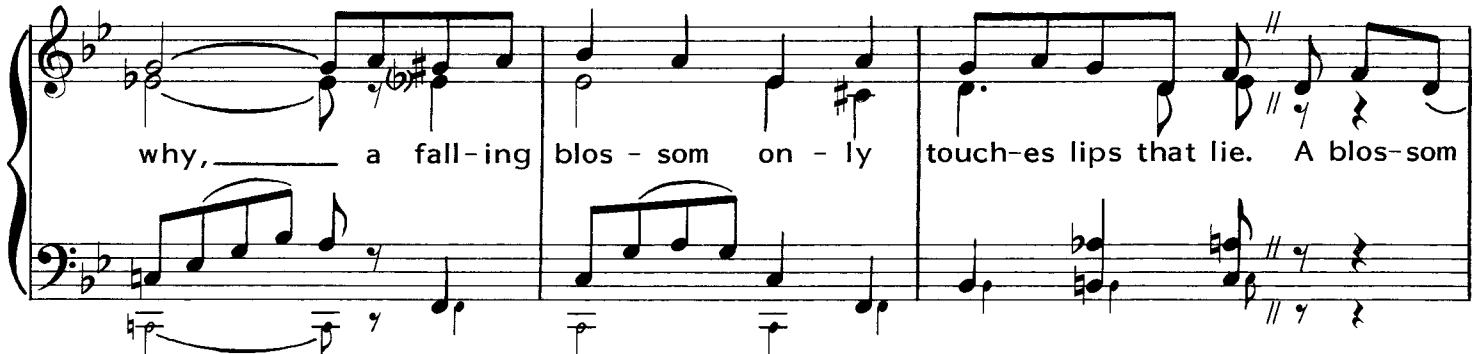
*mp* A blos-som fell from off a tree, it set-tled

Chord diagrams: **Cm7**, **F**, **F+**, **Bb**, **Bb/D**, **C#dim** 3fr.



soft-ly on the lips you turned to me. The gyp-sies say, and I know

Chord diagrams: **Cm7**, **F7**, **Cm7**, **F+**, **Bb6**, **Bdim**, **F7/C**



why, a fall-ing blos-som on-ly touch-es lips that lie. A blos-som

Bb6      Bdim      Cm7      F7      Cm7      F      F+

fell, \_\_\_\_\_ and ver-y soon \_\_\_\_\_ I saw you kiss-ing some - one new be-neath the

Bb      Bb 7+5 6fr.      Eb 6fr.      Bb/D 3fr.

moon. \_\_\_\_\_ I thought you loved me, \_\_\_\_\_ you said you loved me, \_\_\_\_\_ we planned to-

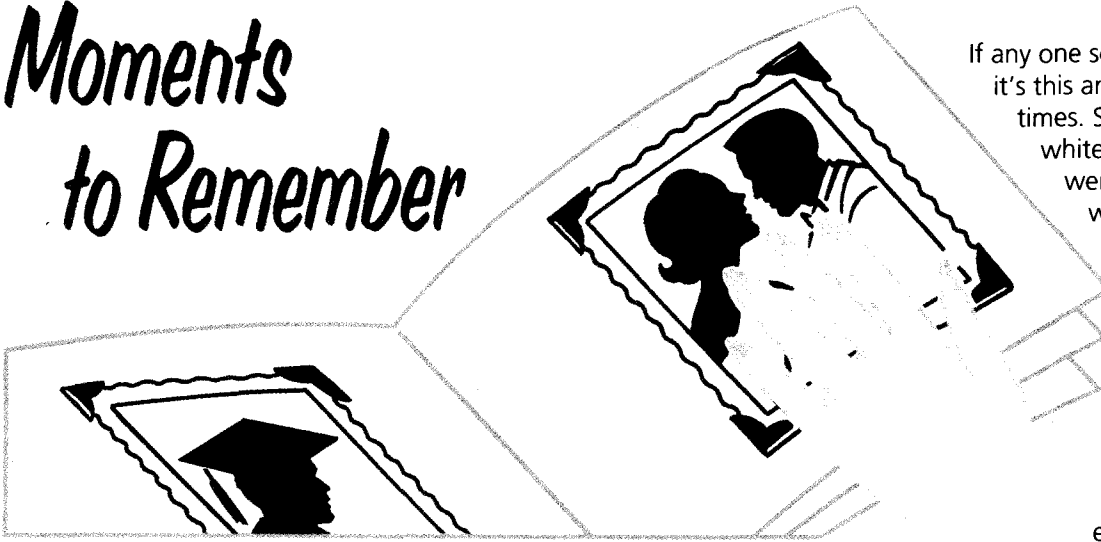
Cm7      F7      Bbdim      Bb      Bb7+5 6fr.      C7/G      Ebm6/Gb

geth - er \_\_\_\_\_ to dream for - ev - er. The dream has end-ed, \_\_\_\_\_ for true love

Bb/F      C#dim      Cm7      Bdim      Cm7      F7      Bb      *D. C. optional*

died \_\_\_\_\_ the night a blos-som fell and touched two lips that lied. *slower*

# Moments to Remember



If any one song evokes the pre-Elvis '50s, it's this anthem to high-school good times. Senior proms, football games, white bucks and drive-in movies were still creating vivid memories when The Four Lads sang this 1955 hit. It may not have been the year's best-seller ("Davy Crockett" and "The Yellow Rose of Texas" took care of that), but what could top a song that reduced even the most muscle-bound of football heroes to blubbing incoherence on graduation day?

Words by Al Stillman; Music by Robert Allen

Verse — freely

Em Em7 Em6 Am7 D7

*mf* Jan-u-ar-y to De-cem-ber, we'll have mo-ments to re-mem-ber.

Moderately, in tempo

Chorus

Gmaj7 G6 Gmaj7 G6 Gmaj7 G6

*mp* The New Year's Eve we

Gmaj7 G6 G G+ Cmaj7 Am7

did the town, the day we tore the goal-post down,

D7      C#7      D7                      Gdim      G      Gmaj7      G6

we will have these mo-ments to re-mem - ber.      The

Gmaj7      G6      Gmaj7      G6      G      G+      Cmaj7      Am7

qui - et walks, the nois - y fun, the ball - room prize we al - most won,

D7      C#7      D7                      Cm6      G      G7

we will have these mo-ments to re-mem - ber.      Tho'

C      Cm      G      Em7      Am7      D7      G      G7

sum-mer turns to win - ter and the pres-ent dis - ap - pears, the

**MOMENTS TO REMEMBER**

**1.**

**2.**

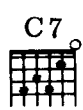
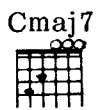
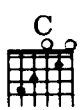
# Tell Me Why



Vocal groups became a national mania after The Four Aces, boyhood pals who got their start in the Philadelphia area, hit the big time in 1951 with their recording of this lover's plea. Former band pianist Al Alberts, leader and soloist of the Aces, wrote the lyrics of the song. Marty Gold, veteran arranger for another group, The Three Suns, supplied the melody.

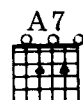
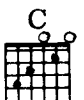
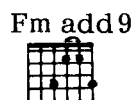
Moderate shuffle beat (♩♩ played as  $\overset{3}{\text{♩}}$ )

Words by Al Alberts; Music by Marty Gold



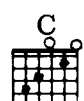
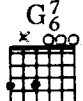
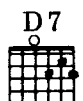
Tell me why, though I try to for-get, — tell me why, why I

*f*



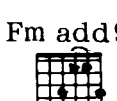
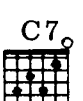
think of you yet. — I know I'll nev-er be free;

*mf*



What has hap-pened to me? — Tell me why, when we

*f*



danced un-til three, — tell me why, why my heart could-n't see. —

*mf*

TELL ME WHY

C A7 D7 G7

nev - er dreamed of ro - mance, nev - er gave it a chance.

C Gm7 C7 F

*f* When I *p* think of how you looked that day in your

Gm7 C7 Fadd9 Am7 D7

gown of silk and lace; Should have known the day you

G Am7 D7 Dm7/G G7

came my way that this is the time and the place! Tell me

*cresc.*



Cadd9 C Cmaj7 C7 Fadd9

why *f* I keep fool-ing my heart\_ when I know it was

Fm add9 C A7

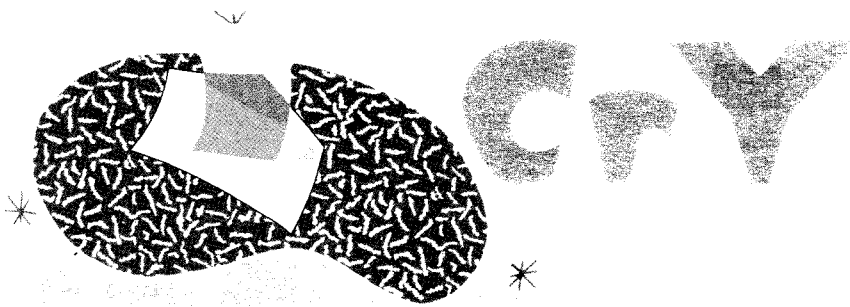
love from the start.\_ Why don't we give it a try?

1. D7 G7 C 2. D7 G7

If you know tell me why. When I *p* If you know tell me why..

Gm6 A7 Dm9 G7 C6

*ff* Tell me, tell me why.



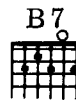
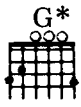
Remember Johnnie Ray, sobbing and grimacing and tearing at his hair while intoning "If your sweetheart sends a letter of goodbye . . ." ? Parents hated him—but tearful teens sobbed right along as "Cry" shot to No.1 on *Your Hit Parade* in 1952 and stayed there for five weeks. The flip side of "Cry," the equally weepy "Little White Cloud That Cried," went to No. 2.

Words and Music by Churchill Kohlman

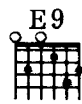
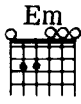
Slowly

*mf*

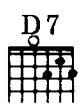
If your



sweet-heart sends a let-ter of good-bye, it's no



se-cret you'll feel bet-ter if you cry. When



wak-ing from a bad dream, don't you some-times think it's real? But it's

\* Chord symbols represent a simplified version of the piano part.

A7 Am7 D7

on - ly false e - mo - tions that you feel. If your

G B7

heart - aches seem to hang a - round too long, and your

Em E9

blues keep get - ting blu - er with each song, re -

Am C/E Cm6/Eb G/D E9 E7 5fr. D#7 4fr. E7 5fr.

mem - ber, sun - shine can be found be - hind a cloud - y sky, so let your

A7 Am7/D D7-9 G Am7 Ab9-5 G6

hair down and go on and cry.

# The Naughty Lady of Shady Lane



As Roy Bennett recalled it, whenever his wife or Sid Tepper's wife was pregnant, the songwriting team ("Red Roses for a Blue Lady") had a hit. Mrs. Tepper was expecting in 1955 when the composers' tale of a precocious *femme fatale*—recorded by The Ames Brothers—racked up 15 weeks on the charts.

Moderately

Words and Music by Roy C. Bennett and Sid Tepper

C

*mf* The naugh - ty la - dy of Shad - y Lane — has the town in a

G7 3fr.

N.C.

whirl. The naugh - ty la - dy of Shad - y Lane, — me oh, my oh, what a



Cm G7 3fr. Cm G7+5 Cm G7 3fr. Cm G7+5

girl!

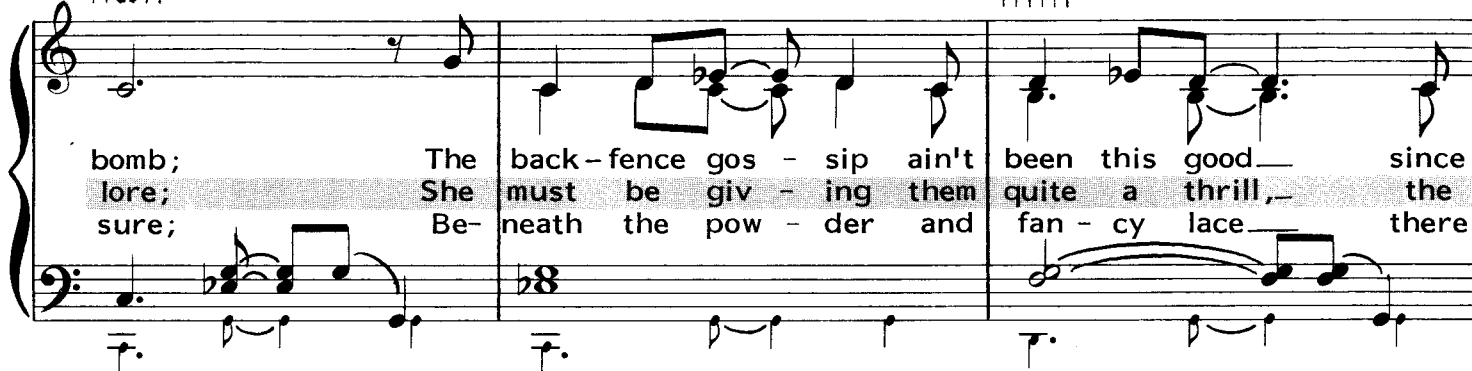
1. The  
2. —  
3. The



Cm G7 3fr.

naugh - ty la - dy of Shad - y Lane — has hit the town — like a  
You should see — how she car - ries on — with her ad - mir - ers ga -  
things they're try - ing to pin on her won't hold much wa - ter I'm

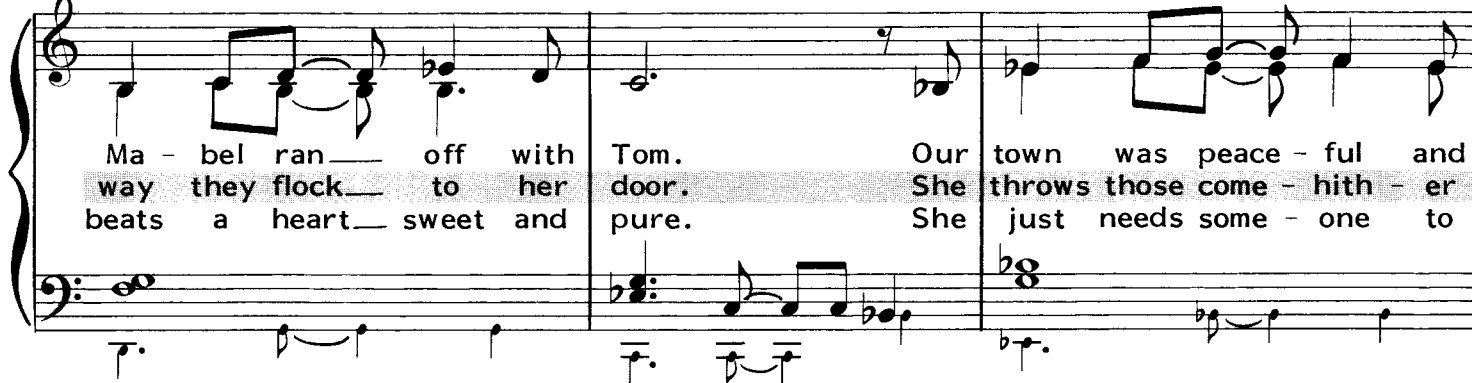
Cm  G7  3fr.




bomb; The back - fence gos - sip ain't been this good - since  
 lore; She must be giv - ing them quite a thrill, - the  
 sure; Be - neath the pow - der and fan - cy lace - there



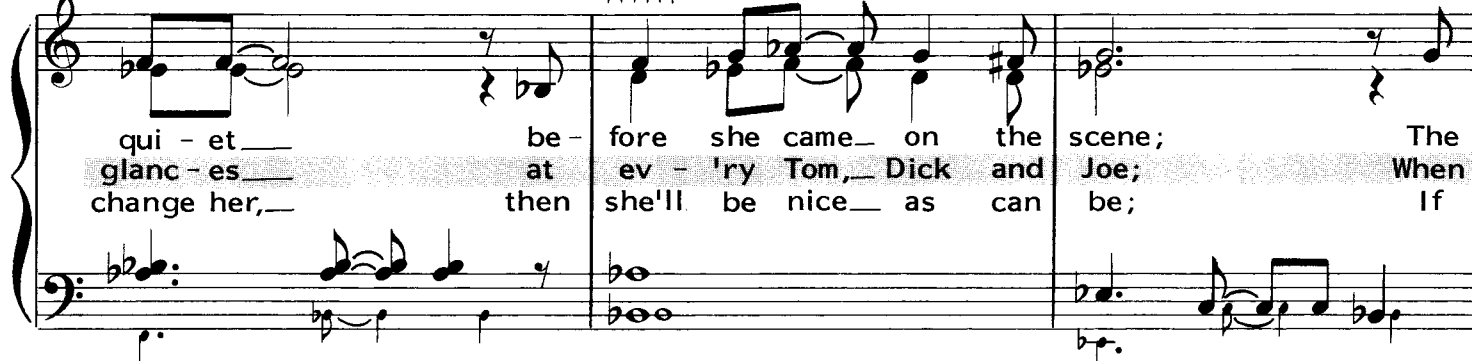
Cm  Eb  6fr.




Ma - bel ran - off with Tom. Our town was peace - ful and  
 way they flock - to her door. She throws those come - hith - er  
 beats a heart - sweet and pure. She just needs some - one to



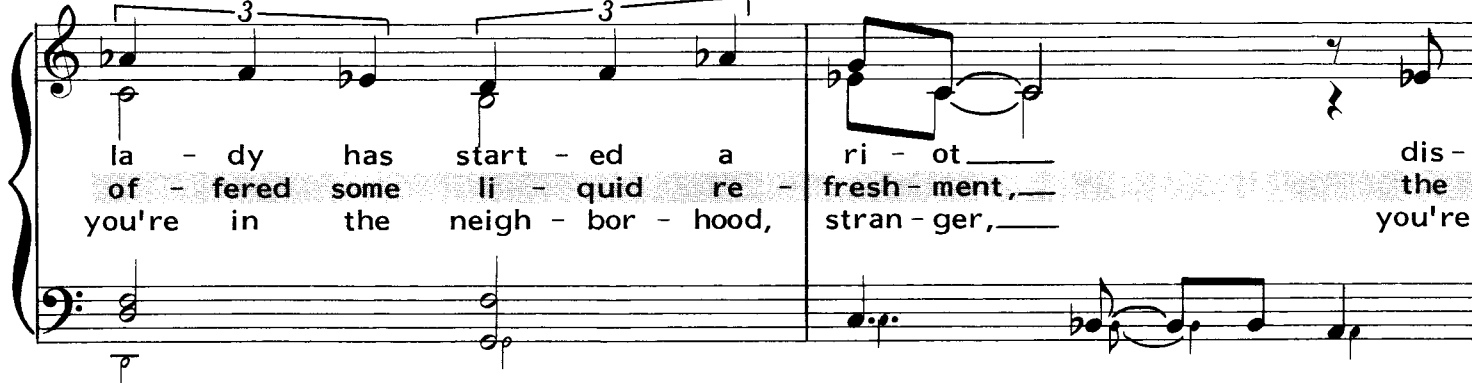
Bb7sus4  8fr. Bb7  6fr. Eb  6fr.

qui - et - be - fore she came - on the scene; The  
 glanc - es - at ev - 'ry Tom, Dick and Joe; When  
 change her, - then she'll be nice - as can be; If



Dm7-5  5fr. G7-9  4fr. Cm 

la - dy has start - ed a ri - ot - dis -  
 of - fered some li - quid re - fresh - ment, - the  
 you're in the neigh - bor - hood, stran - ger, - you're



THE NAUGHTY LADY OF SHADY LANE

1. 2. (Repeat from the beginning)

3. (Continue)

Ab7-5

G7 3fr.

Ab7-5

D. C.

turb-in' the sub-ur-ban rou-tine.  
la-dy nev-er, nev-er says "No."

G7 3fr.

C

see the naugh-ty la-dy of Shad-y Lane— so de-light-ful to

G7 3fr.

hold. The naugh-ty la-dy of Sha-dy Lane,—

N. C.

she's de-lec-ta-ble, quite re-spect-a-ble, and she's

Dm7 5fr.

G7 3fr.

C

shuffle beat

on-ly nine days old!

8va lower (piano only) - - - - -

# The Hawaiian Wedding Song

Charles E. King, Hawaiian politician and composer (he also penned "Song of the Islands"), wrote the melody and original lyrics of this song in 1926. He called it "Waiting for Thee," and it had no more to do with weddings than the melody that became the "Anniversary Song" originally had to do with anniversaries—but it was heard so often at the altar that people made the connection anyway. Al Hoffman and Dick Manning added a new title and lyrics in 1958, Andy Williams recorded the result and—voilà!—a hit was born.



Slowly

English Words by Al Hoffman and Dick Manning; Hawaiian Words and Music by Charles E. King

*pp* *held back* - - - -

C G7 C F/A Dm7 G7 C G9

This is the mo - ment I've wait - ed for. I can

*mp in tempo*

C/E G7 G#dim Am Am/G Am/F# D7 G7

hear my heart sing - ing, soon bells will be ring - ing.

THE HAWAIIAN WEDDING SONG

C D7 G7 C

This is the moment of sweet "A-lo-ha,"

G9

I will love you long-er than for-ev-er, prom-ise me that you will leave me

C G7+5 C A7 D7

nev-er. Here and now, dear,

G7 C

all my love I vow, dear. Prom-ise me that you will leave me



G9 C

nev - er, I will love you long - er than for ev - er.

C7 F D7 G7

Now that we are one, clouds won't hide the sun. Blue

C A7 D7 Fm/A<sup>b</sup> G<sup>7</sup><sub>6</sub> C

skies of Ha - wai - i smile on this our wed - ding day.

C/B<sup>b</sup> A7 D7 G7 C

do love you with all my heart.

*long gliss. on white keys*

*8va*

# Catch a Falling Star

Is it possible these days to imagine a top TV show featuring a relaxed guy in a V-neck cardigan, perched on a stool singing? Well, that was precisely the formula of the very popular *Perry Como Show*. And during that hit show's long run and Perry's even longer career, the laid-back crooner produced dozens of hit records of songs like this 1958 gem. Other No. 1 Como tunes of the '50s include "Don't Let the Stars Get in Your Eyes," "Hot Diggity" and "Round and Round."

With a beat

Words and Music by Paul J. Vance and Lee Pockriss

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The tempo is marked 'With a beat' and the dynamics are 'mf'. The score includes a piano introduction, a vocal line with lyrics, and a guitar accompaniment. The guitar part features several chord diagrams: C major, Dm7/G, and C7. The lyrics are: 'Catch a fall - ing star and put it in your pock - et, nev - er let it fade a - way. Catch a fall - ing star and put it in your pock - et, save it for a rain - y day. 1. For 2. For'. The score concludes with a 'Last time, to Coda' instruction and a Coda symbol.

F 5fr. E 4fr. F 5fr. G#dim F 5fr. Bb 6fr. F 5fr.

love when may your come trou - and bles tap start you in on mul - ti - ply - ing, the shoul - der

C Cdim C F 5fr. E 4fr. F 5fr. G#dim F 5fr.

some and star - less just night, And it's just eas - y case to you feel -

Bb 6fr. F 5fr. C/G Cdim C/G G7

— you want to hold her, you'll have a pock - et full of star - light.  
— them with-out try - ing with just a pock - et full of star - light.

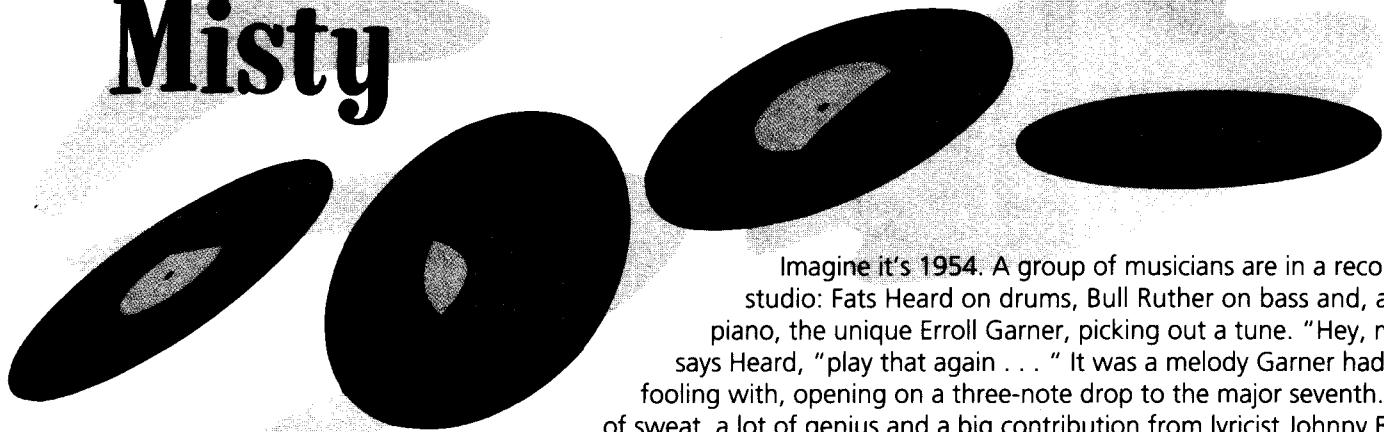
Coda C Dm7/G C

day. Save it for a rain - y day. Save it for a

Dm7/G C

rain - y day. *fade gradually*

# Misty



Imagine it's 1954. A group of musicians are in a recording studio: Fats Heard on drums, Bull Ruther on bass and, at the piano, the unique Erroll Garner, picking out a tune. "Hey, man," says Heard, "play that again . . ." It was a melody Garner had been fooling with, opening on a three-note drop to the major seventh. A bit of sweat, a lot of genius and a big contribution from lyricist Johnny Burke, and those three little notes grew into "Misty." A hit record by Johnny Mathis in 1959, and another great standard was off and running.

Slowly

Words by Johnny Burke; Music by Erroll Garner

Bb 7 6fr.
Ebmaj7 6fr.
Bbm7 6fr.
Eb7-9 5fr.

*mf* Look at me, I'm as help-less as a kit-ten up a way and a thou-sand vi-o-lins be-gin to

Abmaj7
Ab6
Abm7
Db9

tree, play, and I feel like I'm cling-ing to a cloud. I or it might be the sound of your hel-lo, that

Eb 3fr.
Cm7
Fm7 8fr.
Bb9 5fr.

can't un-der-stand; I get mist-y just hold-ing your mu-sic I hear; I get mist-y the mo-ment you're

1. 2.

hand. Walk my near.

— You can say that you're lead-ing me on, — but it's just what I

want you to do. — Don't you no - tice how

*R.H.*

hope - less - ly I'm lost? — That's why I'm fol - low - ing

MISTY

Fm7/Bb



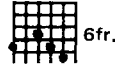
Bbdim



Fm7/Bb



Bb13-9



Ebmaj7



you. On my own, would I

Bbm7



Eb7-9



Abmaj7



Ab6



wan-der through this won-der-land a-lone, nev-er know-ing my

Abm7



Db9



Eb



Cm7



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

Fm7



Bb9



Eb6



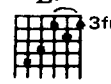
Dbmaj7



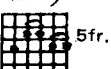
D7



Eb



Eb9



mist-y and too much in love.

# Enjoy Yourself

(It's Later Than You Think)



Here's a song with a message for any era and all generations: Go out and have a ball. Tommy Dorsey, with supreme bad judgment, recorded the tune in 1948 without a vocal. Nothing happened. Guy Lombardo and his saxophonist-songwriter brother, Carmen, spotted it soon after. "The lyrics are the message," said Carmen. The Lombardo band's recording of "Enjoy Yourself" scored a major success in 1950.

Words and Music by Herb Magidson and Carl Sigman

Brightly, like a samba

C G7

Dm7 G7 Dm7 G7 Dm7 G7 C

ENJOY YOURSELF (IT'S LATER THAN YOU THINK)



day, you say, you'll have your fun when you're a mil - lion - aire; Im -  
 year for sure you'll see the world, you'll real - ly get a - round. But





ag - ine all the fun you'll have in your old rock - in' chair. En -  
 how far can you trav - el when you're six feet un - der - ground.

*Chorus*





joy your - self, it's lat - er than you think! En -





joy your - self, while you're still in the pink. The





C7 F

years go by as quick - ly as a wink. En -

F#dim C/G C#dim 1. Dm7 G7 C

joy your-self, en - joy your-self, it's lat - er than you think. 2. You're

2. Dm7 Ab7 Dm7 G7 C6

lat - er than you think.

*mf* *ff*

*sffz*

# THE OLD PIANO ROLL BLUES

This old-timey honky-tonk tune isn't really so old-timey at all. New Jerseyite Cy ("Sweet Violets") Coben wrote it in 1949, and it hit the charts the next year, thanks to recordings by Hoagy Carmichael and Cass Daley and boogie-woogie pianist Lawrence Cook. One interesting side effect: the tune spurred a fad for player pianos and a glut of such nostalgic ditties as "Music! Music! Music!" and "Dearie."

Moderate ragtime tempo (♩ played as  $\overset{3}{\text{♩}}$ )

Words and Music by Cy Coben

I wan-na hear it a - gain, — I wan-na hear it a - gain, —

The Old Pi - an-o Roll Blues. — We're sit - tin' at an up-right, my

sweet-ie and me, — push-in' on the ped-als mak-in' sweet har-mo-ny. When we hear

rink - i - ty tink and we hear plink - i - ty plink

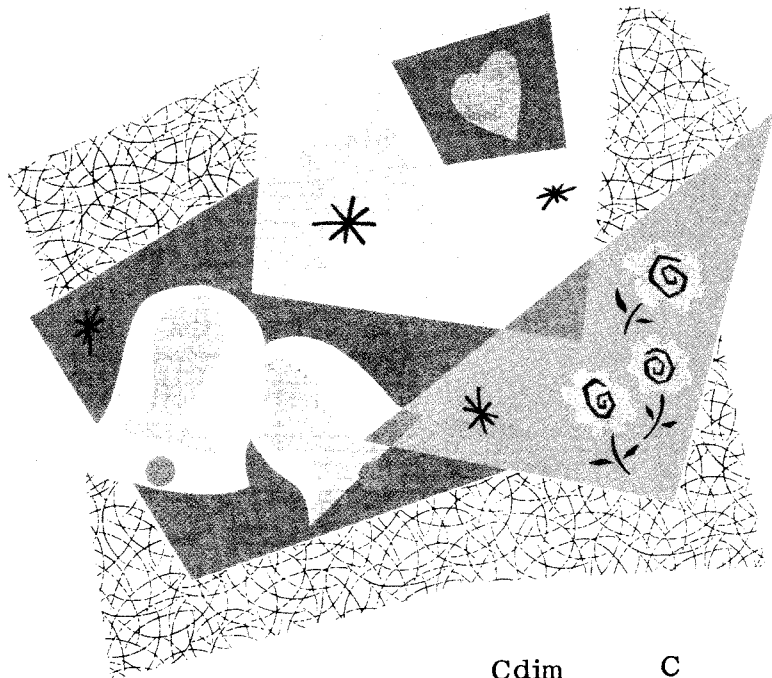
we cud-dle clos-er it seems. And while we kiss, kiss, kiss a -

way all our cares, the play-er pian-o's play-in' razz-a-ma-tazz. I wan-na'

hear it a-gain, I wan-na hear it a-gain, The Old Pi-an-o Roll Blues.

1. I wan-na

2. I wan-na

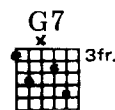
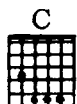


# I'm Walking Behind You

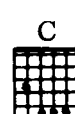
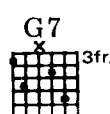
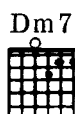
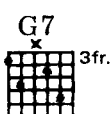
The success of this 1953 English import by Billy Reid, who also composed "The Gypsy" and "A Tree in the Meadow," celebrated the return of pop music idol Eddie Fisher after two years of service in the Army. While he was away, two Fisher discs came out: "Lady of Spain" and "Wish You Were Here." Both had been recorded before he donned a uniform and were held for release during his absence.

Words and Music by Billy Reid

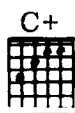
Moderately slow



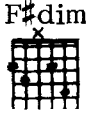
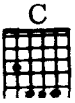
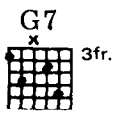
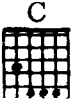
*mf* I'm walk-ing be- hind you on your wed-ding day




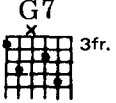

and I'll hear you prom - ise to love and o - bey.




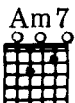


Though you may for- get me, you're still on my mind;

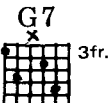
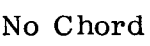



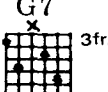
Look o - ver your shoul - der; I'm walk - ing be - hind.

May - be I'll kiss a - gain > > with a love that's new,

but I shall wish a - gain I was kiss - ing you.

'Cause I'll al - ways love you wher - ev - er you go,

I'M WALKING BEHIND YOU

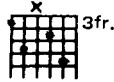
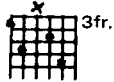
Dm7

G7

Dm7

G7

C



and though we are part - ed I want you to know

C+

F6

that if things go wrong, dear, and fate is un-kind,

F#dim

C

G7

look o - ver your shoul - der, I'm walk - ing be -

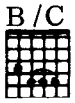
*2nd time, slowing*

1.



No Chord

2.



hind. I'm walk - ing be - hind.



French popular songs, sometimes passionate to a point verging on melodrama, have often done well on this side of the Atlantic. Witness the success of "La Vie en Rose," "Beyond the Sea," "It Must Be Him" and dozens of others. This 1957 French import produced popular recordings for both Tony Bennett and pianist Roger Williams.

Moderately, in concerto style

Words by Carl Sigman; Music by Charles Danvers

*p* quietly

C Em

Till the moon de-serts the sky,

Dm7

till all the seas run dry, till then I'll wor-ship

TILL

G7 C7 F

you. Till *mp*

Dm6/F Cadd D/E

the trop-ic sun grows cold, till this young world grows

Dm7 D9 G7

old, my dar-ling, I'll a-dore you.

C Em

You *f* are my rea-son to live; All I own I would



F D9 G7

give just to have you adore me.

*dim.*

C Em

Till the riv-ers flow up-stream,

*p*

Dm7 G9sus4

till lov-ers cease to dream, till then I'm yours, be

*p*

*Small note 2nd time*

1. N.C. 2.

C C

mine. mine.

*R.H.*

# TOO YOUNG



Sylvia Dee and Sid Lippman's ode to puppy love provided Nat "King" Cole with a No. 1 hit in 1951. The song will always have a sentimental pull for those who were "too young" in the '50s. But hearing it today, the same people—now "fifty-something"—might wonder why they were in such a big hurry to grow up.

Slowly

Words by Sylvia Dee; Music by Sid Lippman

Chords: F7, Bb, Dm, Gm, Cm7, F7

They *p* try to tell us we're too young, too

Chords: Bb, Dm, Eb, G7/D

young to real-ly be in love. They

Chords: Cm, F7

say that love's a word, a word we've on-ly heard, but

Chords: F+, Bb, Cm7, F7-9, F7

can't be-gin to know the mean-ing of. And

Bb Dm Gm Cm7 F7

yet, we're not too young to know this

Bb 3fr. Bb+ 4fr. Bb6 5fr. Bb7 6fr. Eb 6fr. D 5fr. Db 4fr. D 5fr. Eb 6fr.

love will last though years may go. And

Cm Ebm6 Dm7-5 5fr. G7 3fr. Gdim G7 3fr.

then some-day they may re-call we were

Cm7 F7 Bb6

not too young at all.

# I BELIEVE

World War II wasn't long over when we found ourselves in another conflict, this time an undeclared "police action" in far-off Korea. It was a time to test faith, and when singer Jane Froman introduced what composer Ervin Drake termed "a song to give the average person hope," "I Believe" was an overnight sensation. Frankie Laine's record, an emotional declaration of faith, sold millions and caused the song to appear on *Your Hit Parade* for 23 weeks.

Maestoso (Slow and stately)

Words and Music by Ervin Drake, Irvin Graham, Jimmy Shirl and Al Stillman

Chord diagrams: C, Am, Dm7, G7

I be-lieve for ev - 'ry drop of rain that falls a flow - er

*p with quiet reverence*

Chord diagrams: C, Dm7, G7, C, C+, Am, Am7

grows. I be - lieve that some - where in the

*mp*

Chord diagrams: Dm7, G7, C

dark - est night a can - dle glows.

Chord diagrams: C, C/B, Am7, Em/G, F, B7

I be-lieve for ev - 'ry - one who goes a - stray some - one will

*gradual cresc.*

E      Emaj7      E7      Am      Am7

come to show the way.

Dm7      Dm7/G      Db7-5

I believe, I believe.

*f*      *decresc.*

C      C/B      Am      Am/G      Dm/F      G7

I believe above the storm the smallest pray'r will still be

*p building very gradually*

C      C+      Am

heard. I believe that some-one in the

# I BELIEVE

Dm7 G7 C

great some-where hears ev-'ry word.

C Am7 Em/G F Dm7 B7 F7-5

Ev-'ry time I hear a new-born ba-by cry, or touch a

E Emaj7 E7 Am Fm6 Dm7

leaf, or see the sky, then I know why

1. G7 C Dm7 G7 2. C

I be-lieve!



# VAYA CON DIOS

(May God Be with You)

This Spanish-flavored perennial (the title translates as "Go with God") was written in Hollywood in 1953. It was a long-running No. 1 hit for Les Paul and Mary Ford, whose multitracked guitar-voice duets pioneered the new techniques that soon transformed the recording industry.

Moderately

Words and Music by Larry Russell, Inez James and Buddy Pepper

*(Play a fast shake between the two notes, like a marimba)*

*p*

Now the

*mp*

ha-ci-en-da's dark, the town is sleep-ing; Now the time has come to part,



*mf*

the time for weep-ing. Va-ya con Di-os, my

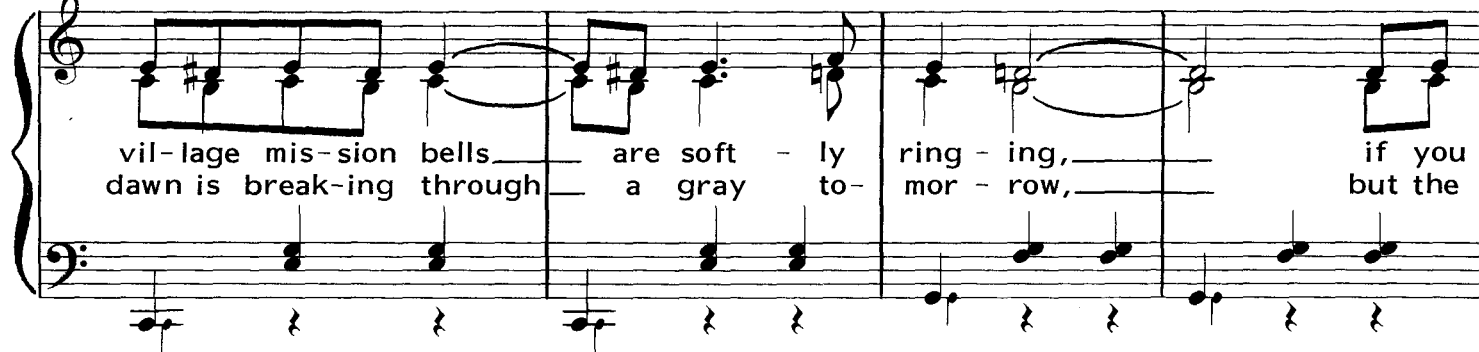
*mf*



dar-ling, May God be with you, my love. Now the

VAYA CON DIOS


C  G7 



vil-lage mis-sion bells are soft - ly ring - ing, if you  
 dawn is break-ing through a gray to- mor - row, but the



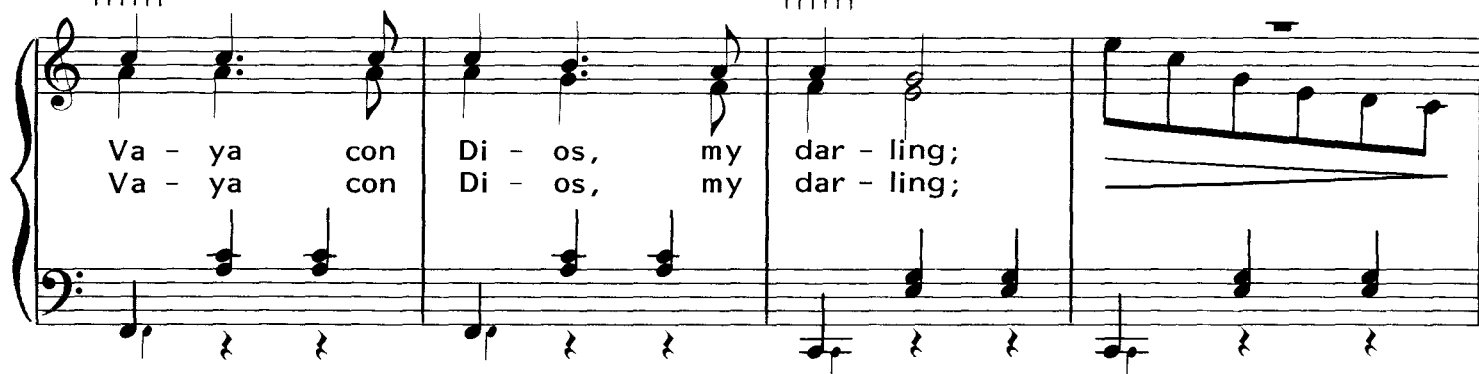
C  C7 



lis - ten with your heart you'll hear them sing - ing.  
 mem - o - ries we share are there to bor - row.



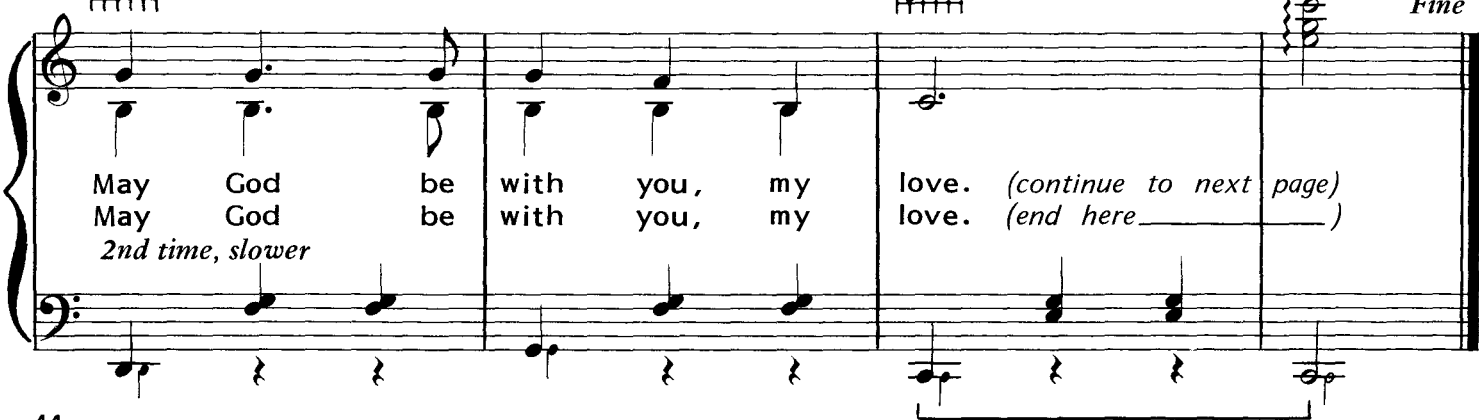
F  C 

Va - ya con Di - os, my dar - ling;  
 Va - ya con Di - os, my dar - ling;



G7  C  Fine

May God be with you, my love. (continue to next page)  
 May God be with you, my love. (end here \_\_\_\_\_)  
 2nd time, slower





Gm C7 F

Wher - ev - er you may be I'll be be - side you al -

*mf*

Gm C7 F

though you're man - y mil - lion dreams a - way. Each

Am D7 G

night I'll say a pray'r, a pray'r to guide you, to

Am D7 G G7

has - ten ev - 'ry lone - ly hour of ev - 'ry lone - ly day. Now the

*mp*

N. C.  
D. S. al Fine



# Till I Waltz Again with You

How many of the fans who bought Teresa Brewer's No. 1 record in 1952 realized that this ode to romance in three-quarter time was not a waltz at all? All the same, the song—her second million-seller after "Music! Music! Music!"—helped put the 21-year-old Miss Brewer's career in high-flying orbit.

Lilting (♩ played as  $\overset{\text{3}}{\text{♩}}$ )

Words and Music by Sidney Prosen

*mf*

**F**

*Opt. fill in*

Till I waltz a-gain with you \_\_\_\_\_ let no oth-er hold your

**C7**      **Cdim**      **C7**      **Cdim**

charms; \_\_\_\_\_ If my dreams should all come true \_\_\_\_\_

**C7**      **F**      **G#dim**      **Gm7**      **F'**

\_\_\_\_\_ you'll be wait-ing for my arms. \_\_\_\_\_ Till I kiss you once a-

3      5 2      2 1

gain \_\_\_\_\_ keep my love locked in your heart.

C7 Cdim C7

Dar-ling, I'll re-turn, and then \_\_\_\_\_ we will nev-er have to

Cdim C7

part. \_\_\_\_\_ Though it may break \_\_\_\_\_ your heart and

F G#dim Gm7 F Cm7 F7 Bb

mine \_\_\_\_\_ the min-ute when it's time to go, \_\_\_\_\_ re-mem-ber,

F Gm7 C7 F

dear, \_\_\_\_\_ each word di- vine \_\_\_\_\_ that meant "I love you

Bb F G7

TILL I WALTZ AGAIN WITH YOU

C7sus4 F

so." Till I waltz a-gain with you, just the way we are to-

C7 Cdim C7

night, I will keep my prom - ise

Cdim C7

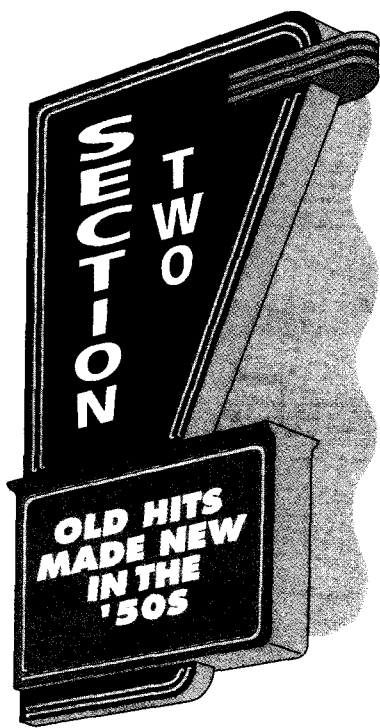
true, for you are my guid - ing

F C/E Cm/Eb D7 G7/D 4fr. G7-5/Db 4fr.

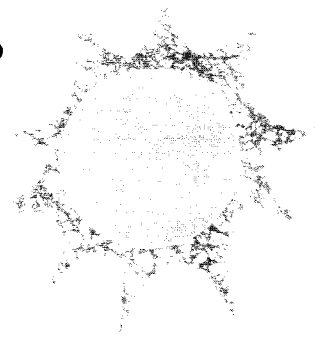
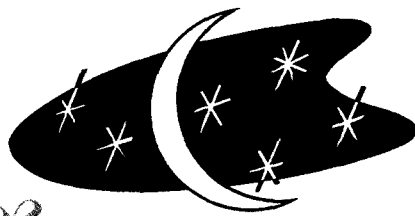
light, my light, my light. I will keep my prom-ise true,

C7 F Gm7 G#dim F6

for you are my guid-ing light.



# What a Diff'rence a Day Made



(Cuando Vuelva a Tu Lado)

The original title of this Mexican import translates as "When I Return to Your Side." Stanley Adams ("There Are Such Things") contributed an English lyric and a new title in 1934, and "What a Diff'rence a Day Made" has been a favorite of singers and instrumentalists ever since. Dinah Washington, until then known chiefly in the rhythm-and-blues field, won a Grammy with her 1959 recording of it, belatedly becoming a "mainstream" pop and soul star.

English Words by Stanley Adams; Music and Spanish Words by Maria Grever

Moderately slow beguine

No Chord

Gm7

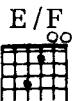


Gm7/C



*mp*

What a dif-f'rence a day made! Twen-ty-four lit-tle  
 Cuan-do vuel-va a tu la do, no me nie-gues tus



E/F



F6

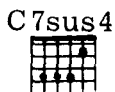


Abdim



Gm7

hours brought the sun and the flow-ers  
 be-sos, que el a-mor que te he da-do,



C7sus4



C7+5



Fmaj9



F6

where there used to be rain. My yes-ter-day was  
 no po-drás ol-vi-dar. No me pre-gun-tes

WHAT A DIFFERENCE A DAY MADE

Em7 A7 C/E A7+5 Dm

blue, dear, to-day I'm part of you, dear;  
*na - da, que na-da he de ex- pli- car - te,*

Dm7 G7 Bb/D G7

My lone-ly nights are through, dear, since you said you were  
*que el be-so que ne-gas - te, ya no lo pue-des*

Dbaug11 Gm7/C N.C. Gm7

mine. What a dif-f'rence a day makes!  
*dar. Cuan-do vuel-va a tu la - do,*

Gm7/C E/F F6 Abdim Gm7

There's a rain-bow be-fore me. Skies a-bove can't be storm-y  
*Yes - té so - la con-ti - go, las co-sas que te di - go,*

C7sus4      C7+5      F9

since that mo - ment of bliss, that thrill - ing kiss. It's heav - en  
 no re - pi - tas ja - más, por com - pa - sión. U - ne tu la - bio al

Bbmaj7      Bbm6      Am7

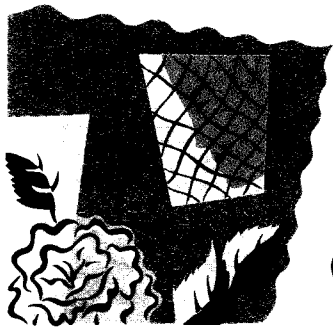
when you find ro - mance on your men - u.  
 mi - o, y es - tre - cha - me en tus bra - zos.

Abdim      Gm7      C7

What a dif - f'rence a day made, and the dif - f'rence is  
 Y cuen - ta los la - ti - dos, de nues - tro co - ra -

1. F6      N.C.      2. F6      Both hands 8va

you.      What a dif - f'rence a      you.  
 zón.      Cuan - do vuel - va a tu      zón.



# Who's Sorry Now?

This oldie was a tearjerker for vaudevillians Van and Schenck until jazz bands hiked up the tempo in the late '20s. It remained a Dixieland specialty until 1957, when Connie Francis put it to a slow rock beat and converted it back into a weepie. Her record stayed on the charts for 22 weeks and made her a star.

Words by Bert Kalmar and Harry Ruby; Music by Ted Snyder

Moderately, with a lilt

*mf*

Who's sor - ry now? Who's sor - ry

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

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

just like I cried o - ver you?

3 3 3

G B7

E+ E7 A7

D7 G G#dim

D/A A7 Am 7/D D7 N.C.



G B7 E+ E7 Edim

Right to the end, just like a friend, I tried to

E7 E+ E7 Am E7 D/F# E7/G# Am7

warn you some-how. You had your

Am7-5 G E7 A7 D7

way, now you must pay; I'm glad that you're sor-ry

1. 2. G N.C. G

now. now.



Written in 1903, this beloved old waltz has had several bursts of popularity. Wayne King made it a radio hit in 1942 as background music to Franklyn MacCormack's recitation of a poem called "Why Do I Love You?" It scored again in the '50s in a vocal version by The Four Aces with lyrics by folksinger Tom Glazer, and yet again as an instrumental recording by Billy Vaughn.

Words by Tom Glazer; Music by Hans Engelmann

Moderate waltz

F D7+5 3fr. D7 G7

C7

C7+5 F/A Ab9 Gm7 C7

**F** **D7+5** **D7** **G7**

*in tempo*

while a choir of an - gels from a -  
 Heav - en wrote of the mu - sic up a -

**C7** **Gm7** **Am/C** **C7**

bove  
 bove

sings for our our mel - o - dy of  
 for our mel - o - dy of

**1.** **F** **Db7** **Gm7** **C7** N.C.

love.

**2.** **F** **Db7** **F**

love.

# MY PRAYER

"Avant de Mourir" ("Before Dying") is the rather morbid original title of this evergreen, written as a violin solo in 1926 by French fiddler Georges Boulanger. As "My Prayer," with a lyric by Jimmy ("Harbor Lights," "Red Sails in the Sunset") Kennedy, it was a hit for Glenn Miller in 1939 and, of course, for The Platters, in 1956.

Words and musical adaptation by Jimmy Kennedy; Music by Georges Boulanger

*Verse - ad lib.*

**Bbm6** **C7** **Fm**

*f* When the twi-light is gone and no song-bird is sing-ing;

**Bbm6** **C7** **Fm**

When the twi-light is gone you come in-to my heart. And

**Bbm** **Abm6** **C7** **F**

*Slow rock and roll tempo*

*Pianists: Play*

here in my heart you will stay while I pray.

*My mp*

**Chorus**

**F** **Fdim** **G7**

*melody an 8va higher*

prayer is to lin-ger with you at the end of the

Bb m6 F C7

day in a dream that's di- vine. My

F Fdim G7

prayer is a rap- ture in blue with the world far a-

*Ped. simile*

Bb m6 C7 F Bb m F F7

way and your lips close to mine. To-

*Pianists: Play as written*

Bb m Fm

night while our hearts are a- glow, oh,

MY PRAYER

Bb m G7 C7

*Optional fill in*

*Pianists: 8va higher*

tell me the words that I'm long-ing to know. My

*mp*

F Fdim G7

*as before*

prayer and the an-swer you give, may they still be the

Bb m6 F Am

*Pianists: Play as written*

same for as long as we live; That you'll al-ways be

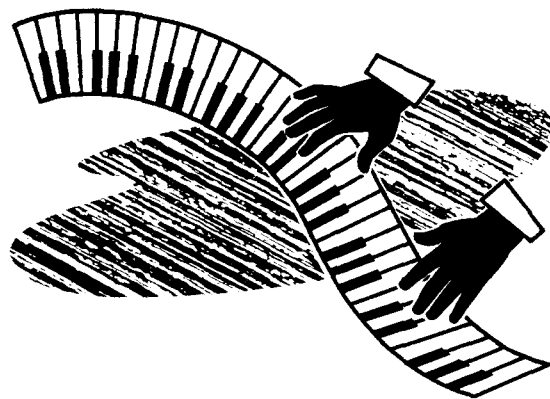
*f*

Bb C7 F Bb m6 F Bb m6 F

N.C.

there at the end of my prayer. *slowing*

# BLUEBERRY HILL



Lots of performers have done well with this hardy perennial, written for a Gene Autry film in 1940. It was big for Glenn Miller and His Orchestra, and was also recorded by Louis Armstrong. But for fans of the '50s those opening words, "I found my thrill . . .," could only be intoned by the inimitable Antoine "Fats" Domino.

Medium rock and roll tempo

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

*f*

*small notes for keyboard only*

F

C

I found my thrill on Blue-ber-ry Hill,

G7

on Blue-ber-ry Hill when I found

C

F

you. The moon stood still

BLUEBERRY HILL

C

on Blue-ber-ry Hill and lin-gered un-

G7 C F

til my dreams came true.

C F6/G C C6 Cmaj7 F6/G

The wind in the wil-low played love's sweet mel-o-

C C6 C7 B7 Em B7

dy, but all of those vows we made



Em B7 E G7 C

were nev - er to be. Tho' we're a -

Detailed description: This system contains the first two measures of the piece. The guitar chords are Em, B7, E, G7, and C. The piano accompaniment features triplets in both hands. The lyrics are "were nev - er to be. Tho' we're a -".

F C

part, you're part of me still,

Detailed description: This system contains the next two measures. The guitar chords are F and C. The piano accompaniment continues with triplets. The lyrics are "part, you're part of me still,".

G7

for you were my thrill on Blue - ber - ry

Detailed description: This system contains the next two measures. The guitar chord is G7. The piano accompaniment features triplets. The lyrics are "for you were my thrill on Blue - ber - ry".

1. C F C 2. C F C C9

Hill. I found my Hill. *slowing*

Detailed description: This system contains the final two measures, marked with first and second endings. The guitar chords are C, F, C for the first ending and C, F, C, C9 for the second ending. The piano accompaniment features triplets. The lyrics are "Hill. I found my Hill. slowing".

# LOVE LETTERS IN THE SAND



Newspaperman and sometime pop poet Nick Kenny published these verses in his New York *Daily Mirror* column one day in 1931. (Brother Charles helped out on the poem.) Songwriter J. Fred ("You Go to My Head") Coats liked it and wrote a melody for it. Russ Columbo and bandleader George Hall made "Love Letters in the Sand" a standard in the '30s, and Pat Boone had a major hit with it in 1957.

Moderate rock

Words by Nick and Charles Kenny; Music by J. Fred Coats



The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Above the vocal lines are guitar chord diagrams for various chords: C7, F, Bb, G7, C7, G7, C7, F, Dm7, Gm7, C7, F, Bb, G7, C7, G7, C7, F, Bb, and F. The piano accompaniment includes a bass line and a treble line with chords and melodic lines. The lyrics are: "On a day like to-day we passed the time a-way writ-ing love let-ters in the sand. How you laughed when I cried each time I saw the tide take our love let-ters in the sand. You made a".

A7 Dm G7

vow that you would al-ways be true, but some-how that

Gm7 C7 F

vow meant noth- ing to you. Now my poor heart just

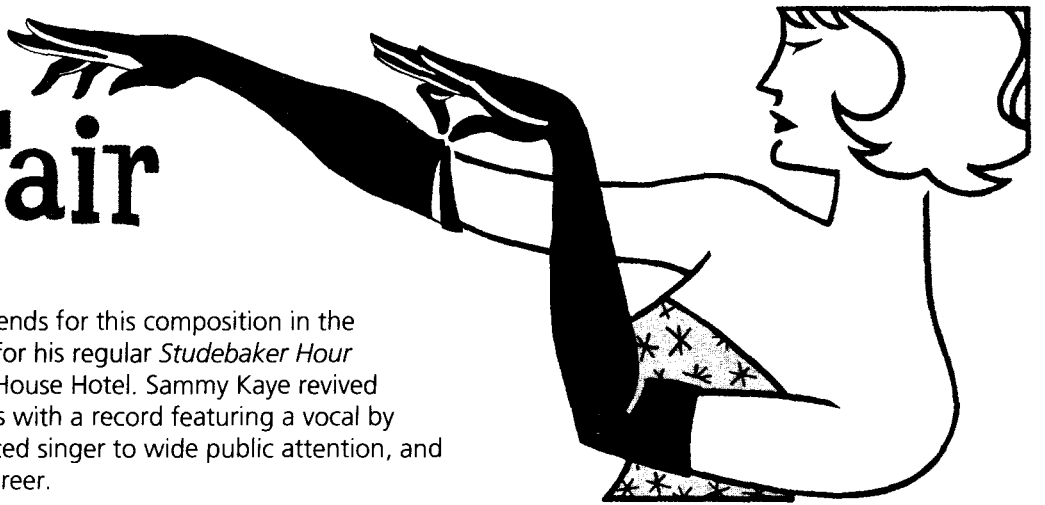
Bb G7 C7 G7 C7

aches, with ev - 'ry wave it breaks o - ver love let- ters in the

1. F Bb F C7 2. F Bb Gm7 Gb7 F6

sand. On a sand.

# It Isn't Fair



Bandleader Richard Himber won friends for this composition in the '30s by using it as the theme song for his regular *Studebaker Hour* broadcasts from New York's Essex House Hotel. Sammy Kaye revived "It Isn't Fair" at the start of the '50s with a record featuring a vocal by Don Cornell. It brought the big-voiced singer to wide public attention, and helped launch his successful solo career.

Words by Richard Himber; Music by Frank Warshauer and Sylvester Sprigato

**Slowly**

E<sup>b</sup> 3fr.
E 4fr.
F 5fr.
Fm6 5fr.
B<sup>b</sup>
B

*f* It is - n't fair for you to taunt me; It is - n't fair for you to thrill me;

*p*

C A9

How can you make me care this way? Why do you do the things you do?

Dm7 Fmaj7/G G7

*mp* It is - n't fair for you to want me if it's fill me with those

1. F F# G G7+5 C Gb

2. Dm7 G7+5

just for a day. *cresc.* dreams that can't come

C F#m7-5 B7 Em

true, dear. *R.H.* Why is it you came in - to

Am/C B7 Gm/Bb A7 Am7 D7

my life and made it complete? *gliss.*

G Em Cm/Eb D7 G A7

You gave me just a taste of high life; If this is love, then

IT ISN'T FAIR

Fm/Ab 3fr.
G7
E<sup>b</sup> 3fr.
E 4fr.
F 5fr.

I re - peat: It is - n't fair for you to

Fm6 5fr.
B<sup>b</sup>
B
C

taunt me; How can you make me care this

A9
R.H.
L.H.
R.H.
Dm7

way? It is - n't fair for you to

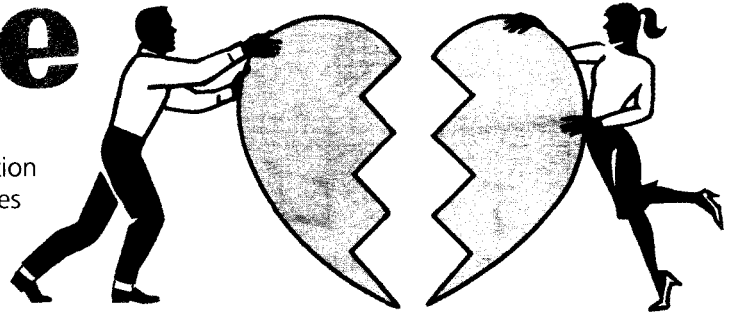
Fmaj7/G
G7
B<sup>b</sup> 6fr.
A7
A<sup>b</sup> maj7 5fr.
G7+5 4fr.
C

want me if it's just for to - day.

*slowing*

# I Apologize

Billy Eckstine—"Mr. B." to his fans—revived this 1931 confection in 1951. Russian-born co-composer Al Hoffman's three decades of hits include "Heartaches," "Mairzy Doats," "Takes Two to Tango," "Papa Loves Mambo" and "If I Knew You Were Comin' (I'd've Baked a Cake)."



Slowly, with a lilt (♩ played as  $\overset{\text{3}}{\text{♩}}$ )

Words and Music by Al Hoffman, Al Goodhart and Ed Nelson

*f*

Cmaj7 Am7 Dm7 G7 Em7 A7

If I told a lie, if I made you cry when I said good-bye, I'm

Dm6/F E7 Am7 D7 D#dim Em7 A7+5 A7

sor - ry; From the bot - tom of my heart, dear,

Dm7 G7+5 Bb7-5 A7 Ab7+5 G7 Cmaj7 Am7

I a - pol - o - gize. If I caused you pain,

I APOLOGIZE

Dm7 G7 Em7 A7 Dm6/F E7

I know I'm to blame, must have been in-sane, be - lieve me;

Am7 D7 D#dim Em7 A7+5 A7 Dm7 A $\flat$ 7-5 G $\frac{7}{6}$  C6 F#m7-5 B7

From the bot-tom of my heart, dear, I a-pol-o-gize.

Em F#7 Am6 B7

I re-al-ize I've been un-fair to you; Please let me make a -

Em Cm6/E $\flat$  G/D Em7 A7

mends. Don't say that you for-got the love we knew;



D7sus4

D7

G7

Dm7

D $\flat$ 7-5

Cmaj7

Am7

Af - ter all, we were more than friends. If I've made you blue,

Dm7

G7

Em7

A7

Dm6/F

E7

I've had heart-aches, too; Now I beg of you, for give me.

Am7

D7

D $\sharp$ dim

Em7

C/E

A7+5

A7

Dm7

G7+5

From the bot-tom of my heart, dear, I a - pol - o -

1.

C $\flat$ 9

E $\flat$ 9

A $\flat$ maj7

D $\flat$ 9

2.

C $\flat$ 9

E $\flat$ 9

A $\flat$ maj7

D $\flat$ 9

Cmaj9

gize. gize. *slowing*

# P.S. I Love You

Johnny Mercer wasn't just a songwriter—he was an original, a folk poet able to tap the basic emotions of all listeners. This 1934 gem, revived by The Hilltoppers in 1953, is just one of many Mercer lyrics that have touched us all. Other Mercerian odes include "How Little We Know," "That Old Black Magic," "Moon River," "In the Cool, Cool, Cool of the Evening" and "Autumn Leaves."

Slowly, but with a lilt (♩♩ played as ♩<sup>3</sup>)

Words by Johnny Mercer; Music by Gordon Jenkins

*mp-mf*  
R.H. 3

C

Em7 A7

Dear, I thought I'd drop a line. The weath-er's  
Yes-ter-day we had some rain, but all in

Dm7 G7 Em7-5 A7 D7

cool, all the folks are fine. I'm in bed each night at  
I can't com-plain. Was it dust-y on the

R.H. 3

1. G7 C D7 F/G G7

nine. P. S. I love you.

R.H. 3

2. C Bb9 Cmaj9 C6 C7 Gm7/C

P. S. I love you. Write to the Browns just as

C7 Fmaj7 F6

soon as you're a - ble; They came a-round to call.

D7 Am7/D D7 Bb7 6fr. A7+5 5fr.

I burned a hole in the din-ing room ta - ble, and let me see, I

D7-5 G7sus4 C Em7 A7

guess that's all. Noth - ing else for me to say, and so I'll

Dm7 G7 Em7-5 A7 D7

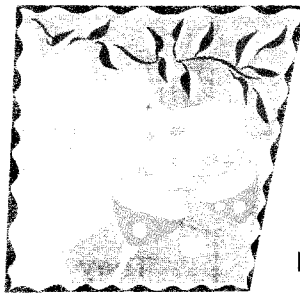
close, but by the way, ev - 'ry - bod - y's think - ing

N.C. G6 F#7 Fmaj7 E Eb6 D7 Dbmaj7 Cmaj9 C6 C6

of you. — P. S. I love you.

R.H. L.H. much slower

# Fascination



This old favorite began life in Europe in 1904 as a *valse tzigane*, a waltz in gypsy style. It won new fans in 1957 as the sound-track theme for the Audrey Hepburn-Gary Cooper movie *Love in the Afternoon* and as a chart-topping record by chanteuse Jane Morgan, fresh home from a singing career in France.

Music by F.D. Marchetti; English Words by Dick Manning

Slow waltz

It was fas-ci-na-tion, I know,

and it might have end-ed right then at the start.

Just a pass-ing glance, just a brief ro-mance,

and I might have gone on my way emp-ty-heart-ed. It was fas-ci-

*p* very gracefully

Cmaj7

C/E

Ebdim

Dm

Dm7

Fm6/Ab

G7

N.C.

C Cmaj7 C/E

na - tion, I know, see-ing you a-lone with the

Ebdim Dm

moon - light a - bove. Then I touched your hand and next

G7 Dm7 G7

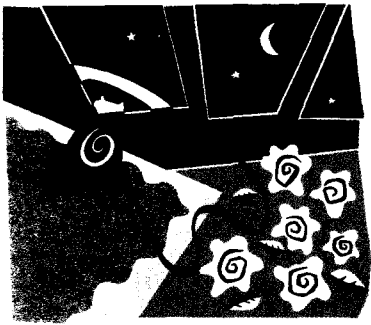
mo - ment I kissed you; Fas-ci-na-tion turned to

*small notes, 2nd time*

1. C 2. C6

love. It was fas-ci- love.

5 2 1 4



# It's All in the Game

Charles Gates Dawes was best known as Calvin Coolidge's vice-president in the '20s and co-winner of the 1925 Nobel Peace Prize. Earlier, in 1912, while working as a banker in Chicago, he wrote the melody that, with a lyric by Carl Sigman, became this favorite, a hit twice in the '50s for singer Tommy Edwards (in 1951 and again in 1958).

Words by Carl Sigman; Music by Charles Gates Dawes

Slow rock and roll  
No Chord

Man-y a tear has to fall, but it's all in the

*mp*

Chords: F, Gm7

Triplets and *sim.* markings are present in the melody and bass line.

game, all in the won-der-ful game that we

Chords: F, Gm7, F, N.C., F

Triplets and *sim.* markings are present in the melody and bass line.

know as love. You have

Chords: Gm7, F, Gm7, F, Gm7

Triplets and *sim.* markings are present in the melody and bass line.

words with him and your fu ture's look - ing

Chords: F, Dm, Fmaj7, G7

Triplets and *sim.* markings are present in the melody and bass line.

C Dm7 Dm7/G G7

dim, but these things your heart can rise a -

Gm7/G C7 N.C. F

bove. *sim.* Once in a while he won't call, *sim.* but it's

Gm7 F Gm7 F N.C.

all in the game. Soon he'll be there at your

F Gm7 F Gm7

side with a sweet bou - quet.

IT'S ALL IN THE GAME

And he'll kiss your lips and ca-

3 *sim.* 3 3

ress your wait-ing fin-ger-tips, and your hearts will

3 3 *sim.* 3

N.C.

1.

fly a way. Man-y a tear has to

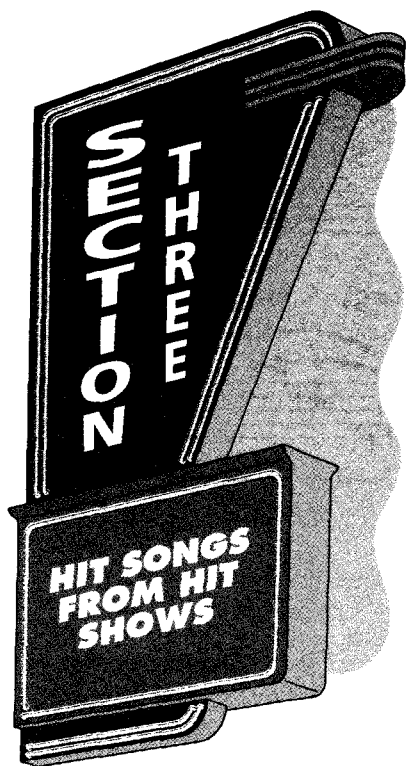
3 *sim.* 3 3

2.

way. *pp*

3 *sim.* 3





# BAUBLES, BANGLES AND BEADS

Like the rest of the music from Robert Wright and George Forrest's 1953 Broadway hit *Kismet*, "Baubles, Bangles and Beads" is drawn from the works of Alexander Borodin (1833-87). (The lovely melody is an only slightly altered version of the scherzo from the Russian composer's String Quartet No. 2 in D.) The song became a hit for veteran jazz trumpeter Jonah Jones, who recorded it over a shuffle rhythm in 1957 and came up with a successor to his earlier best-seller from Broadway, "On the Street Where You Live."



Graceful waltz

from *Kismet*

Words and Music by Robert Wright and George Forrest; based on a theme by Alexander Borodin

C9

Fmaj7

C9

Fmaj7

BAUBLES, BANGLES AND BEADS

E9 Amaj7

Spar - kles, span - gles, my heart will sing, sing-a - ling-a,

E9 Amaj7

wear - ing bau - bles, ban - gles and beads.

Ab7 Dbmaj7

*flowing smoothly*

*mf* I'll glit - ter and gleam so,

Gb9 C7 Fmaj7 B9

make some - bod - y dream so that

*rit.*

C9 Fmaj7 Cm6/Eb D7

some - day *a tempo* he may buy me a ring - ring-a-ling-a;

Gm7 C9 F D7-9

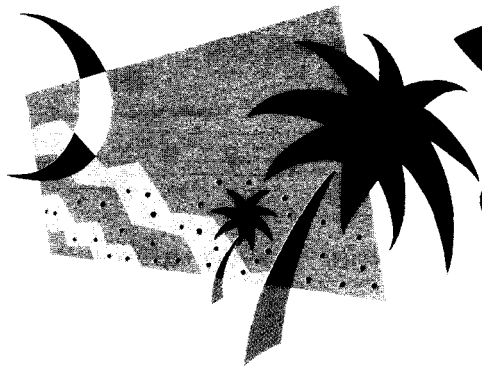
I've heard that's where it leads, wear - ing

1. 2. Gm7 C9 F F

1. 2. bau - bles, bah - gles and beads. beads.

Eb9 F Eb9 Fadd G

gradually dying away *pp* slowing - -

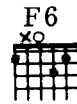


# Stranger in Paradise

The musical Arabian Night that is *Kismet* takes place in long-ago Baghdad over the course of a day. This beauty from the show is one of the "Polovetsian Dances" found in Alexander Borodin's opera *Prince Igor*. It provided a best-selling recording for the young Tony Bennett in 1953.

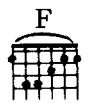
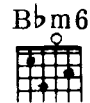
Moderately from *Kismet* Words and Music by Robert Wright and George Forrest; based on a theme by Alexander Borodin

*ff*  
R.H.



*mf*

Take my hand, I'm a stran-ger in par-a-dise, all lost in a



won-der-land, a stran-ger in par-a-dise. If I stand



star-ry-eyed, that's a dan-ger in par-a-dise for mor-tals who

Gm7      Bbm6      C9      F      Db7

stand be - side an an - gel like you. I - saw your face

Gb      Ebm6      F7

and I as - cend - ed out of the com - mon - place in - to the

Bbm      A7      D

rare. Some - where in space I hang sus - pend - ed

Gm7      C9      Fmaj7

un - til I know there's a chance that you care.

D7-9      Gm7      C9      Fmaj7

Won't you an - swer the fer - vent prayer of a stran - ger in par - a - dise?

STRANGER IN PARADISE

F6
Gm7
Bb m6
C9
F

Don't send me in dark de - spair from all that I hun - ger for.

G7/B
C9/Bb
Am7

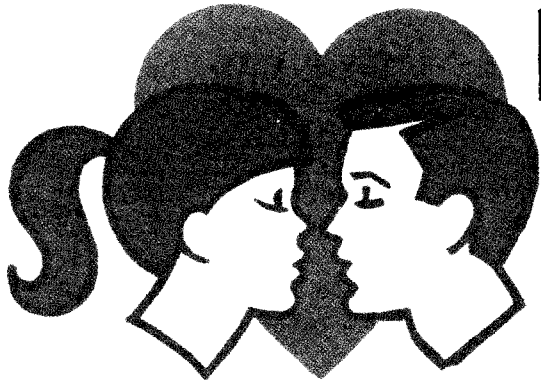
But o - pen your an - gel's arms to the stran - ger in par - a - dise

D7-9
Gm7
Bb m6
C9
F

and tell {him} that {he} need be a stran - ger no more.

Db9
F

L.H.  
pp



# Hello, Young Lovers

The 19th-century novel *Anna and the King of Siam*, based on Anna Leonowens' diaries, *The English Governess at the Siamese Court*, was in turn the basis for Rodgers and Hammerstein's 1951 Broadway hit *The King and I*. In this song, the English schoolmistress tries to tell the ladies of the King's court of the happiness she shared with her late husband.

Graceful waltz

from *The King and I*

Words by Oscar Hammerstein II; Music by Richard Rodgers

Hel -

lo, young lov - ers, who ev - er you are, I hope your trou - bles are  
brave, young lov - ers, and fol - low your star, be brave and faith - ful and

few. All my good wish - es go with you to - night;  
true. Cling ver - y close to each oth - er to - night;

I've been in love like you. Be  
I've been in love like you. I

HELLO, YOUNG LOVERS

F
C7sus4
C7
F
C7sus4
C7
F

know how it feels to have wings on your heels and to fly down a

C7sus4
C7
F
E7

street in a trance. You fly down a street on a


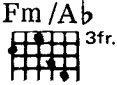



Am
Am7
Dm7
N.C.
Dm7/G
G7

chance that you'll meet, and you meet not real-ly by chance. Don't


C



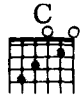
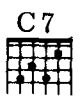
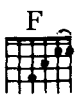
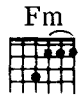
cry, young lov - ers, what - ev - er you do, don't cry be - cause I'm a -




G7  Fm/Ab  G7  Eb/Bb  G7 

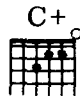
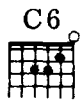
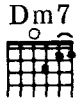


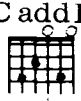
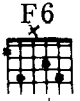
lone. All of my mem-'ries are hap - py to - night;



Dm7  G7  C  C7  F  Fm 

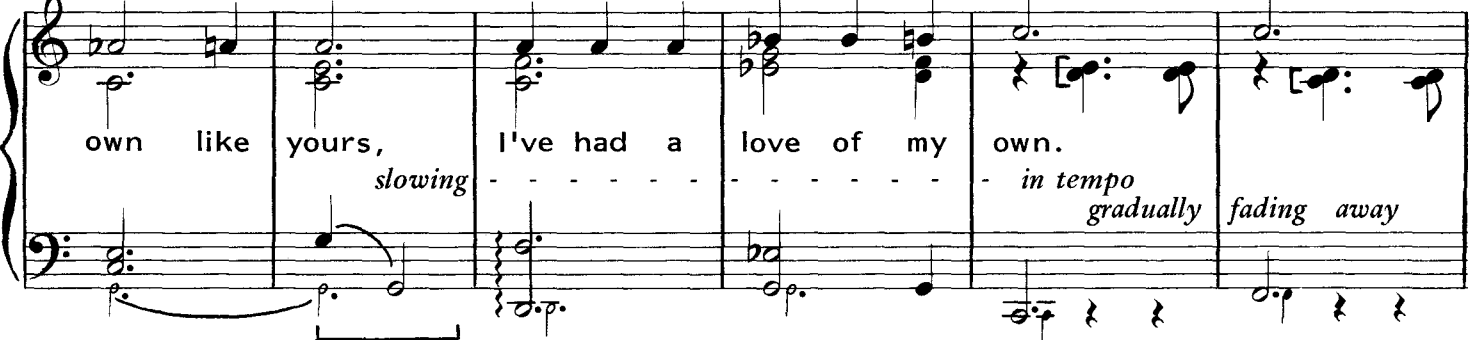
I've had a love of my own. I've had a love of my

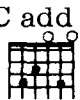
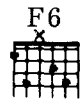

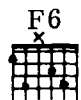
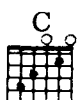


C+  C6  Dm7  Eb/G  G7  CaddD  F6 


own like yours, I've had a love of my own. own.

*slowing* - - - - - *in tempo gradually fading away*



C add D  F6  CaddD  F6  C 

*ppp*





# I Whistle a Happy Tune

*The King and I* was a Broadway smash, running for three years and even surviving the sudden and tragic death of its star, Gertrude Lawrence. One of the many memorable songs from the show is this bit of stiff-upper-lip bravado, sung by Anna to her young son when agents of the King of Siam board the ship on which she has just arrived from England.

Moderately, in 2 ( $\text{♩} = 1 \text{ beat}$ )

from *The King and I*

Words by Oscar Hammerstein II; Music by Richard Rodgers

*f*

When-

*mp*

ev-er I feel a-fraid, I hold my head e-rect and whis-tle a hap-py

tune so no one will sus-pect I'm a-fraid. While

shiv-er-ing in my shoes, I strike a care-less pose and whis-tle a hap-py

G D7 G

tune and no one ev-er knows I'm a - fraid. The re-

E $\flat$  G D/F $\sharp$

sult of this de - cep - tion is ver - y strange to \_ tell, for when I fool the

Dm6/F A7/E D7 G

peo - ple I fear, I fool my - self as well! I whis - tle a hap - py tune, and

C D7 G

ev - 'ry sin - gle time the hap - pi - ness in the tune con - vinc - es me that

I WHISTLE A HAPPY TUNE

D7 G C

I'm not a - fraid. Make be - lieve you're brave and the

G C G

trick will take you far; You may be as brave as you make be - lieve you

C G A7

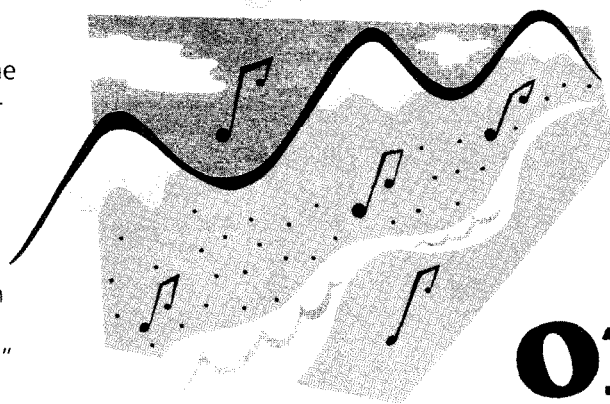
*Optional: Play both hands an 8va higher till the end.*

are. (Whistle) You may be as

Am7 D7 G

brave as you make be - lieve you are.

"What's wrong with sweetness and light? They've been around quite awhile." The question was asked by Richard Rodgers and the philosophy it reflects applies perfectly to this title song from his final collaboration with Oscar Hammerstein II. Since its 1959 debut, *The Sound of Music* has been the most durable—and most popular—of their shows. In Hammerstein's words, "Sentiment has never been unpopular."



# The Sound of Music

**Rapidly**

from *The Sound of Music*

Words by Oscar Hammerstein II; Music by Richard Rodgers

*R.H.* *pp* *L.H.* *slower*

The piano introduction consists of two staves. The right hand (R.H.) starts with a series of eighth notes, while the left hand (L.H.) plays a simple harmonic accompaniment. The tempo is marked 'Rapidly' and the dynamics are 'pp' (pianissimo). The piece concludes with a 'slower' section marked with a wavy line.

**Moderately** *p in tempo*

**F** **E/F**

The hills are a-live with the sound of mu - sic, with

The vocal line begins with the lyrics 'The hills are a-live with the sound of mu - sic, with'. The tempo is 'Moderately' and the dynamics are 'p in tempo'. Chord diagrams for F and E/F are provided above the staff.

**F** **Bb/D** **C7**

songs they have sung for a thou-sand years. The

The vocal line continues with the lyrics 'songs they have sung for a thou-sand years. The'. Chord diagrams for F, Bb/D, and C7 are provided above the staff.

**F** **E/F**

hills fill my heart with the sound of mu - sic. My

The vocal line concludes with the lyrics 'hills fill my heart with the sound of mu - sic. My'. Chord diagrams for F and E/F are provided above the staff.

THE SOUND OF MUSIC

heart wants to sing ev-'ry song it hears. My heart wants to

beat like the wings of the birds that rise from the lake to the trees. My

heart wants to sigh like a chime that flies from a church on a breeze, to

laugh like a brook when it trips and falls o-ver stones on its way, to

sing through the night like a lark who is learn-ing to pray. I

F E/F

go to the hills when my heart is lone - ly, I

F B $\flat$ /D B $\flat$ m/D $\flat$  D $\flat$ 7

know I will hear what I've heard be - fore. My

F/C Am/C B $\flat$ add9 Gm7

heart will be blessed with the sound of mu - sic, and I'll

Am/C C7 F

sing once more.

# Mack the Knife



In a sense, the vast popularity of this song in the 1950s was based on a misunderstanding. Originally titled *Moritat* ("Deed of Murder"), it described, in cold and sardonic language, a series of brutal killings attributed to the villain MacHeath, a character borrowed for *The Threepenny Opera* from John Gay's 18th-century play *The Beggar's Opera*. Marc Blitzstein's translation lightened Bertolt Brecht's words considerably, and records by Louis Armstrong, Bobby Darin and Ella Fitzgerald helped make the song a hit.

from *The Threepenny Opera* German Words by Bertolt Brecht; English Words by Marc Blitzstein; Music by Kurt Weill

With a beat

*mf*  
Keep the bass line smooth and even

1. Oh, the

Organ pedal doubles piano left hand except where indicated

G<sup>7</sup>  
x 0 0 0

C<sup>6</sup>

Dm<sup>7</sup>

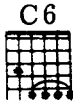


shark has pret ty teeth, dear,  
(2) shark bites with his teeth, dear,  
(3) tug - boat by the riv er

Dm<sup>7</sup>/G


and he shows them pearl - y  
scar - let bil lows start to  
a ce - ment bag's drop - ping

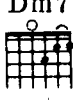

Organ




C6  Am  Ebdim 

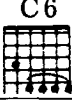
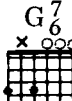
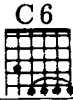
white. \_\_\_\_\_ Just a jack - knife \_\_\_\_\_ has Mac-  
 spread. \_\_\_\_\_ Fan - cy gloves, though, \_\_\_\_\_ wears Mac-  
 down. \_\_\_\_\_ The ce - ment's just \_\_\_\_\_ for the





Dm7  Dm7/G 

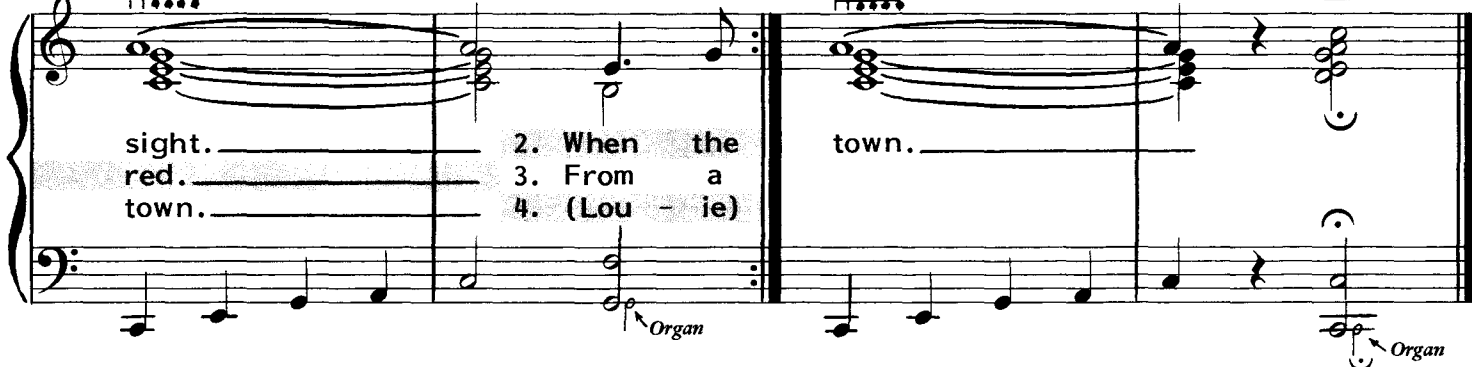
Heath, dear, \_\_\_\_\_ and he keeps it \_\_\_\_\_ out of  
 Heath, dear, \_\_\_\_\_ so there's not a \_\_\_\_\_ trace of  
 weight, dear, \_\_\_\_\_ bet you Mack - ie's \_\_\_\_\_ back in



*For extra verses*   *For final ending* 

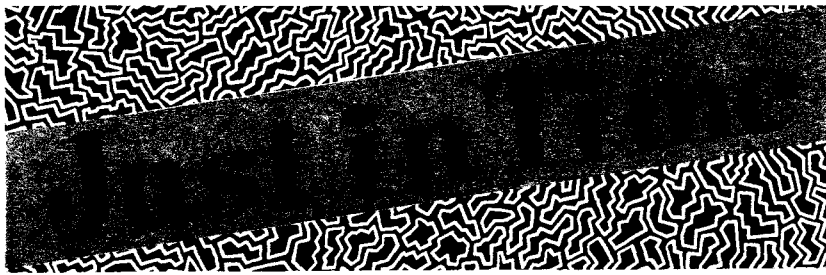
sight. \_\_\_\_\_ 2. When the town. \_\_\_\_\_  
 red. \_\_\_\_\_ 3. From a  
 town. \_\_\_\_\_ 4. (Lou - ie)

*Organ*  *Organ* 



ADDITIONAL WORDS

4. (Louie) Miller disappeared, dear,  
 After drawing out his cash.  
 And MacHeath spends like a sailor.  
 Did our boy do something rash?
5. On the sidewalk Sunday morning  
 Lies a body oozing life.  
 Someone's sneaking round the corner.  
 Is the someone Mack the Knife?
6. Sukey Tawdry, Jenny Diver,  
 Polly Peachum, Lucy Brown.  
 Oh, the line forms on the right, dear,  
 Now that Mackie's back in town.



Judy Holliday kept insisting she couldn't sing—but Jule Styne and her old friends Betty Comden and Adolph Green wrote the 1956 musical *Bells Are Ringing* as a vehicle for her anyway. The show was a hit, "Just in Time" a highlight—and a favorite with society dance bands ever after.

from *Bells Are Ringing*

Words by Betty Comden and Adolph Green; Music by Jule Styne

Light and swingy (♩ played as  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

Chord diagrams: C, Bm11, E7, Gm6, A7, D9, G7, C7, F7, Bbmaj7, E7

Just in time, I found you just in time; Be-fore you  
came my time was run-ning low.  
I was lost, the los-ing dice were tossed, my bridg-es  
all were crossed, no-where to go!

Am C+/A Am7 F#m7-5 Fm6

Now you're here, and now I know just where I'm go - ing; No more

C/E D7+9 4fr. Optional fill-in 8va- - - - Bbm6 5fr.

doubt or fear, I've found my way. For love came

D9 G7 C6 Am7

just in time, you found me just in time and changed my

D9 Dm7 G7-9 C6

lone - ly life that love - ly day.

# SEVENTY-SIX TROMBONES



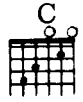
Meredith Willson was his own one-man band—composer, librettist and lyricist—for *The Music Man*, the Broadway smash of 1957, and this strutting march was the show-stopper. In conceiving the musical, Willson drew on his own boyhood in Mason City, Iowa. "I didn't have to make anything up," he said. "All I had to do was remember."

Brisk march (in 2; ♩ = 1 beat)

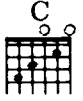
from *The Music Man*

Words and Music by Meredith Willson

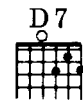
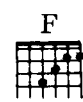
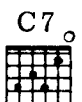
*f* Sev-en - ty-








*f* six trom - bones led the big pa - rade with a hun - dred and  
six trom - bones caught the morn - ing sun with a hun - dred and



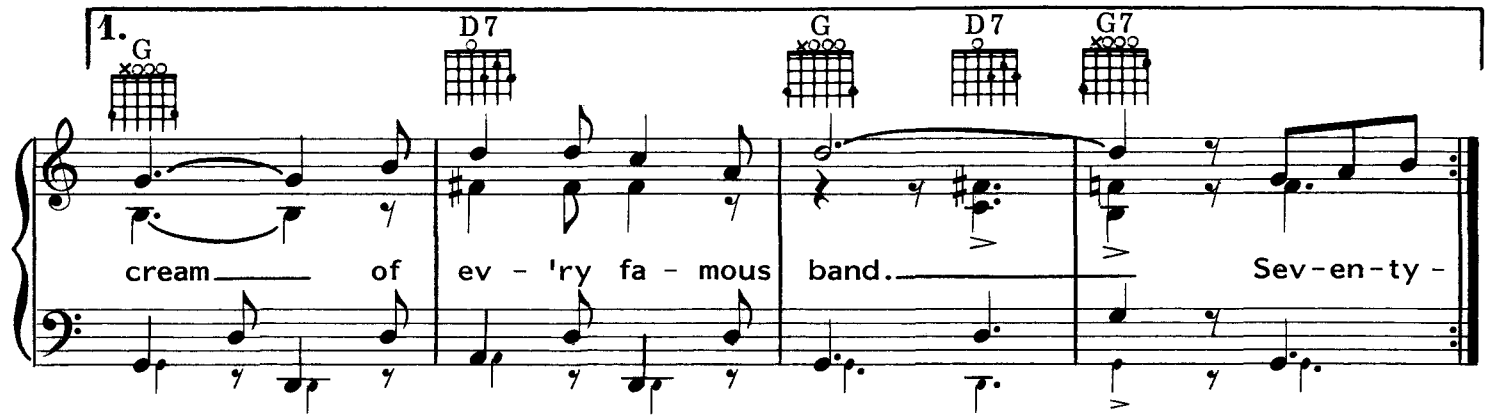
ten cor - nets close at hand. They were fol - lowed by  
ten cor - nets right be - hind. There were more than a





rows and sand rows of the fin - est vir - tu - o - sos, the  
thou - sand reeds spring - ing up like weeds, there were

1.     

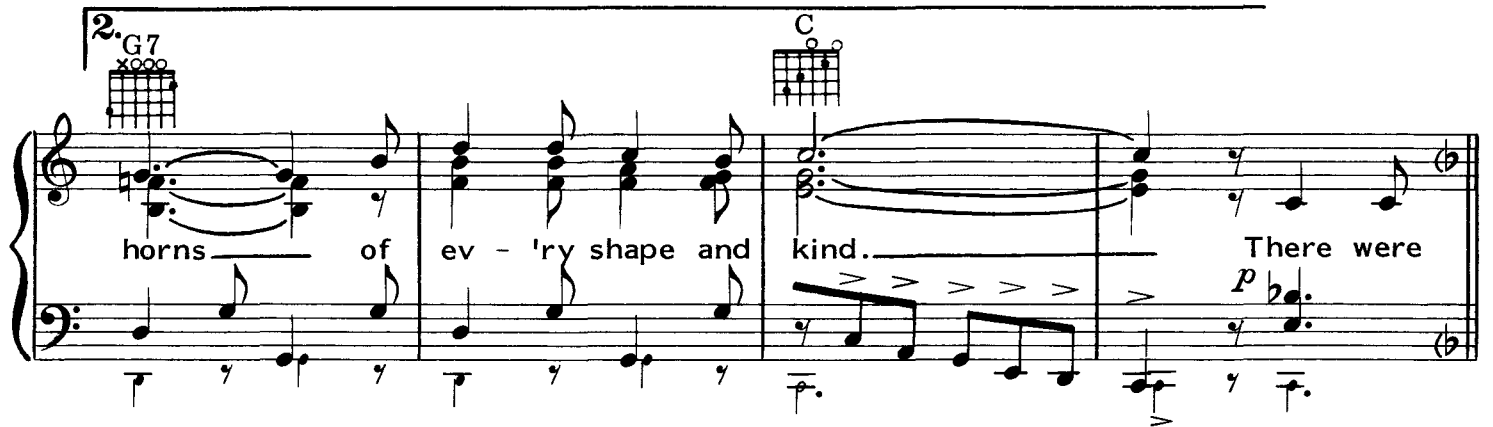
cream of ev - 'ry fa - mous band. Sev - en - ty -





2.  

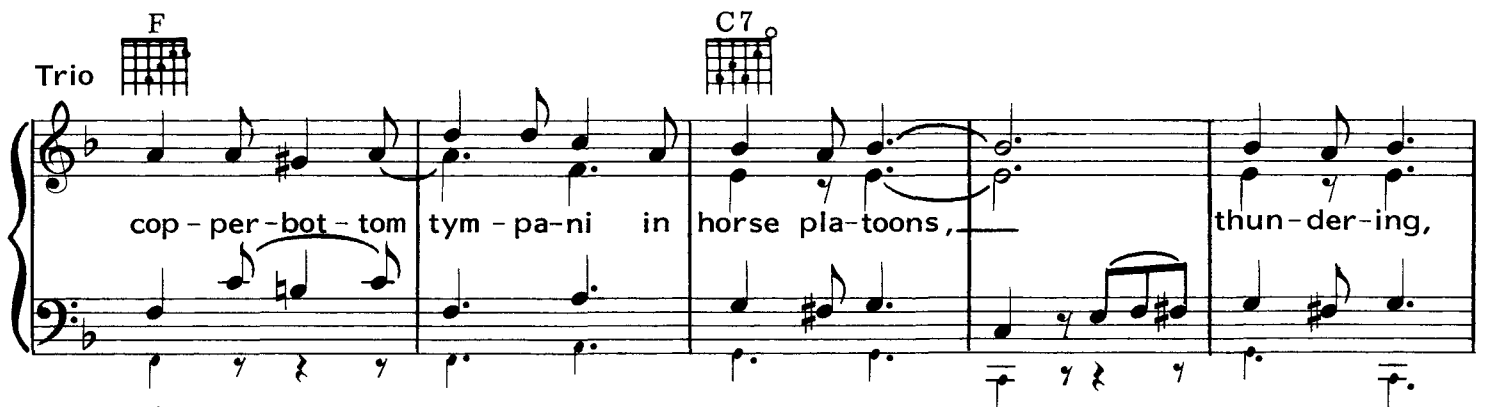
horns of ev - 'ry shape and kind. There were



*p*



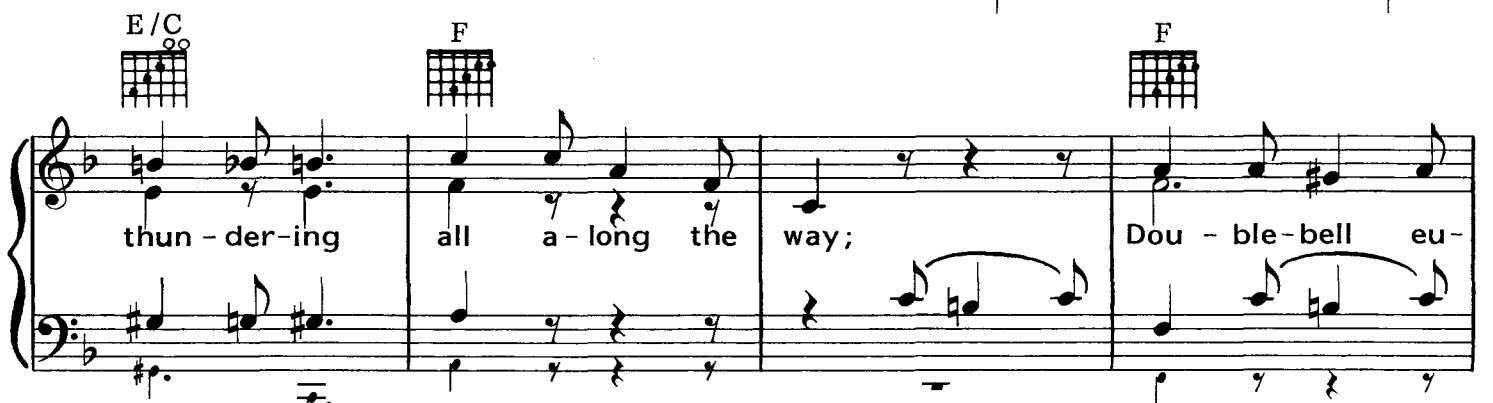
Trio  



cop - per - bot - tom tym - pa - ni in horse pla - toons, thun - der - ing,



thun - der - ing all a - long the way; Dou - ble - bell eu -



pho - ni - ums and big bas - soons; Each bas - soon hav - ing his



SEVENTY-SIX TROMBONES

C G7 C7 F C7

big, fat say. There were fif - ty mount - ed can - non in the bat - ter - y, -

E/C F F

thun - der - ing, thun - der - ing loud - er than be - fore; Clar - i - nets of *p cresc.*

Bb E7 F C7

ev - 'ry size and trum - pet - ers who'd im - pro - vise a full oc - tave high - er than the

F F/Eb D7 G7

score! Sev - en - ty -

C G7

six six trom - bones led the big pa - rade when the or - der to six trom - bones hit the coun - ter - point while a hun - dred and

C

march rang out loud and clear. Start-ing off with a  
 ten cor - nets played the air. Then I mod-est-ly

C7

F

D7

big bang - bong place on as a Chi - nese gong by a  
 took my - bong place on as a the one and on - ly bass and I

1.

G

D7

G

D7

G7

big bang - bong - er at the rear. Sev-en-ty-

2.

G7

C

oom - pahed up and down the square.

# I've Never Been in Love Before

The world of Damon Runyon—dames and gamblers, grifters and punks—begged to be made into a musical. Frank Loesser did just that in 1950 with the incomparable *Guys and Dolls*. This delightful song frames the romance between Salvation Army worker Miss Sarah Brown (Isabel Bigley on Broadway; Jean Simmons in the film) and Broadway sport Sky Masterson (Robert Alda; Marlon Brando).

from *Guys and Dolls*

Words and Music by Frank Loesser

Moderately

F7-5/B

Bb

Gm

Cm7

F7

Bb maj7

Dm7

G7+5

First system of musical notation. It includes a treble and bass clef staff with piano accompaniment and a vocal line. The lyrics are: "I've nev - er been in love be - fore, now all at once it's". The tempo is marked "Moderately" and the dynamics are "mp".

Cm

F7

F+

Dm7

Db7

Gb maj7

F7

F7-5/B

Second system of musical notation. The lyrics are: "you, it's you for - ev - er - more. I've".

Bb

Gm

Cm7

F7

Bb maj7

Dm7

G7+5

Third system of musical notation. The lyrics are: "nev - er been in love be - fore, I thought my heart was".

Cm

F7

F+

Bb

Bb maj7

Bb7

E9+11

Fourth system of musical notation. The lyrics are: "safe, I thought I knew the score. But this is".



E♭maj7 Cm7 F7-9 B♭maj7 D7+5

wine that's all too strange and strong, I'm full of fool - ish

*f*

Gm C7 E♭9 D A/C# F7/C F7-5/B

song, and out my song must pour. So please for -

5 2 1 2 3

B♭ Gm Cm7 F7 B♭maj7 Dm7 G7+5 Cm

give this help-less haze I'm in, I've real-ly nev-er been in

1. Cm7 F7-9 B♭ Cm7 F7-5/B B♭maj9

2.

love be- fore. I've fore.

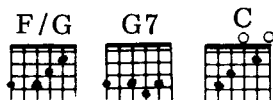


Mr. Wonderful was a 1956 Broadway show that starred the ebullient Sammy Davis, Jr., as a song-and-dance man who plies his trade in Union City, New Jersey. He's finally convinced to cross the river to New York City, where he becomes a nightclub star. Olga James, playing Sammy's girlfriend, sang this lovely title theme to him. Other singers picked the song up, and Teddi King, Sarah Vaughan and Peggy Lee all had hits with it. Another tune from the show that you'll remember: "Too Close for Comfort."

Moderate fox-trot

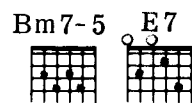
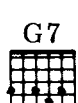
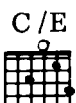
from Mr. Wonderful

Words and Music by Jerry Bock, Larry Holofcener and George David Weiss

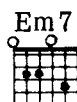
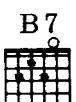
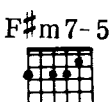
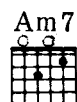
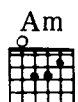


Why this feel - ing? Why this glow? Why the

*mf* *smooth and flowing*



thrill when you say "Hel - lo"? It's a



strange and ten - der mag - ic you do, Mis - ter

Dm7                      D9                      Dm7                      Bb 7/Ab                      G7                      C

Won - der - ful,                      that's                      you!                      Why this                      trem - bling

A7                      Dm7                      G7                      C/E                      Eb dim

when you                      speak?                      Why this                      joy                      when                      you touch                      my

G7                      Bm7-5                      E7                      Am                      Am7                      F#m7-5                      B7                      Em7                      Gm6/Bb

cheek?                      I must                      tell you what                      my                      heart knows                      is                      true:

A7                      Dm7                      G7-9                      C6

Mis - ter                      Won - der - ful,                      that's                      you!                      And why this

MR. WONDERFUL

Gm7 C9 F

*pushing forward*

long - ing to know your charms, to spend for -

*f*

Am7 D9 Em/G B/G G7

*held back* *in tempo*

ev - er here in your arms? Oh, there's

C A7 Dm7 G7

much more I could say, but the

C/E Eb dim G7 Bm7-5 E7

words keep slip - ping a - way. And I'm

Am Am7 F#m7-5 F7-5 Em7 Gm6/Bb A7 Dm7

left with on - ly one point of view : Mis - ter Won - der - ful,

Freely

G7-9 C6 Dm7 G7 C

that's you! slowing One more thing,

Em7 Bb7 A7 Dm7 D# dim C6/E

then I'm through. Mis - ter Won - der - ful, Mis - ter Won - der - ful,

*in tempo*

A7 Dm7 F#7 G7 C6 C6

Mis - ter Won - der - ful, I love you!



# I Could Have Danced All Night

Who, having seen *My Fair Lady*, can forget cockney flower girl Eliza Doolittle, blossoming as a lady, expressing her delight in this unforgettable song? Julie Andrews was Eliza on Broadway; Audrey Hepburn (Marni Nixon supplied her singing voice), in the film version. An interesting sidelight: Richard Rodgers and Oscar Hammerstein were the first to try to turn George Bernard Shaw's play *Pygmalion* into a musical. They gave the project up, leaving it to Alan Jay Lerner and Fritz Loewe.

Brightly, in 2 (♩ = 1 beat)

from *My Fair Lady*



Words by Alan Jay Lerner; Music by Frederick Loewe

*mf* could have

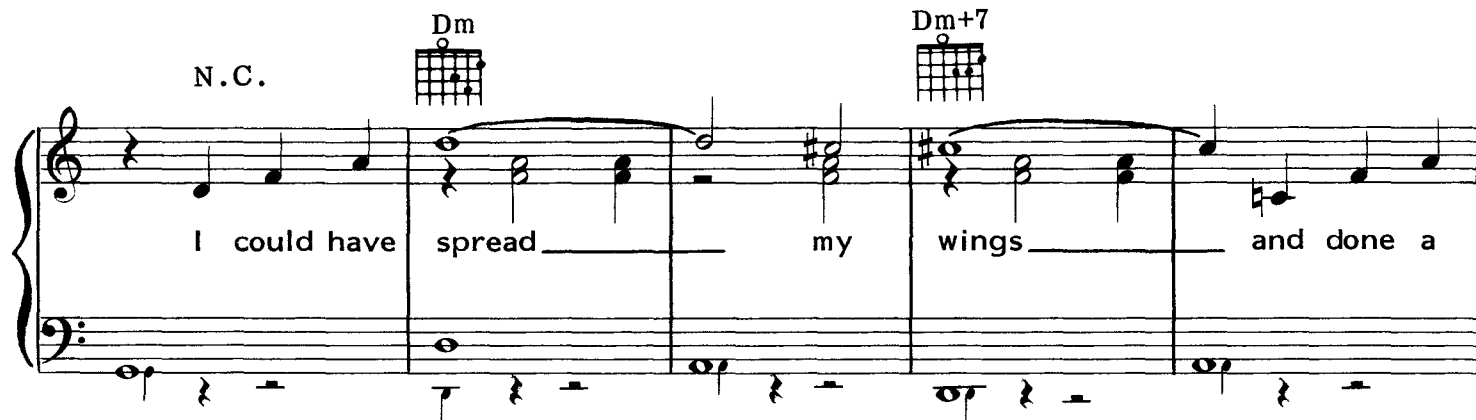
C Cmaj7  
danced all night, I could have danced



C6 C Dm7  
all night and still have

C/Ebass Ebdim G9  
begged for more.

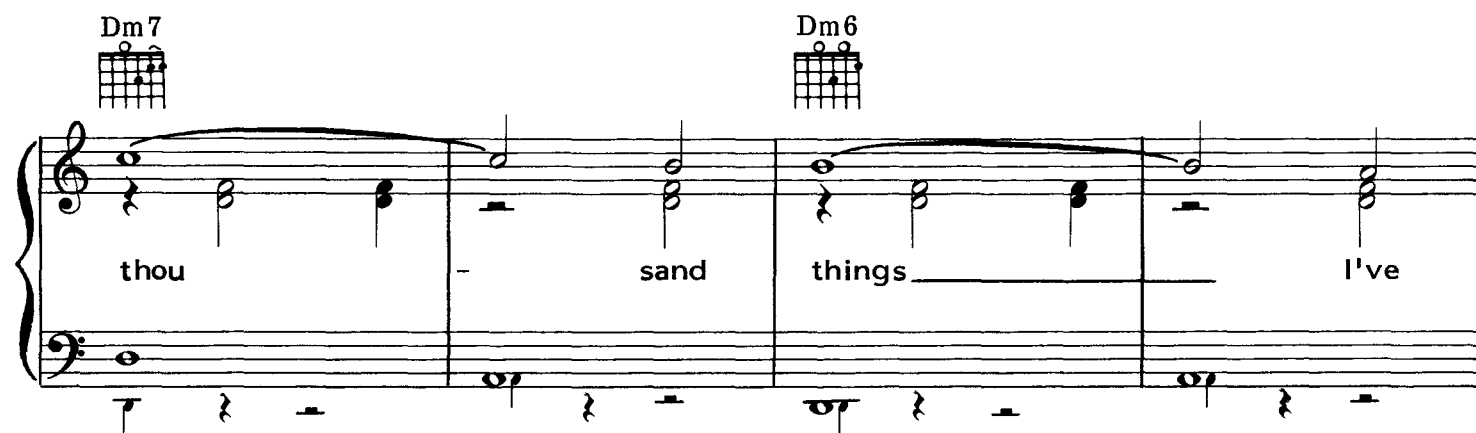
N.C.  





I could have spread \_\_\_\_\_ my wings \_\_\_\_\_ and done a



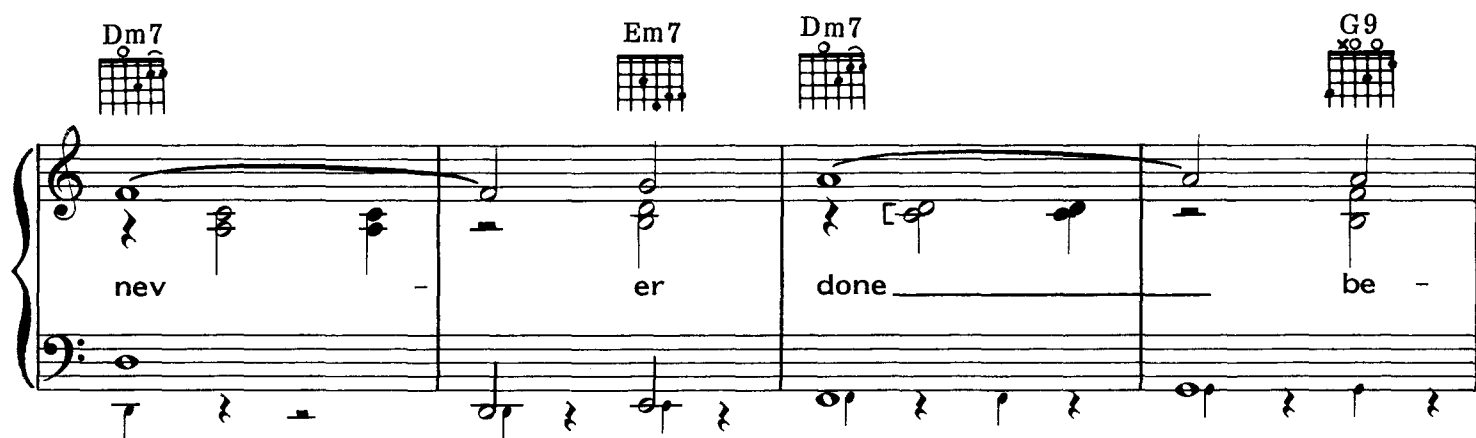
 





thou \_\_\_\_\_ sand things \_\_\_\_\_ I've



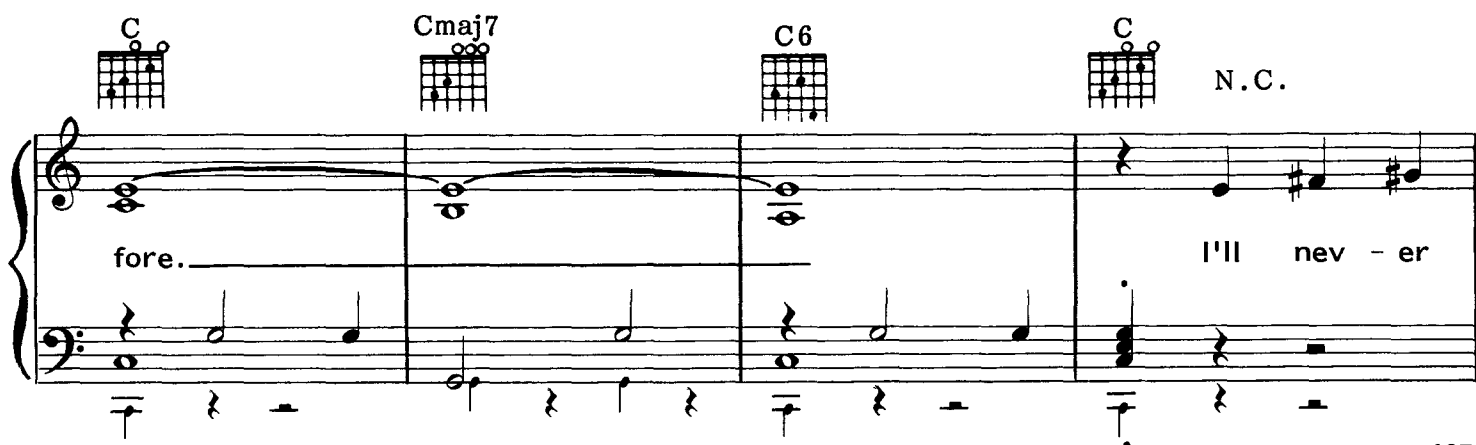
   

nev \_\_\_\_\_ er done \_\_\_\_\_ be -



    N.C.

fore. \_\_\_\_\_ I'll nev - er



I COULD HAVE DANCED ALL NIGHT

E F#m7 B7

know \_\_\_\_\_ what made it so \_\_\_\_\_ ex -

E Emaj7 E6 E N.C.

cit - \_\_\_\_\_ ing, \_\_\_\_\_ why all at

G G/F C6/E Ebdim

once \_\_\_\_\_ my heart took

Dm6 Em/G B/G G7 Dm7/G

flight. \_\_\_\_\_ | on - ly



C Cmaj7 N.C.

know when he/she began to

*f*

F6 N.C.

dance with me, I could have

Fmaj7 F6 Dm7

danced, danced, danced

G7 C6

all night.



# On the Street Where You Live

*My Fair Lady's* biggest show-stopper and only out-and-out love song began life as a non-starter. When out-of-town audiences greeted it in silence, composer Fritz Loewe demanded it be dropped. Lyricist Alan Jay Lerner disagreed. After the long middle section was replaced with an explanatory verse, "On the Street Where You Live" brought the house down every night. Balladeer Vic Damone's recording was a million-seller, followed close behind by Jonah Jones's jumping version.

Moderately

from *My Fair Lady*

Words by Alan Jay Lerner; Music by Frederick Loewe

Dm7/G G7 C   
 G7 C

*mf* I have often walked down this street before, but the  
 li-lac trees in the heart of town? Can you

D#dim D7 G7 Dm7/A Bbm6 G7/B

pave-ment al-ways stayed be-neath my feet be-fore. All at  
 hear a lark in an-y oth-er part of town? Does en-

Dm7 Fm6 C D7

once am I sev-'ral sto-ries high know-ing I'm on the  
 chant-ment pour out of ev-'ry door? No, it's just on the

1. C Dm7/G G7 2. G7

street where you live. Are there street where you

C E7 F#m7 E7/G# F6

live. And oh, the tow-er-ing feel - ing

Fm6 F#dim C

just to know some-how you are near! The

Ab Cm/G F#m7-5 F#m7 B7 E B

o - ver-pow-er-ing feel - ing that an - y sec-ond you may

ON THE STREET WHERE YOU LIVE

Bm/D C/D D G7 Dm7/G G7 C G7

sud-den-ly ap-pear. Peo-ple stop and stare, they don't

C D#dim D7

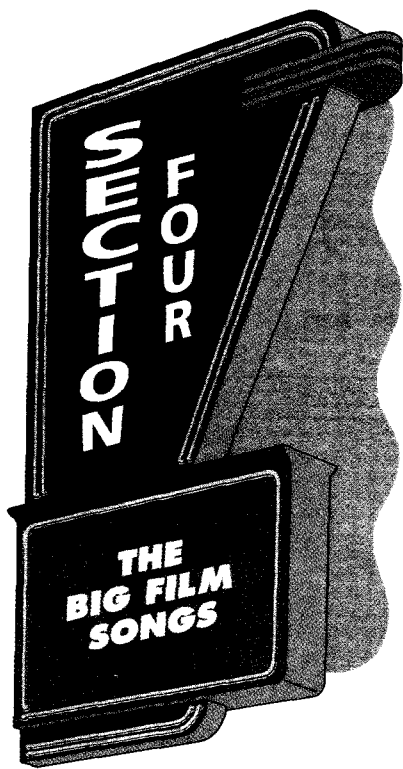
both-er me, for there's no-where else on earth that I would

G7 Dm7/A Bbm6 G7/B Dm7 Dm7-5 C

rath-er be. Let the time go by, I won't care if I

D7 G7 C

can be here on the street where you live.



# Love Is a Many-Splendored Thing



What did the original version of this standard sound like when Sammy Fain and Paul Francis Webster wrote it for a 1955 movie to be called *A Many-Splendored Thing*? We'll never know. Studio heads added "Love Is" to the title of the William Holden-Jennifer Jones film—and, accordingly, the veteran songwriting team came up with a brand-new, emotionally powerful song that copped that year's Oscar. Still, it's possible to wonder whether that *other* song might have been just as good.

from *Love Is a Many-Splendored Thing*

Words by Paul Francis Webster; Music by Sammy Fain

Moderately slow

*p* broadly *cresc.* *ff*

R.H. L.H. R.H. L.H.

C Am Em Gm7 C7

Love is a man - y - splen - dored thing, it's the

F F+ F6 Dm6 Am

*mf* A - pril rose that on - ly grows in the ear - ly spring. Love is

LOVE IS A MANY-SPLENORED THING

Dm7/A

Ab7-5

G9

F/G

F#m11

F7-5

na - ture's way of giv - ing, a rea - son to be

E7-9

Am

Am7

Am6

B7

liv - ing, the gold - en crown that makes a man a

Eadd9

G7

C

king. Once

*cresc.* *f*

Am

Em

Gm7

C7

on a high and wind - y hill, in the

F F+ F6 Dm6 A7 Em7 A7

morn-ing mist two lov-ers kissed and the world stood still. Then your

Dm Dm6 E7<sup>+5</sup> A7 D9

fin-gers touched my si-lent heart and taught it how to

*cresc.*

Fm6 C/G Am Dm7 G7-9

*Rapidly*

L.H. R.H. L.H.

sing. Yes, true love's a man-y-splen-dored

*ff*

1. C Dm7/G G7 2. C

thing! thing!

# SECRET LOVE

Strictly speaking, "Secret Love" should have been a country-and-western hit. It was part of Hollywood's 1953 sagebrush saga *Calamity Jane*, with Doris Day in the title role. Country singer Slim Whitman did, in fact, have a hit record. But Doris Day's version stayed on the pop charts for 22 weeks—four of them at the No. 1 spot—sold a million copies, and helped "Secret Love" win the Academy Award for Best Film Song.

from *Calamity Jane*

Words by Paul Francis Webster; Music by Sammy Fain

Gently flowing

*F*<sup>6</sup><sub>9</sub>

*pp*

Once I had a se-cret love that lived with-  
 So I told a friend-ly star, the way that

*mp* *sim.*

*Gm*7 *Gm*7/C

in the heart of me. All just too soon my se-cret  
 dream-ers of-ten do, how won-der-ful you

*C*7

love be-came im-pa-tient to be free.  
 are and why I'm so in love with

1. *F*<sup>6</sup><sub>9</sub> *pp*



2

F

Dm7

G7

Cmaj7

you.

2 1 3 1

Now *ff*

I shout it from the high - est

C

Cm7

F7

Bbmaj7

hills, 3 1 3 1

e - ven told the gold - en daf fo -

Bbm7

F

Am7/E

Cm6/Eb

D7

dils. At last my heart's an o - pen door, and

*p*

Gm7

C7

F9

Fmaj7

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

*pp*

# UNCHAINED MELODY



As is so often the case, this theme from the 1955 movie *Unchained* far outlasted the film in which it appeared. It's the work of Alex North, best known as sound-track composer for *A Streetcar Named Desire*, *Death of a Salesman*, *The Member of the Wedding* and *The Misfits*. Les Baxter's lushly scored instrumental version made the charts, as did vocal recordings (with Hy Zaret's lyrics) by both Roy Hamilton and Al Hibbler. "Unchained Melody" scored again in 1990 when The Righteous Brothers sang it on the sound track of the movie *Ghost*.

from *Unchained*

Words by Hy Zaret; Music by Alex North

**Maestoso**

*p*

Oh, my love, my dar-ling, I've

hun-gered for your touch a long, lone-ly time.

Time goes by so slow - ly and time can do so

*pedal similarly*

Chord diagrams: G, Em, Cmaj7, D7, G, Em, D, G, Em, Cmaj7, D7

G Em Bm D7/A

much; Are you still mine? I

G D/F# Em7 Bm/D

need your love, I need your love, God

Am/C D7

To Verses

G

(Go directly to Verse on page 120)

speed your love to me.

Last time only

G Em C Cm G

me.

Fine

UNCHAINED MELODY

A little faster

C D C Bb V

Lone-ly riv-ers flow to the sea,  
Lone-ly moun-tains gaze at the stars, to the sea, stars,

C D G


to the o-pen arms of the sea.  
wait-ing for the dawn of the day.

C D C Bb V

Lone-ly riv-ers sigh, "Wait for me,  
All a-lone I gaze at the stars, wait for me, stars,

C D G

I'll be com-ing home, wait for me."  
dream-ing of my love far a-way.

D. S.   
(last time to Fine)

# Three Coins in the Fountain



Immortalized by Italian classical composer Ottorino Respighi as one of his four *Fountains of Rome*, the ornate Fountain of Trevi carries a legend: whoever throws a coin into its waters will someday return to the Eternal City. The myth inspired both the 1954 romantic film and its Academy Award-winning title song, sung on the sound track by Frank Sinatra.

Moderately

from *Three Coins in the Fountain*

Words by Sammy Cahn; Music by Jule Styne

*f with excitement*

*slowing greatly*

*p sweetly*

Three coins in the foun-tain, each one seek-ing hap-pi-ness,

thrown by three hope-ful lov-ers. Which one will the foun-tain bless?

\* *Guitarists: Tune 6th string down to D.*

THREE COINS IN THE FOUNTAIN

Em7/D



A9/D



Dmaj7



Three hearts in the foun-tain, each heart long-ing for its home.

Bm



E7/B



Gm6/Bb



A7



There they lie in the foun-tain, some-where in the heart of

D



Gmaj7



Dmaj7



Rome. Which one will the foun-tain bless?

Gm6



Em7



Em7/A



Dmaj7



Which one will the foun-tain bless? Three coins in the

Em7



Em7/A



A9/D



Dmaj7



foun - tain, through the rip - ples how they shine.

Em



E7/B



Gm6/Bb

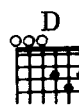


A7

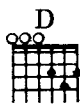


Just one wish will be grant - ed, one heart will wear a val - en -

1.



2.

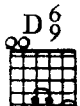


G



tine. tine. Make it mine! Make it

Em7



mine! Make it mine! *slowing -*

L.H.

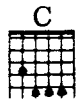
# Que Será, Será

(WHATEVER WILL BE, WILL BE)



When Alfred Hitchcock remade his 1934 suspense thriller *The Man Who Knew Too Much* in 1956, he added a few updated touches—including this song, which served as a plot device to enable a mother, played by Doris Day, to communicate with her kid-napped little boy. The lilting melody of "Que Será, Será" is so traditional sounding that it has often been mistaken for a folk song. Not only did Jay Livingston and Ray Evans's tune satisfy Hitchcock by moving the film's story ahead, it won an Academy Award in the bargain.

Simply, like a folk song



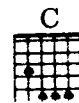
from *The Man Who Knew Too Much*

Words and Music by Jay Livingston and Ray Evans

When I was just a lit - tle {girl,} I asked my moth - er,  
 (When I was) just a child in {boy,} I asked my teach - er,  
*mp* school,



"What will I be? Will I be {pret - ty?}  
 "What should I try? Should I paint {hand - some?}  
 pic - tures?"



Will I be rich?" Here's what she said to me: "Que se -  
 Should I sing songs?" This was her wise re - ply:






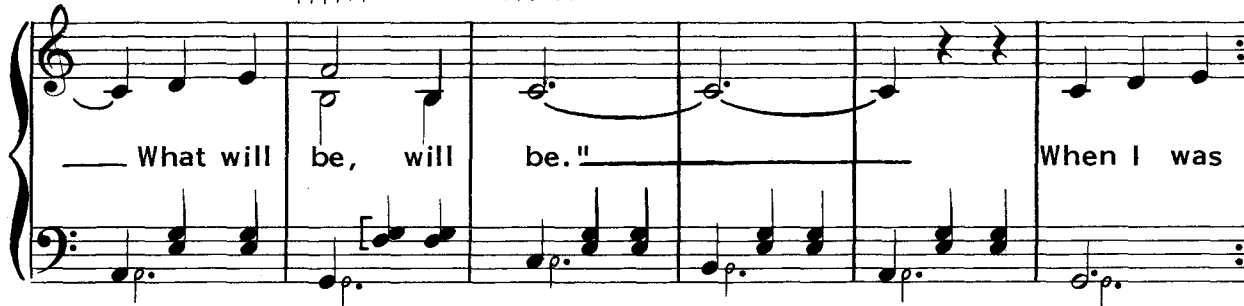
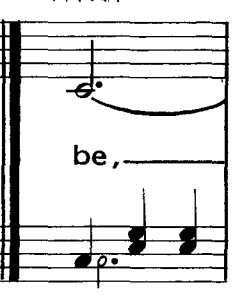
F  C 






\* 


G7  C 



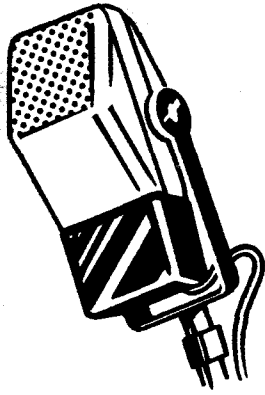
G7  C  C 

1.  2. 

Dm7  G7  C  F  C 



\* Shake between the two notes like a marimba.



# ALL THE WAY

Anyone who saw the 1957 film *The Joker Is Wild* knows the musical and dramatic importance of the big leap that the melody of this song takes to reach the line "All the way." It's the point at which Frank Sinatra, playing entertainer Joe E. Lewis, loses his voice and breaks down, unable to go on. But even without that connection "All the Way" is a deeply emotional song. It walked off with an Academy Award and has stood handsomely on its own merits ever since.

from *The Joker Is Wild* Words by Sammy Cahn; Music by Jimmy Van Heusen

Moderately, with a lilt (♩ =  $\overset{\frown}{\text{♩}}^3$ )

Chord diagrams: F, A7

When some - bod - y loves you, it's no good un - less { he } loves you

*mp*

Chord diagrams: Dm, G9, C7, Bb/D

all the way. Hap-py to be near you when you

5 2 1 3

Chord diagrams: Ebm6, C7/E, F, Cm7, F7-5, Bb, Bb6

need some-one to cheer you, all the way. Tall - er than the

C7 Em7-5 A7 Dm Cm7 F7-5 Bb

tall-est tree is, that's how it's got to feel; Deep-er than the

C7 C#dim Dm Dm7 G7 Gm7-5 C7

deep blue sea is, that's how deep it goes if it's real.

F A7 Dm

When some-bod-y needs you, it's no good un-less {he/she} needs you all the

G9 C7 Bb/D Ebm6 C7/E

way. Through the good or lean years and for all the in-be-tween years,

ALL THE WAY

**1.**

**2.**

# Gigi



Alan Jay Lerner and Frederick Loewe were riding high on the success of *My Fair Lady* when they produced the score for another tale of a young girl's coming of age, the 1958 film *Gigi*. Drawn from a novel by the French writer Colette, the movie starred Leslie Caron, all *gamine* charm as the waif who grows into a beautiful woman under the unseeing gaze of Louis Jourdan and grand old man Maurice Chevalier. *Gigi* won a record-breaking nine Oscars, including one for its beguiling title song.

Moderately slow and somewhat freely

C

from *Gigi* Words by Alan Jay Lerner; Music by Frederick Loewe

*mp*

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



C/E D#dim Dm7 G7

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

Dm7 G7 C

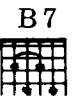
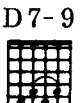
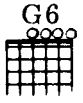
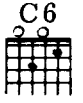
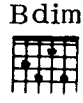
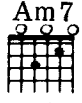
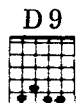
grow - ing up be-fore my eyes!

GIGI


E  E/G#  4fr. Gdim  F#m7  Bdim 



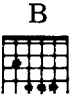
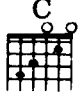
Gi - gi, you're not at all that fun-ny, awk-ward lit-tle girl |



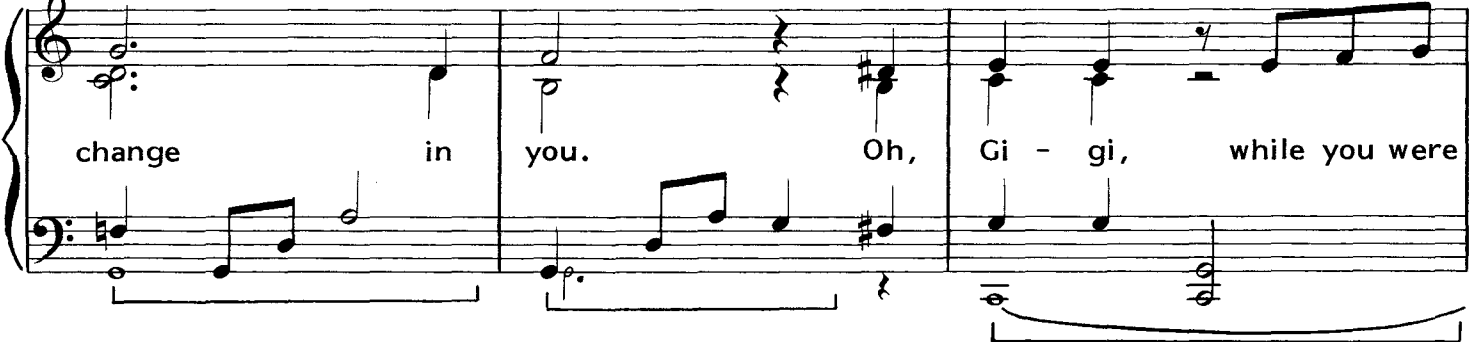
B7  D7-9  G6  C6  Bdim  Am7  D9 

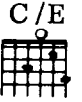


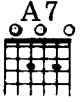
knew. Oh, no! O - ver - night there's been a breath-less




Dm7/G  G9  B  C 

change in you. Oh, Gi - gi, while you were



C/E  D#dim  Dm7  A7 

tremb-ling on the brink was I out yon-der some - where blink-ing at a star? Oh,



Dm                      Dm7                      Gm6                      A7

Gi - gi,                      have I been                      stand - ing up too close or back too

Dm                      Dm7                      F                      Fm6

far?                      When did your                      spar - kle turn to

C/E      Em7                      F/A                      Fm6/Ab                      C/G                      Fm6

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

C                      Cmaj7      C#dim      Dm7                      G7                      C

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



This wistful little song was the centerpiece of *Lili*, the 1953 film that made dancer-turned-actress Leslie Caron a household name for American moviegoers. (Mel Ferrer played the crippled puppeteer who secretly loves the orphaned Lili.) It's said that Helen Deutsch, who wrote the screenplay, was so charmed by Bronislau Kaper's melody that she insisted on writing lyrics to it herself.

from *Lili* Words by Helen Deutsch; Music by Bronislau Kaper

Bright French waltz

*mp* very simply, like a hurdy-gurdy



song of love is a sad song, hi - li - li, hi - li - li, hi -

*sim.*



lo. A song of love is a song of woe, don't



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



Fdim F Cm/Eb D7 Gm

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

F C7

sit at the win-dow and watch the rain, hi - li - li, hi - li - li, hi -

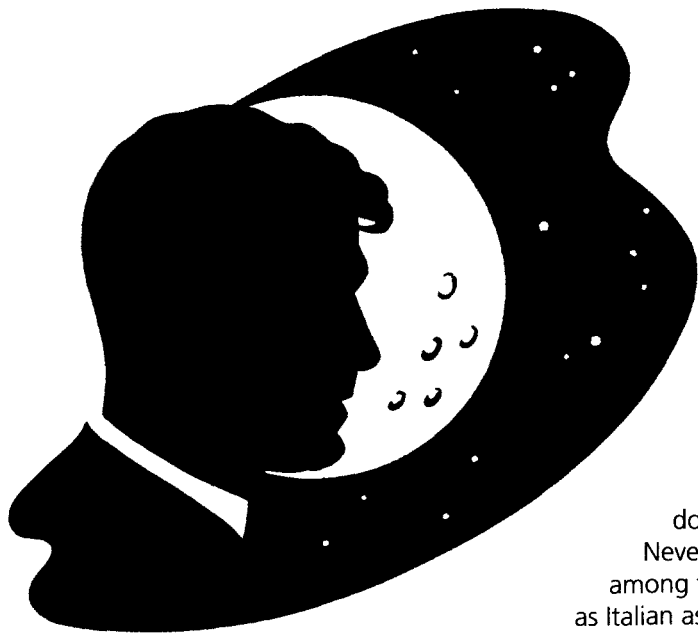
F F7 Bb Gm F

lo. To-mor-row I'll prob-a-bly love a - gain, hi -

1. 2.

C7 F F

li - li, hi - li - li, hi - lo. A lo. *lightly*



# That's All

Though his roots were Italian, Harry Warren (born Salvatore Guaragna, in Brooklyn) had never written an expressly "Italian" song when he tackled the job for the 1953 Dean Martin film *The Caddy*. Original plans had called for an old standard of the "Oh, Marie!" type, but Warren insisted he and lyricist Jack Brooks could do better. At 60, with dozens of hits to his credit ("I Found a Million-Dollar Baby," "You'll Never Know," "I Only Have Eyes for You" and "Lullaby of Broadway" among them), he knew what was required, and delivered a ditty that is as Italian as—well, as pizza pie.

Bright waltz

from *The Caddy*

Words by Jack Brooks; Music by Harry Warren

F7
Bb
Db dim
F7

When the moon hits your eye like a big piz - za pie, that's a - mor - e.

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

wine, that's a - mor - e. Bells will ring, ting-a-ling-a-

Db dim

F7



ling, ting-a-ling-a-ling, and you'll sing, "Vee - ta bel - la."

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

Bb



tel - la, luck - y fel - la. When the stars make you drool just like

Db dim

F7



pas - ta - fa - zool, that's a - mor - e. When you

THAT'S AMORE

D7/A

D7-5/Ab



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

G7

Cm

Eb

Ebm



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

Bb

Db dim

F7

Db dim

F7

Db dim



nor - e, scuz - za me, but you see, back in

F7

Bb

F7

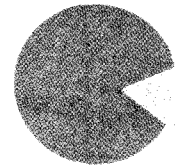
Bb



old Na-po-li, that's a - mor - e! sfz sfz

# The Man That Got Away

Harold Arlen supplied the two songs most closely associated with Judy Garland. She sang his and E.Y. Harburg's "Over the Rainbow" in *The Wizard of Oz* in 1939. Fifteen years later, Arlen and Ira Gershwin wrote this most supreme of torch songs for Judy to sing in the 1954 film *A Star Is Born*. It was her exclusive property ever after.



Slow and steady

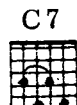
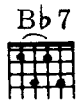
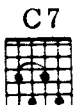
from *A Star Is Born*

Words by Ira Gershwin; Music by Harold Arlen

*mp* *sim.*

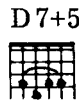
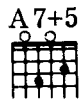


The night is bit - ter, the stars have lost their glit - ter. The



winds grow cold - er and sud - den - ly you're old - er. And all be - cause of the

*sim.*



{man} gal that got a - way. No

*p.p.*

THE MAN THAT GOT AWAY

Gm7 C7 F9

more {his} ea - ger call, the writ-ing's on the wall.

D7-9 Gm7 C9

The dreams you dream'd have all gone a -

F C7 F

stray. The {man} gal that won you has  
*sim.*

Gm C7 Bb7 C7

run off and un-done you. That great be - gin-ning has seen the fi - nal in-ning. Don't

F Am7 D7 Dm7 D7

know what hap-pened, it's all a cra-zy game! No

Gm7 C7 C+ F

more that all - time thrill, for you've been through\_ the

D7+5 Gm7 Gm7/C Bb m6/C F

mill, and nev-er a new love will be the same.

D7-9

Good rid - dance, good-bye! Ev - 'ry trick of {his} you're nice and easy {hers}

THE MAN THAT GOT AWAY

G9      Em      Cm7+5      C7      F

on - to. But fools will be fools, and where's {he she}

*cresc.*

Abm6      C7      F

gone to? The road gets rough-er, it's

*f* *gliss. on black keys* *mp*

Gm      C7      Bb7      C7

lone-li-er and tough-er. With hope you burn up, to-mor-row {he she} may turn up. There's

F      A7+5      Am7      D7      Dm7      D7

just no let-up the live-long night and day! Ev - er



Bb6



Bdim



F/C



since this world be - gan there is noth - ing sad - der than

D7+5



Gm7



Gm7/C



Bb m6/C



a {one - man lost, lost} wom - an los - er } look - ing for the {man gal} that got a -

F



C7+9



F



way, the {man gal} that

C7+9



F



C7+9



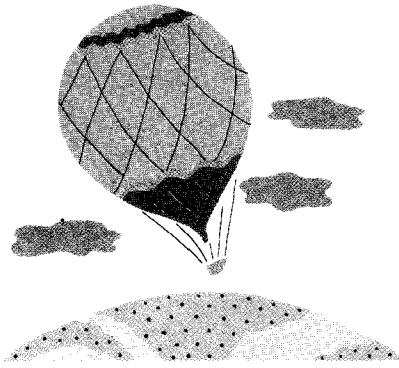
Fmaj7



got a - way.

*in tempo - fading*

# Around the World



With the release of *Around the World in 80 Days* in 1956, master showman Mike Todd realized an abiding dream. He had tried to bring Jules Verne's great novel to the musical stage a decade before, and had flopped badly. Now he had turned it into a blockbuster movie, with 50 stars, 7,959 animals, 74,685 costumes—and one enduring title theme. Composer Victor Young won an Academy Award for the sound-track score, though the song itself wasn't even nominated. It has, however, been a standard ever since.

Slow waltz

from *Around the World in 80 Days*

Words by Harold Adamson; Music by Victor Young

mp

slowing ----- A -

in tempo

C Cmaj7 C6 Cmaj7 C6

round the world I've searched for you, I trav-eled on when hope was

C#dim Dm7 G7 Dm7 G7

gone to keep a ren - dez - vous. I knew some - where, some -

Dm7 G7 Dm7 G+

time, some - how, you'd look at me and I would see the smile you're

C6 Cmaj7 C G+ C6 Cmaj7

smil - ing now. It might have been in Coun - ty Down, or in New

C6 A7-9 Dm7 F6

York, in gay Pa-ree, or e-ven Lon - don town. No more will

F#dim C/G A7 Dm7 G7

I go all a-round the world, for I have found my world in

1. C N.C. 2. C Fm6 C

you. A - you.

# The Loveliest Night of the Year

This was one of tenor Mario Lanza's major hits, first in his 1951 movie, *The Great Caruso* (though he didn't sing it in the film; Ann Blyth, playing Mrs. Caruso, did), and again seven years later in *The Seven Hills of Rome* (when he did). Those with long memories might recognize the melody as "Over the Waves," a waltz imported from Mexico, where it was written in 1888 by Juventino Rosas.

from *The Great Caruso*

Words by Paul Francis Webster; Music by Juventino Rosas, adapted by Irving Aaronson

Slowly

mp

5 1 2 1 2 1

The piano introduction consists of four measures in 3/4 time. The right hand plays a series of chords, and the left hand plays a rhythmic pattern of eighth notes. The first measure includes a fingering sequence: 5 1 2 1 2 1.

Guitar → A  
(Capo 1st fret)

A guitar chord diagram for an A major chord with a capo on the first fret. The diagram shows the following fret numbers: 0 (open), 2, 2, 3, 2, 0.

Keyboard: Bb

When you are in love it's the love-liest night of the

The vocal line begins with the lyrics "When you are in love it's the love-liest night of the". The piano accompaniment provides harmonic support with chords and a steady eighth-note bass line.

E7  
F7

Two guitar chord diagrams: E7 (0, 2, 0, 2, 2, 0) and F7 (1, 1, 2, 3, 1, 1).

year. Stars twin-kle a-bove, and you

The second part of the musical score continues the vocal line with the lyrics "year. Stars twin-kle a-bove, and you". The piano accompaniment continues with chords and a rhythmic bass line.

A  
Bb

Two guitar chord diagrams: A (0, 2, 2, 3, 2, 0) and Bb (1, 3, 3, 2, 1, 1).

al-most can touch them from here. Words fall in-to

The final part of the musical score concludes the vocal line with the lyrics "al-most can touch them from here. Words fall in-to". The piano accompaniment provides a final harmonic setting.

A7 Bb7 D Eb

rhyme — an - y - time you are hold - ing me near.

D#dim Edim A/E Bb/F F#7 G7 B7 C7 E7 F7

When you are in love, it's the love - li - est night of the

A Bb A7 Bb7 D Eb

year. Waltz - ing a - long in the blue like a

*mf*

D/F# Eb/G Fdim F#dim A7 Bb7

breeze drift - ing o - ver the sand; Thrilled by the won - der of

THE LOVELIEST NIGHT OF THE YEAR

Em7



Fm7

A7



Bb7

D



Eb

E7



F7

you and the won-der-ful touch of your hand. And

A



Bb

A7



Bb7

my heart starts to beat like a child when a birth-day is

D



Eb

D#dim



Edim

A/E



Bb/F

F#7



G7

ten.

near. So kiss me, my sweet, it's the

B7



C7

E7



F7

1. A



Bb

Bm7



Cm7

E7



F7

2. A



Bb

love-li-est night of the year. year.



# I'll Never Stop Loving You

Bright, perky Doris Day seemed an odd choice at first to play the lead in *Love Me or Leave Me*, Hollywood's 1955 screen biography of singer Ruth Etting. But she confounded the nay-sayers by turning in a tough, gritty performance and singing a mixture of standards and newly written songs such as this one with authority and conviction. Nicholas Brodsky, who wrote the melody of "I'll Never Stop Loving You," is perhaps best known for "Be My Love." Lyricist Sammy Cahn, of course, is a four-time Academy Award-winner ("Three Coins in the Fountain," with Jule Styne, and "All the Way," "Call Me Irresponsible" and "High Hopes," all written with Jimmy Van Heusen).

Moderately

from *Love Me or Leave Me*

Words by Sammy Cahn; Music by Nicholas Brodsky

C

Dm7

G7

C

Bm7

E7

Am

E/G#

C7/G

Gb7-5

F

Dm7

Dm7/G

G7

I'LL NEVER STOP LOVING YOU

Chord diagrams: C, Dm7, G7, C, Bm7, E7-5

I'll nev - er stop want - ing you. And when for - ev - er is through, my

Chord diagrams: A, F#m, Bm, E7

heart will beat the way it does each time we

Chord diagrams: A, Gm7, F#dim

meet. The night does - n't question the stars that ap -

Chord diagrams: Gm7, Gb7, Fmaj7

pear in the skies, so why should I



Em7-5      A7      D7      D7-5      Dm7/G

3      3

ques-tion the stars that ap-pear in my eyes?

C      C+ 9fr.      B7+ 7fr.      Bb7 6fr.      A7+ 5fr.      Ab7 4fr.      G7 3fr.      Cmaj7      C7

*pp suddenly*      Of this I'm more than just sure:      My love will *cresc.*

Em7-5      A7+ 5fr.      A7 5fr.      Dm7      Fmaj7/G      Dbmaj7 4fr.

last and en-dure. I'll nev - er, no, I'll nev - er stop lov - ing

*f*

1.      2.

C      Dm7      G7      C      C6

you.      you.      *pp*

# In the Cool, Cool, Cool of the Evening

This Hoagy Carmichael-Johnny Mercer delight had been slated for a Betty Hutton movie, then dropped, when Bing Crosby got wind of it. At Bing's insistence it was slotted into his 1951 film *Here Comes the Groom*, among tunes by Jay Livingston and Ray Evans—and walked off with that year's Oscar as Best Film Song.

With a lilt

from *Here Comes the Groom*

Words by Johnny Mercer; Music by Hoagy Carmichael

The musical score is presented in four systems, each with a piano accompaniment and a vocal line. The piano part consists of a treble and bass clef staff. The vocal line is on a single treble clef staff. Chord diagrams are provided above the piano part for each measure. The lyrics are written below the vocal line.

**System 1:** The piano part starts with a *mf* dynamic. The vocal line begins with a melodic phrase. Chord diagrams for D and G6 are shown.

**System 2:** Lyrics: "Sue wants a bar - be-cue, 'Whee!' said the bum - ble-bee, Sam wants to boil a ham, 'Let's have a ju - bi - lee.'" Chord diagrams for D and G6 are shown.

**System 3:** Lyrics: "Grace votes for bouil - la-baisse 'When?' said the prai - rie hen. stew. 'Soon?'" Chord diagrams for D, G6, Eb, and Ab6 are shown.

**System 4:** Lyrics: "Jake wants a wee-ny bake, 'Sure,' said the di - no - saur. steak and a lay - er cake, 'Where?' said the griz - zly bear. he'll get a tum - my - ache, 'Un - der the light of the moon?'" Chord diagrams for Eb, Ab6, Eb, Ab6, and Eb are shown.

F7                      Bb 3fr.                      F7                      Bb 3fr.

We'll rent a tent or      tee - pee,      let the town cri - er      cry,  
 "How 'bout ya, broth - er      jack - ass?"      ev - 'ry - one gai - ly      cried.

G7                      C                      G7                      C7

and if it's R.      S.      V.      P.,      this is what I'll re - ply:  
 "You com - in' to      the      fra - cas?"      O - ver his specs he      sighed:

*Chorus*                      F                      D7

In the cool, cool, cool of the eve - nin',      tell 'em I'll be  
 In the cool, cool, cool of the eve - nin',      tell 'em I'll be

Gm                      C7

there.                      In the cool, cool, cool of the eve - nin',  
 there.                      In the cool, cool, cool of the eve - nin',

5 3 2 1 2 3 1 2 1

IN THE COOL, COOL, COOL OF THE EVENING

F

bet - ter save a chair. When the par - ty's get - tin' a  
 slick - um on my hair. When the par - ty's get - tin' a

Cm7 F7 Bb 3fr.

glow on 'n' sing - in' fills the air, in the  
 glow on 'n' sing - in' fills the air, if I

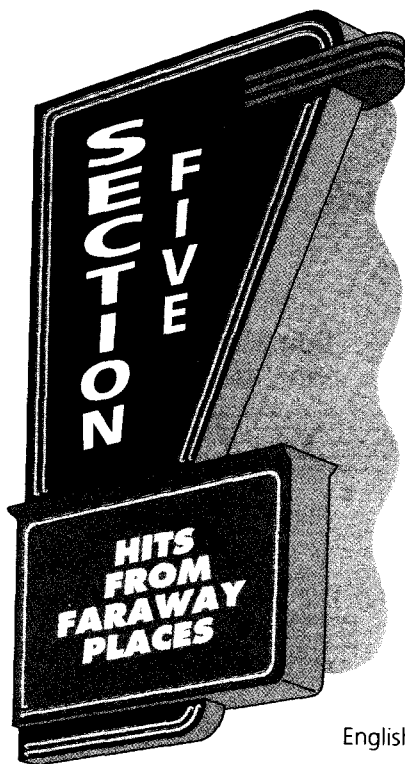
Gm7 Bbm6 F D7

shank o' the night when the do - in's are right, you can  
 ain't in the clink and there's sump - in' to drink, you can

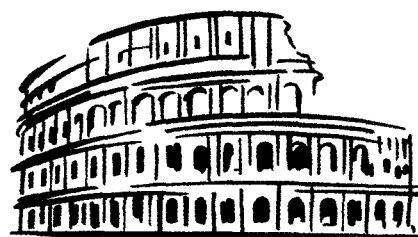
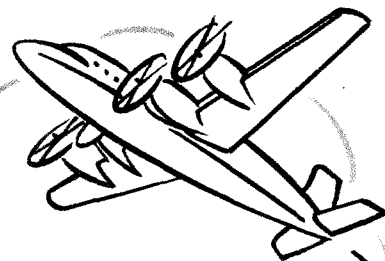
Gm7 C7 G7 F A7 F 8va

1. tell 'em I'll be there.  
 tell 'em I'll be there.

2. there.



# ARRIVEDERCI, ROMA



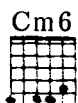
This song of farewell to eternal Rome is indelibly associated with Mario Lanza, the flamboyantly gifted, ill-fated tenor who sang it in the 1958 movie *The Seven Hills of Rome*, a year before his death. Italian musical comedy star Renato Rascel, who played Lanza's cousin in the picture, wrote the bittersweet melody. It seems to echo the adage that Rome is like an old sweetheart, for whom "Goodbye" is just another way of saying "We'll meet again."

English Words by Carl Sigman; Italian Words by Pietro Garinei and Sandro Giovannini; Music by Renato Rascel

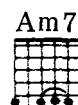
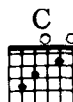
Moderate beguine tempo

*mf*

Ar -  
Ar -



ri - ve - der - ci, Ro - ma. Good -  
ri - ve - der - ci, Ro - ma. Good -



N.C.

bye, good - bye to Rome. Cit-y of a  
bye, au - re - voir. Si ri-trova a

ARRIVEDERCI, ROMA

D7 Am7 D7 Am7

mil - lion moon - lit plac - es, cit - y of a mil - lion warm em -  
 pran - zo à Squar - cia rel - li, fet - tuc-ci-ne e vi - no dei ca -

D7 Am7 D7

brac - es, where I found the one of all the fac - es far from  
 stel - li, come ai tem - pi bel - li che Pi - nel - li im - mor - ta -

G6/B Bb7-5 Am7 D7 G6 Cm6 D7

home. Ar - ri - ve - der - ci,  
 l'ò! Ar - ri - ve - der - ci,

G B7

Ro - ma, it's time for us to  
 Ro - ma. Good - bye, au - re -

C E7 Am7 N.C. D7 Am7

part. \_\_\_\_\_  
voir. \_\_\_\_\_

Save the wed-ding bells for my re -  
Si ri - ve - de a spas - so in car - roz -

D7 Am7 D7

turn-ing, keep my lov - er's arms out-stretched and yearn-ing, please be sure the  
zel - la, e ri - pen - sa a quel - la "ciu - ma - chel - la" ch'er - a tan - to

Am7 D7 G

flame of love keeps burn-ing in {her} heart. \_\_\_\_\_ Ar -  
bel - la e che gli ha det - to sem - pre "No!" \_\_\_\_\_ Ar -

G6 Cm6 D7 G<sup>6</sup><sub>9fr.</sub>

ri - ve - der - ci, Ro - ma!  
ri - ve - der - ci, Ro - ma!

# VOLARE

(Nel Blu, Dipinto di Blu)

Ad lib - in 2 (♩=1 beat)

This Italian import made the charts twice in two years, under two different names. As "Nel Blu, Dipinto di Blu," sung by its Sicilian co-lyricist Domenico Modugno, it won first prize at the San Remo Song Festival and a Grammy as 1958 song of the year. Then, with an English text (by "Star Dust" lyricist Mitchell Parish) and retitled "Volare," it hit the top again, thanks to a 1960 recording by Bobby Rydell.

Italian Words by Domenico Modugno and Francesco Migliacci;  
English Words by Mitchell Parish; Music by Domenico Modugno

G\* F# F E7 Am

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

D E Eb D7 G

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

G/B Bb dim Am7

But you and I have our love al-ways there to re - mind us,  
Poi d'im - pro - vi - so ve - ni - vo dal ven - to ra - pi - to

C7 B7 Bb7 A7 N.C. Eb 9+11 D9

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

\* Guitar tacet till chorus.



Moderately, with a beat (in 4 - ♩ = 1 beat)

**Chorus**

E7-9 Am7 E7-9 Am7 D7-9

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

G6 D7 G6

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

Let's  
 Nel


Am7 D7 G6 Em7 Am7 D7

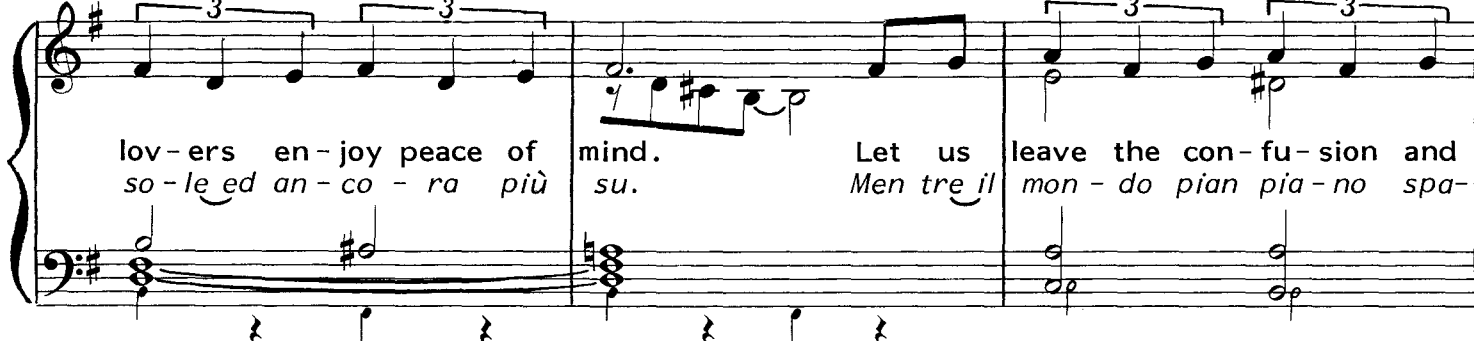
fly way up in the clouds, a - way from the mad - d'n - ing  
 blu, di - pin - to di blu, fe - li - ce di sta - re las -

G Em Em+7 Em7 Em6

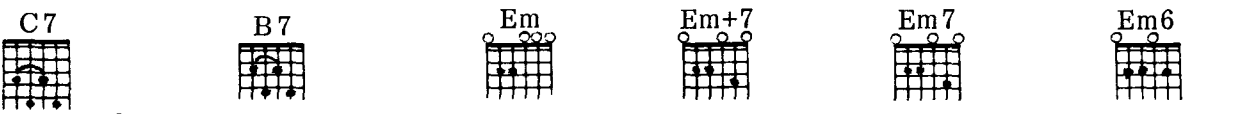
crowds. We can sing in the glow of a star that I know of where  
 sù. E vo - la - vo, vo - la - vo fe - li - ce più in al - to del


**VOLARE (NEL BLU, DIPINTO DI BLU)**



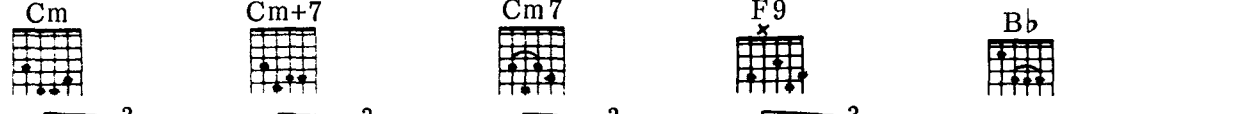


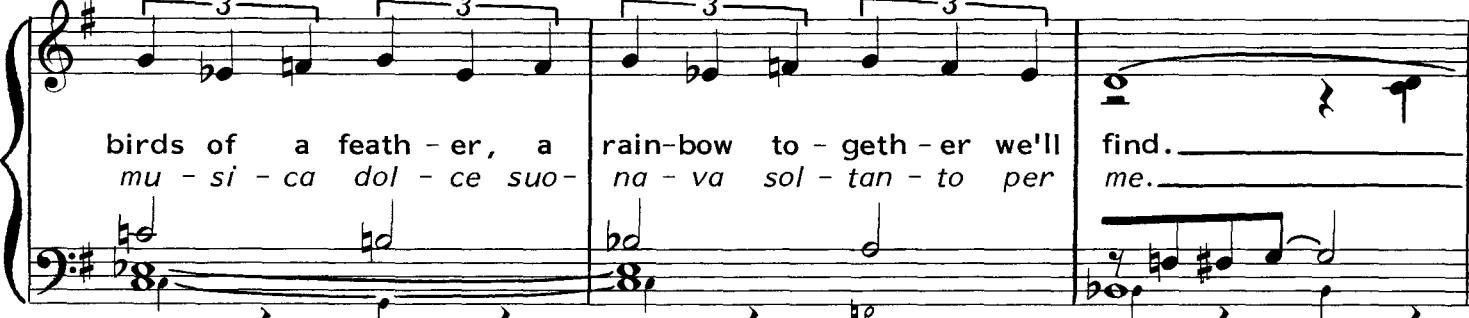
lov - ers en - joy peace of mind. Let us leave the con - fu - sion and  
 so - le ed an - co - ra più su. Men tre il mon - do pian pia - no spa -






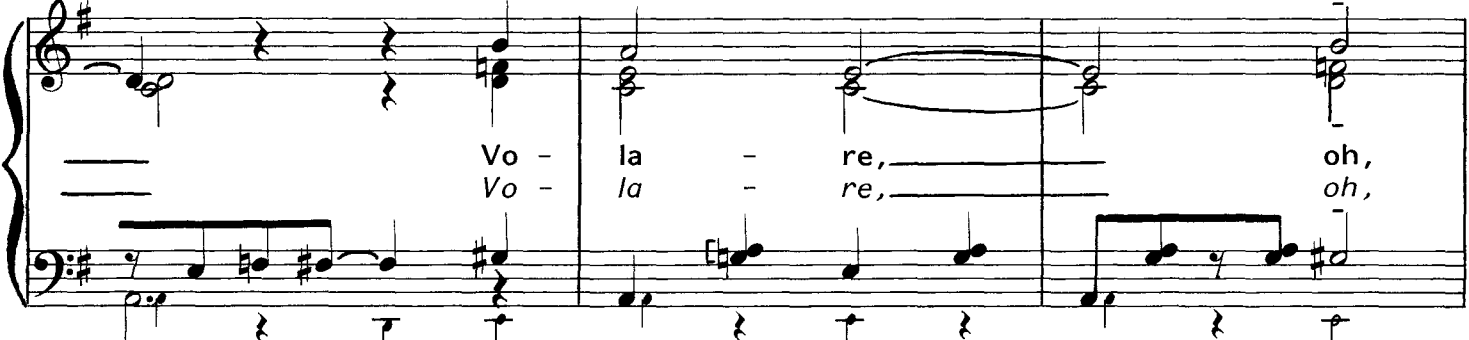
all dis - il - lu - sion be - hind. Just like  
 ri - va lon - ta - no lag - giù, u - na





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





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

Am7                      D7-9      G6                      D7

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

G6                      Am7                      D7                      G                      Em7

oh! \_\_\_\_\_ No won - der my hap - py heart sings; Your  
oh! \_\_\_\_\_ Nel blu, di - pin - to di blu, fe -

Am7                      D7                      G6                      Em7                      Am7                      D7

love — has giv - en me wings, your love has giv - en me  
li - ce di sta - re las - sù. Nel blu, di - pin - to di

*gradually fading*

G6                      Em7                      Am7                      D7                      G6

wings, your love — has giv - en me wings.  
blu, fe - li - ce di sta - re las - sù.

# Oh! My Papa



This typically German *Schlager*, or sentimental pop song, first surfaced as "O Mein Papa" in a late '40s Swiss musical film called *Fireworks*. English trumpeter Eddie Calvert heard it while on a European tour and recorded it as an instrumental. It did well enough to alert record executives on this side of the Atlantic. Eddie Fisher recorded an English-language version in 1953, adding another million-seller to a list that included "Any Time," "Wish You Were Here" and "I Need You Now."

English Words by John Turner and Geoffrey Parsons;  
German Words and Music by Paul Burkhard

Moderately slow, in 2 ( $\text{♩} = 1$  beat)

G D7

Oh, my pa-pa, to me he was so won-der-ful; Oh, my pa-  
Oh, my pa-pa, so fun-ny, so a- dor-a-ble; Al-ways the

*mf*

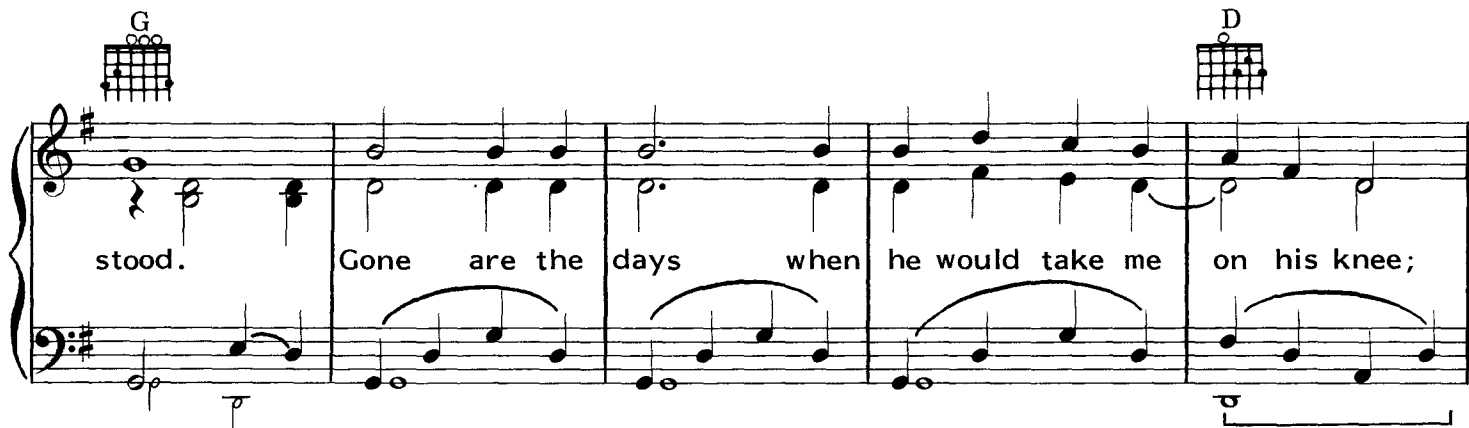
G

pa, clown, to so fun-ny in his way. No one could be so  
Oh, my pa-pa, to

D7 2nd time  
To Coda

gen-tle and so lov-a-ble; Oh, my pa-pa, he al-ways un-der-  
me he was so won-der-ful; Deep in my heart I miss him so to-

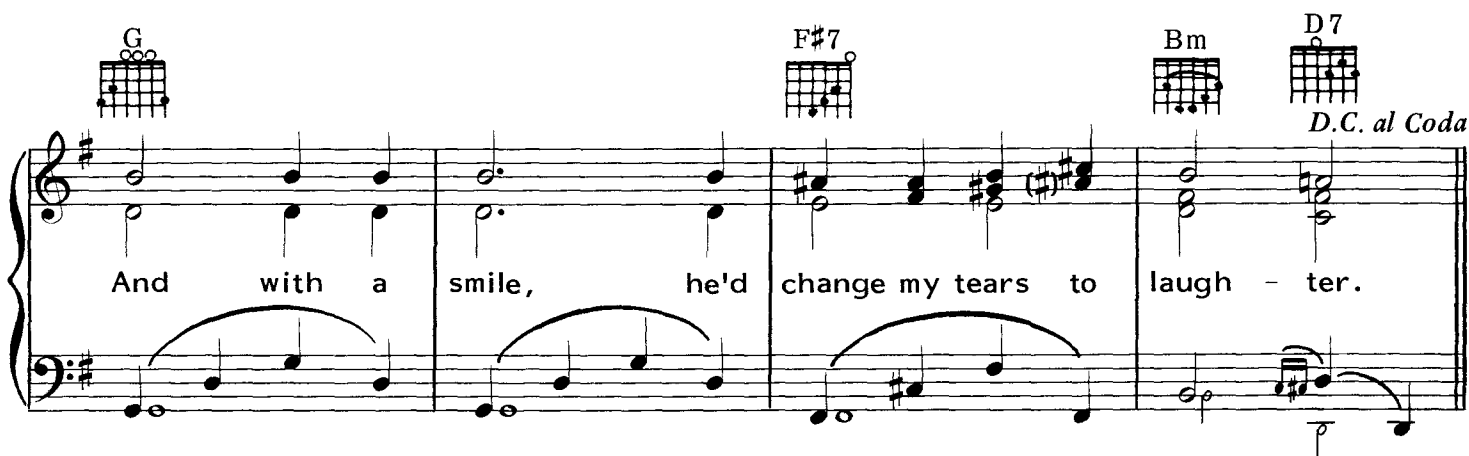
G D



stood. Gone are the days when he would take me on his knee;

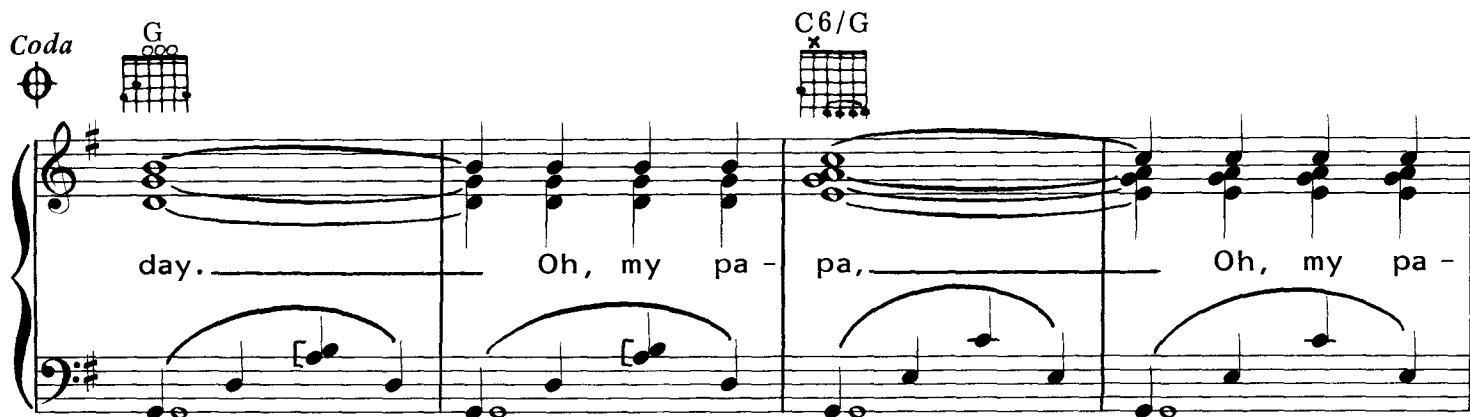
G F#7 Bm D7

*D.C. al Coda*



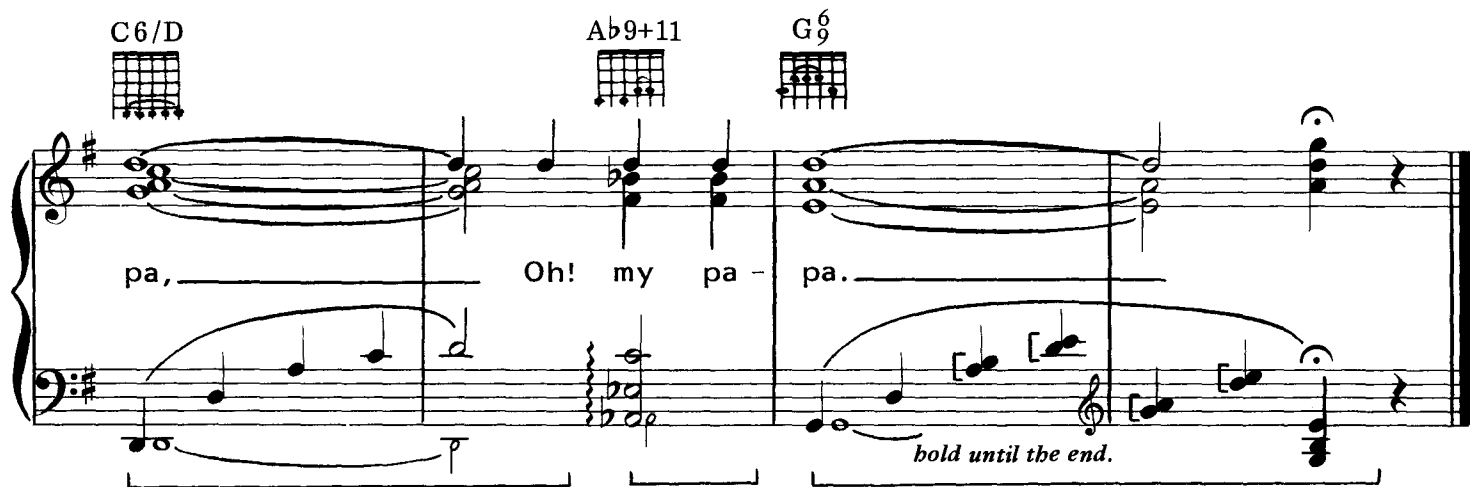
And with a smile, he'd change my tears to laugh - ter.

*Coda* G C6/G



day. Oh, my pa - pa, Oh, my pa -

C6/D Ab9+11 G<sup>6</sup>



pa, Oh! my pa - pa.

*bold until the end.*



# IF YOU LOVE ME

(Really Love Me)

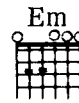
(Hymne à l'amour)

"Hymne à l'amour" ("Hymn to Love") was the French title of this compelling song. It was composed for Edith Piaf, who wrote the French text; and, as only she could do, the incomparable Little Sparrow left her imprint on it forever. Piaf died in 1963, but the quality of her voice—its urgency, vulnerability and pain—makes her a living presence even now to all who hear her recordings, a presence still evoked strongly here in both melody and words.

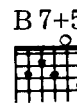
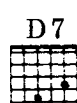
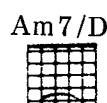
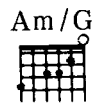
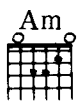
English Words by Geoffrey Parsons; French Words by Edith Piaf; Music by Marguerite Monnot

Freely

smoothly



If the sun should tum - ble from the sky, if the  
 Le ciel bleu sur nous peut s'é - crou - ler, et la



sea should sud - den - ly run dry, if you love me, real - ly  
 ter - re peut bien s'ef - fon - drer. Peu m'im - por - te, si tu

C Cm6 G/D Em7 E+ E7 Eb9-5 Am7/D D7

love me, let it hap - pen, I won't care. If it  
 m'ai - mes, je me moque du monde en - tier. Tant qu'il a -

G B7/F# Em Am Am/G

seems that ev - 'ry-thing is lost, I will smile and nev - er count the  
 mour i - non - dra mes ma - tins, que mon corps fré - mi - ra sous tes

Am7/D D7 G/B B7+5 C Cm6

cost. If you love me, real - ly love me, let it  
 mains, peu m'im - porte les grands pro - blè - mes, mon a -

C#m7-5 C7 Bm7 Bb7 6fr. Am7 D7-9 G

*freely and*

hap - pen, dar - ling, I won't care. Shall I  
 mour, puis - que tu m'ai - mes. J'i - rais

IF YOU LOVE ME (REALLY LOVE ME)

Em

B7/D#

Em/D

Em

B7/D#

Em/D



more rapidly

catch a shoot - ing star? Shall I bring it where you are? If you  
 jus - qu'au bout du monde, je me fe - rais tein - dre blonde, si tu

C#m7-5

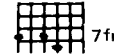
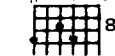
C7

B7

C#m7-5

C7

B7



want me to, I will. You can  
 me le de - mand - ais. On peut

Am7

D7

Gmaj7

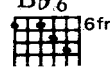
Cmaj7

F#m7-5

B7

Em7

Bb7/6



set me an - y task, I'll do an - y - thing you ask, if you'll  
 bien ri - re de moi, je fe - rais n'im - por - te quoi, si tu

Eb9-5

Am7

Am7/D

Ab7-5



on - ly love me still! When at  
 me le de - mand - ais. Nous aur -

slow arp. smoothly, as before



G B7/F# Em

last our life on earth is through, I will  
 ons pour nous l'é - ter - ni - té dans le

Am Am/G Am7/D D7 G/B B7+5

share e - ter - ni - ty with you. If you love me, real - ly  
 bleu de toute l'im - men - si - té. Dans le ciel plus de pro -

C Cm6 C#m7-5 8fr. C7 8fr. Bm7 7fr. Bb7 6fr. Am7 D7-9

love me, then what - ev - er hap - pens I won't  
 blè - mes, Dieu ré - u - nit ceux qui s'ai -

1. G Ab7-5 2. C#m7-5 8fr. C7 8fr. Bm7 7fr. Bb7-5 5fr. Am7 Ab13 4fr. Gmaj7 3fr.

care. If the care. ment. Le ciel ment.

# Answer Me, My Love

Fewer of our popular song hits have been imported from Germany or Austria than from England or France, but several have been memorable. These songs range from "When Day Is Done" in the 1920s and "Falling in Love Again," as popularized by Marlene Dietrich, to this 1954 favorite, written in Germany as "Mutterlein" ("Mother Love"), and sung so unforgettably by Nat King Cole.

Moderate gentle waltz

English Words by Carl Sigman; Original German Words by Fred Rauch; Music by Gerhard Winkler

Piano introduction in 3/4 time, marked *p*. The music consists of a melody in the right hand and a bass line in the left hand, both in a key signature of one flat (B-flat major).

Chord diagrams: F, C/E, Bb/D, Bbm/Db, F/C

An-swer me, oh my love; Just what sin have I been guilt-y of?

Musical notation for the first line of lyrics, including the melody and piano accompaniment.

Chord diagrams: Bb 6, F/A, Abdim, Gm7, C7, F

Tell me how I came to lose your love. Please an-swer me, my love. 2 1 2 1

Musical notation for the second line of lyrics, including the melody and piano accompaniment. The ending of the phrase is marked with the fingering 2 1 2 1.

Chord diagrams: C/E, Bb/D, Bbm/Db, F/C

You were mine yes-ter-day; I be-lieved that love was here to stay.

Musical notation for the third line of lyrics, including the melody and piano accompaniment.

Bb6 F/A Abdim Gm7 C7-5 F

Won't you tell me where I've gone a-stray? Please an-swer me, my love.

2 1 2 1

Am F7/A Am

If you're hap-pi-er with-out me, I'll try not to care;

5 2 1 2 3 1

Fm6/Ab G7 G9-5 C7

But if you still think a-bout me, please lis-ten to my prayer.

*held back - - - -*

F C/E Bb/D Bbm/Db F/C

You must know *in tempo* I've been true. Won't you say that we can start a-new?

Bb6 F/A Abdim Gm7 C9 C7-9 1.F6 2.F6

In my sor-row now I turn to you. Please an-swer me, my love. love.

Autumn Leaves



From verses by a French poet ("Les Feuilles Mortes"—"Dead Leaves"—by Jacques Prévert) to a musical setting by a Hungarian composer (Joseph Kosma) to an English text by a great American lyricist (Johnny Mercer), this elegy to yearning and heartache has had quite an odyssey. Since 1955, when pianist Roger Williams's cascading piano effects turned it into a million-selling record hit, "Autumn Leaves" has been a heart-tugging sentimental favorite.

**(Les Feuilles Mortes)**

Slowly

English Words by Johnny Mercer; French Words by Jacques Prévert; Music by Joseph Kosma

*pp*

The fall - ing  
C'est une chan - mp

Am7 D7 Gmaj7 Cmaj7 F#m7-5 B7

leaves \_\_\_\_\_ drift by the win - dow, \_\_\_\_\_ the au-tumn leaves \_\_\_\_\_ of red and  
son \_\_\_\_\_ qui nous res - sem - ble, \_\_\_\_\_ toi tu m'ai - mais \_\_\_\_\_ et je t'ai -

Em Am7 D7 Gmaj7 Cmaj7

gold.  
mais. I see your lips, \_\_\_\_\_ the sum - mer kiss - es, \_\_\_\_\_ the sun-burned  
Nous vi-vions tous, \_\_\_\_\_ les deux en - sem - ble, \_\_\_\_\_ toi qui m'ai -

F#m7-5



B7



Em



B7



C7-5



B7



hands \_\_\_\_\_ I used to hold. \_\_\_\_\_ Since you went a - way \_\_\_\_\_ the days grow  
 mais \_\_\_\_\_ moi qui t'ai- mais. \_\_\_\_\_ Mais la vie sé - pare \_\_\_\_\_ ceux qui s'ai-  
 cresc.

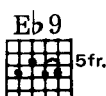
Em



F9



Em6



Ab9-5



Gmaj7



long, \_\_\_\_\_ and soon I'll hear \_\_\_\_\_ old win - ter's song. But I  
 ment, \_\_\_\_\_ tout dou - ce - ment, \_\_\_\_\_ sans faire de bruit. Et la

F#m7-5



B7



Em



Em/D



A/C#



Am/C



Am6/C

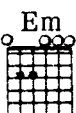


B7+5



miss you most of all, my dar - ling, when au - tumn leaves start to  
 mer ef - fa - ce sur le sa - ble les pas des a - mants dé - su -

1.



2.



fall. The fall - ing fall. The fall - ing  
 nis. C'est une chan - nis. dim. - - - - - ppp

\* Smaller bands may omit notes in parentheses.



# I Get Ideas

This good-natured invitation to dalliance on the dance floor is actually just the eternally popular Argentine tango "Adios Muchachos" ("Good-bye Boys"), tricked out in new finery by dancer-turned-lyricist Dorcas Cochran. Singer Tony Martin had the big record, in 1950. Louis Armstrong also afforded the song his own unique vocal treatment on the flip side of his 1951 hit "A Kiss to Build a Dream On."

Moderately

English Words by Dorcas Cochran; Music by Julio C. Sanders

Chord diagrams for C, E7, and F.

When we are *mf* danc-ing and you're dan-ger-ous - ly near me, I get i -

Chord diagrams for Dm7, G7, and C.

deas, — I get i - deas. — I want to hold you so much clos-er than I

Dm7 Dm7/G G7 C

dare to, I want to scold you 'cause I care more than I care to. And when you

E7 F Dm7 G7

touch me and there's fire in ev-'ry fin - ger, I get i - deas, I get i -

C C7

deas. And af - ter we have kissed good - night and you still

F Fm6 C/G G7 C

Very steady,  
like a tango

lin - ger, I kind of think you get i - deas, too. Your eyes are al-ways

I GET IDEAS

E7



Am



say - ing the things you're nev - er say - ing. I on - ly hope they're

G7



C



C7



say - ing that you could love me, too. For that's the whole i -

F



Fm6



C/G



Ebdim



dea, — it's true, the love - ly i - dea — that I've

Dm7



G7



1.

C



2.

C



G7

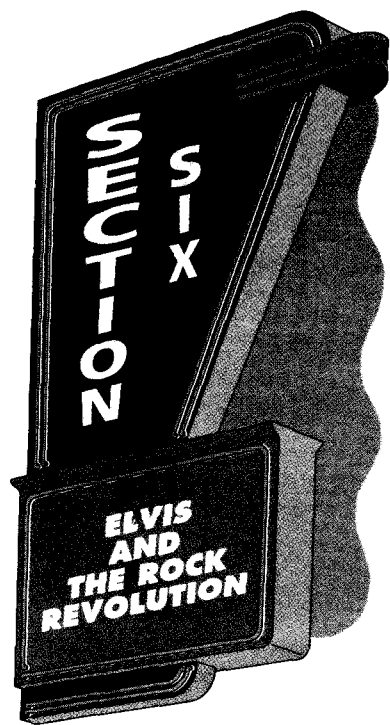


C

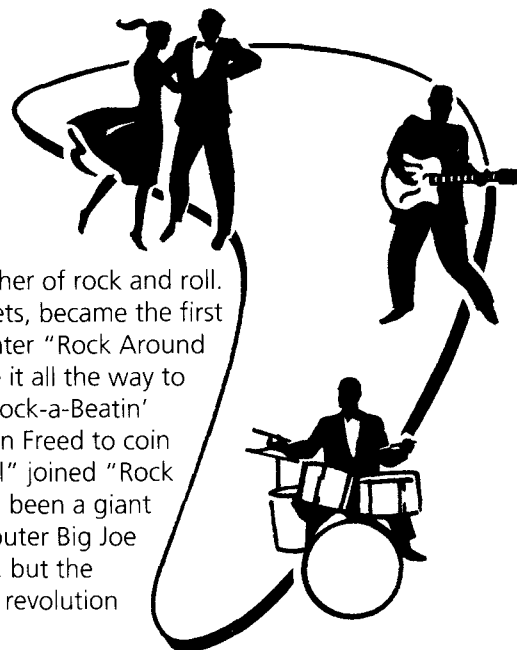


fall - en in love with you. When we are you.





# SHAKE, RATTLE AND ROLL



In several ways, Bill Haley could be called the father of rock and roll. In 1953, his "Crazy Man Crazy," with The Comets, became the first rock song to hit the pop charts, and two years later "Rock Around the Clock" became the first rock record to make it all the way to No. 1. In addition, it was the lyrics of his song "Rock-a-Beatin' Boogie" that supposedly inspired disc jockey Alan Freed to coin the term "rock and roll." "Shake, Rattle and Roll" joined "Rock Around the Clock" in the Top 10 in 1955. It had been a giant hit in the rhythm-and-blues market for blues shouter Big Joe Turner. The lyrics were cleaned up a little for Bill, but the song's message came through loud and clear: A revolution in music was at hand.

Bright boogie beat (♩ =  $\frac{3}{4}$ )

Words and Music by Charles Calhoun

*f* Play piano L. H. 8va lower throughout

1. Get out—

**C**

Verse

— from that kitch-en and rat-tle those pots and pans. —  
 (2) in' those dress-es, your hair done up so right;  
 (3) one-eyed cat, — peep-in' in a sea-food store;  
 (4) lieve you're do-in' me wrong and now I know;

*continue similarly*




**C7** **F9**


Get out— from that kitch-en and rat-tle those pots and pans. —  
 Wear - in' those dress-es, your hair done up so right. —  
 I'm like a one-eyed cat, — peep-in' in a sea-food store. —  
 I be-lieve you're do-in' me wrong and now I know. —

\* More skillful players should play all notes, large and small. For easier version play large notes only.



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SHAKE, RATTLE AND ROLL

C  Eb dim  Dm7 




Well, — roll my break-fast 'cause —  
 You — look so warm, — but your  
 I can look at you, — tell you  
 The — more I work, — the —

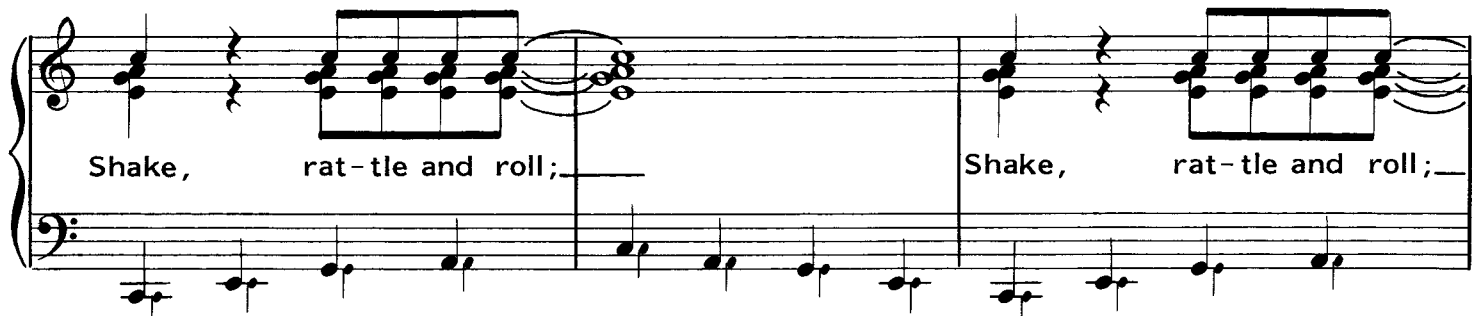
G7  C 





I'm — a hun - gry man.  
 heart is cold as ice.  
 don't love me no more.  
 fas-ter my mon - ey goes.

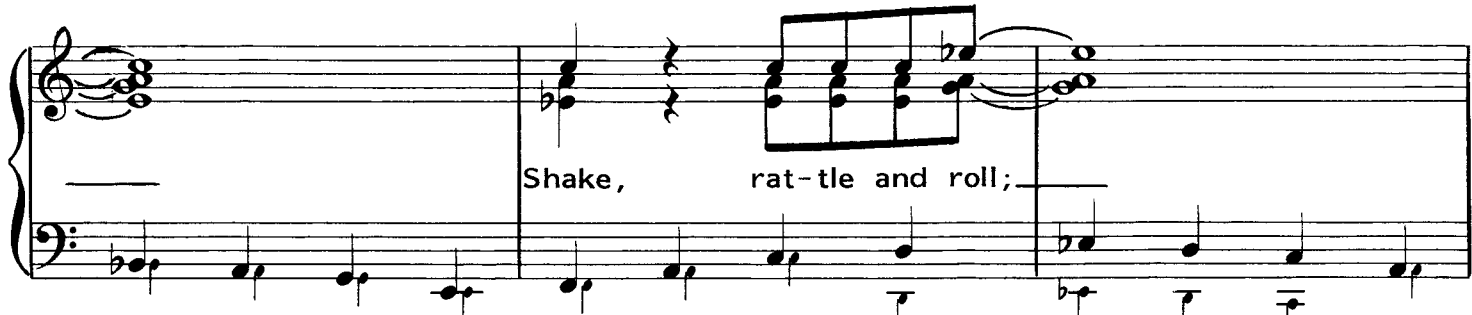
Chorus

C6 



Shake, rat-tle and roll; — Shake, rat-tle and roll; —

C9  F9 



Shake, rat-tle and roll;

C Eb dim

Shake, rat - tle and roll; You

Dm7 G7

nev - er do noth - in' to save your dog - gone

1. 2. 3.

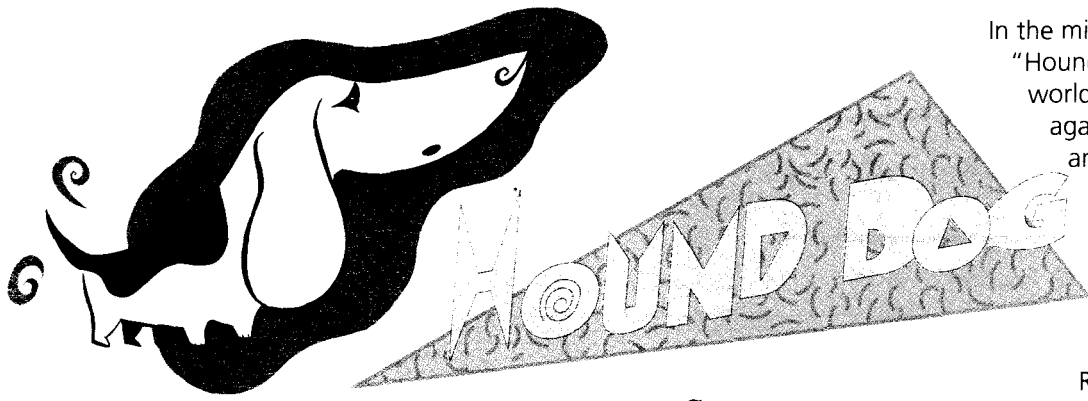
C

soul. 2. Wear -  
3. I'm like a  
4. I be -

4.

C Db 9 C9

soul. as written-



In the mid-'50s, Elvis Presley's recording of "Hound Dog" was a shot heard round the world. Nothing would ever be the same again: Elvis was on the scene, and rock and roll was here to stay. The song is the work of Jerry Leiber and Mike Stoller, who have written many of the great rock-and-roll hits, including—for Elvis alone—"Love Me," "Loving You," "Treat Me Nice," "Jailhouse Rock," "Don't" and "King Creole."

Bright boogie rock

Words and Music by Jerry Leiber and Mike Stoller

**C**

You ain't noth-in' but a hound dog,— cry - in' all the

*f raucously*

**C7+9** **F9** 7fr.

time. You ain't noth-in' but a hound dog,—

*sim.*

**C**

cry - in' all the time. Well,— you ain't

**G7** **F7** **C**

nev-er caught a rab-bit and you ain't no friend\_ of mine.

N.C. C7+9 C

When they said you was high-class, — well, that was just a lie.

F9 C

When they said you was high-class, — well, that was just a lie.

G7 F7

Well, — you ain't nev-er caught a rab-bit and you ain't no friend — of

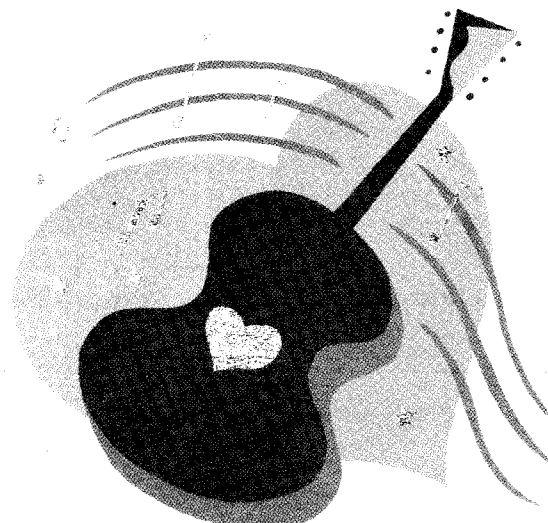
1. N.C. C C7+9

mine. You ain't noth-in' but a mine. —

2. C C7+9

mine. —

WANT YOU  
 I WANT YOU  
 I WANT YOU



As all his fans know, with Elvis it wasn't all rocking; he had a softer side that came out in sentimental ballads like this 1956 effort by Maurice Mysels and Ira Kosloff. He sang it in July of that year on *The Steve Allen Show* dressed in white tie and tails—and far from looking foolish, as the show's producers seem to have hoped, he came across as dignified and quite tender. "I Want You" made the Top 10 country, rhythm-and-blues and pop charts and sold another easy million for the man who was soon to become known as The King of Rock and Roll, and then, simply, as The King.

Slow rock and roll

Words by Maurice Mysels; Music by Ira Kosloff

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The key signature is one flat (F major/D minor) and the time signature is 4/4. The music begins with a piano (*mf*) dynamic and consists of a series of chords, each with a triplet of eighth notes. The first four measures are in the key of F major, and the next four are in the key of D minor.

Musical notation for the second system, continuing the instrumental introduction. It features a grand staff with treble and bass clefs. The melody in the treble clef consists of eighth notes, while the bass clef provides a steady accompaniment of chords with triplet eighth notes. The system concludes with a final chord in D minor.

Musical notation for the third system, including guitar chord diagrams and the first line of lyrics. The lyrics are: "Hold me close, hold me tight, make me thrill with de-light, let me". Above the treble clef staff, there are five guitar chord diagrams: G7, C, Am, Dm7, and G7. The music features a vocal line with triplets and a piano accompaniment of chords with triplet eighth notes.

Musical notation for the fourth system, including guitar chord diagrams and the second line of lyrics. The lyrics are: "know where I stand from the start. I want you, I need you, I". Above the treble clef staff, there are five guitar chord diagrams: Cmaj7, C7, F, C, and E7. The music continues with a vocal line and piano accompaniment.

A7 D9 Fm6 G7

love you — with all my heart. — Ev - 'ry

C Am Dm7 G7

time — that you're near — all my cares — dis-ap-pear. — Dar-ling,

Cmaj7 C7 F C E7

you're — all that I'm — liv-ing for. — I want you, I need you, I

A7 Dm7 G7 C

love you — more and more. — I

I WANT YOU, I NEED YOU, I LOVE YOU

Gm7 C7 F Dm

thought I could live with-out ro - mance be -

*mp.* *sim.*

3 3 3 3

Gm7 C7 F Dm

fore you came to me. But

3 3 3 3

Am7 D7 G Em

now I know that I will go on

3 3 3 3

Am7 D7 Fm6 G7

lov - ing you e - ter - nal - ly. Won't you

3 3 3



C Am Dm7 G7

please be my own, nev - er leave me a - lone, 'cause I

Cmaj7 C7 F

die ev - 'ry time we're a - part.

C E7 A7 Dm9 G7

want you, I need you, I love you with all my

1. C Ab7 G7 2. C Fm6 C

heart. Hold me heart. slowing - - -

# LOVE ME TENDER



In addition to being the title song of Elvis Presley's first motion picture, "Love Me Tender" was the first great "straight" love song of his career. His recording reached the Top 5 on all three charts—pop, country, and rhythm and blues—when it was released in September 1956. The soft and touching tune, credited to Elvis and Vera Matson, is based on the 1861 ballad "Aura Lea," in keeping with the movie's Civil War theme.

Moderately slow

Words and Music by Elvis Presley and Vera Matson

G A7 D7 G

1. Love me ten-der, love me sweet; Nev-er let me go.  
2. Love me ten-der, love me long; Take me to your heart.  
3. Love me ten-der, love me dear; Tell me you are mine.

G A7 D7 G

You have made my life com-plete, and I love you so.  
For it's there that I be-long, and we'll nev-er part.  
I'll be yours through all the years, till the end of time.

G B7/F# Em G7/D C Cm

Love me ten - der, love me true, all my dreams ful -

G G Dm6/F E+ E7 A7

fill; For, my dar - lin', I love you

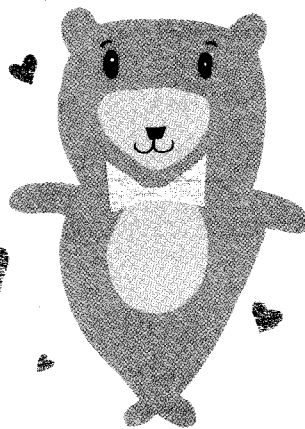
1.2. D7 G Am7 D7

and I al - ways will.

3. D7 G

and I al - ways will.

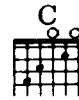
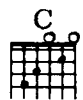
# TEDDY BEAR



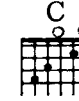
Rock-and-roll trivia buffs take note: In the scene in Elvis Presley's second film, *Loving You*, where he sings this song, sharp eyes will catch his mother sitting in the third row of the audience, beaming proudly. Elvis got "Teddy Bear" from Bernie Lowe and Kal Mann, the same team that later wrote "The Twist" for Chubby Checker, launching an international craze. Predictably, when "Teddy Bear" hit the charts (it was one of four Presley recordings that reached No.1 on the pop, country and rhythm-and-blues playlists), Elvis was inundated with stuffed animals mailed to him by fans; most of the stuffed toys were sent on to charity.

Solid rock beat



Words and Music by Bernie Lowe and Kal Mann

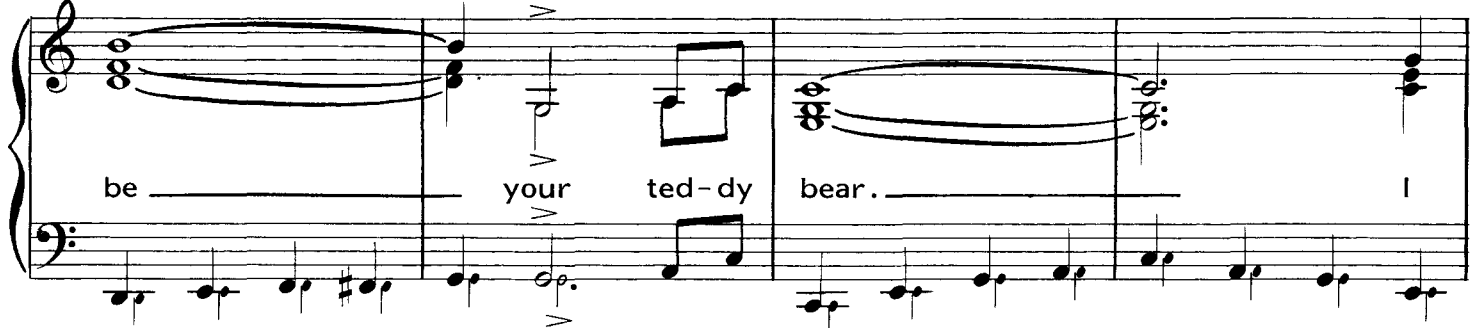


Ba-by, let me be your lov-in' ted-dy bear.  
Ba-by, let me be a-round you ev-'ry night.







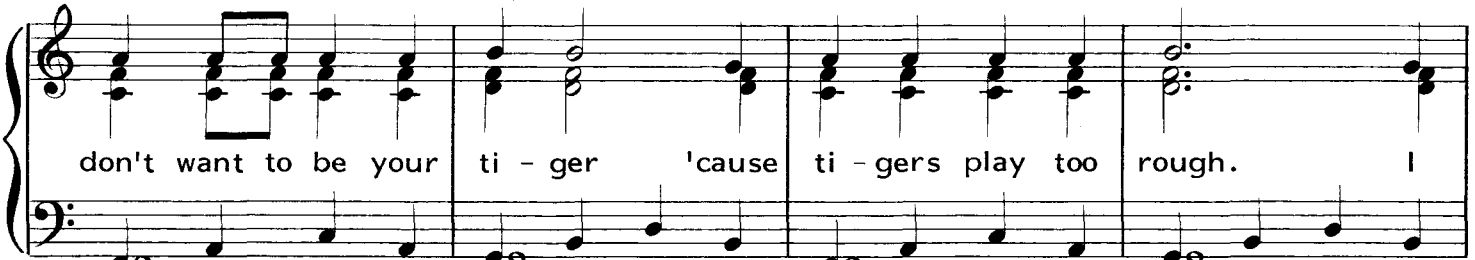
Put a chain a-round my neck and lead me an-y-where. Oh, let me  
Run your fin-gers through my hair and cud-dle me real tight.

G7  No Chord 







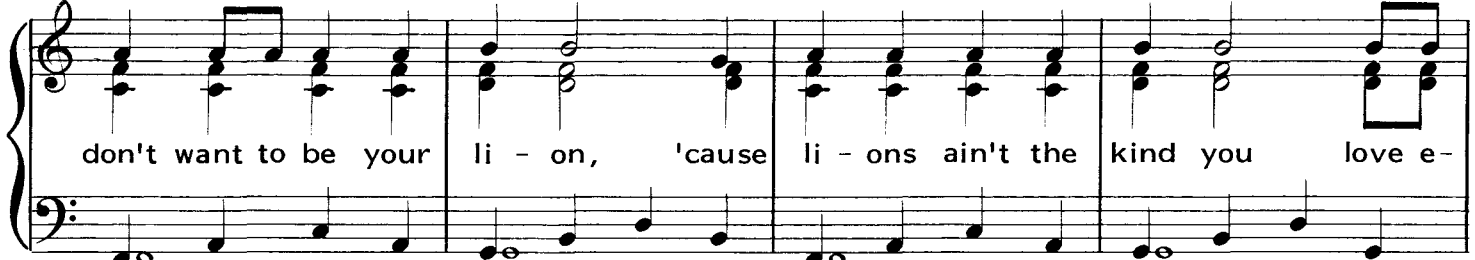
be your ted-dy bear.

F  G7  F  G7 





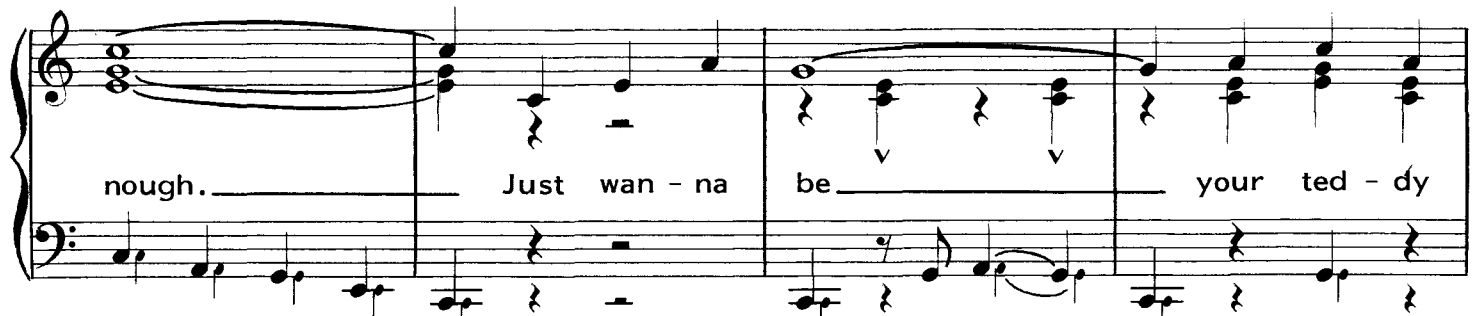
don't want to be your tiger 'cause tigers play too rough.

F  G7  F  G7 



don't want to be your lion, 'cause lions ain't the kind you love e-

C  N.C. 

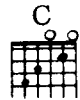


nough. Just wanna be your ted-dy

(LET ME BE YOUR) TEDDY BEAR



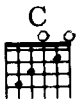
bear. Put a chain a - round my neck and



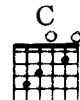
N.C.

lead me an - y - where. Oh, let me be your ted - dy

1.



2.

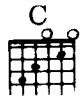


bear. bear. Just let me

*Piano  
8va lower*



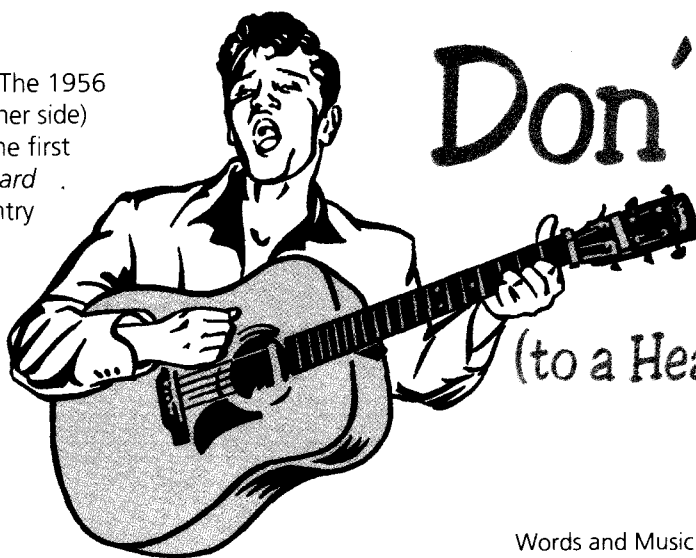
N.C.



*Repeat and fade out gradually*

be your ted - dy bear. Just let me

This was Elvis Presley's biggest hit. The 1956 single ("Hound Dog" was on the other side) sold nine million copies, and was the first record ever to reach No.1 on *Billboard* magazine's three charts—pop, country and rhythm-and-blues. ("All Shook Up," "Teddy Bear" and "Jailhouse Rock" were soon to reach that illustrious position.) Another milestone for Elvis: "Don't Be Cruel" and "Hound Dog" marked the only time that both sides of a single record made No.1 separately.



# Don't Be Cruel

(to a Heart That's True)

Words and Music by Otis Blackwell and Elvis Presley

Bright rock beat

C C7

You know I can be found sit-ting home all a-lone. If

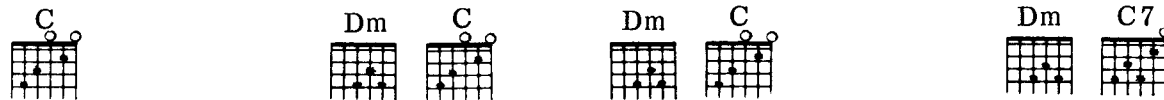
F C


you can't come a-round, at least please tel-e-phone. Don't be

Dm7 G7 C


cruel \_\_\_\_\_ to a heart that's true. \_\_\_\_\_

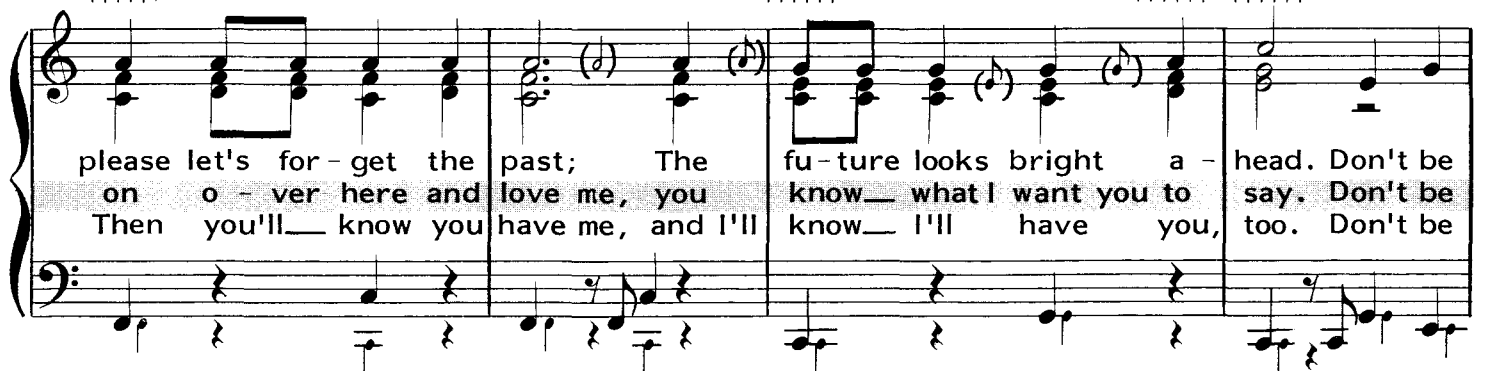
**DON'T BE CRUEL (TO A HEART THAT'S TRUE)**







1. Ba-by, if I made you mad for some-thing I might have said,  
 2. Don't stop think-ing of me, don't make me feel this way. Come  
 (3) walk up to the preach-er and let us say, "I do."







please let's for-get the past; The fu-ture looks bright a-head. Don't be  
 on o-ver here and love me, you know what I want you to say. Don't be  
 Then you'll know you have me, and I'll know I'll have you, too. Don't be





cruel to a heart that's true. I don't  
 cruel to a heart that's true. Why  
 cruel to a heart that's true. I don't





want no oth-er love; Ba-by, it's just you I'm think-ing  
 should we be a-part? I real-ly love you, ba-by, cross my  
 want no oth-er love; Ba-by, it's just you I'm think-ing



1. 2. 3.

C C Dm7

of. heart. 2. 3. Let's of. Don't be cruel

G7 C Dm7

to a heart that's true. Don't be cruel

G7 C F

to a heart that's true. I don't want no oth-er

G7 F G7 C

love; Ba-by, it's just you I'm think-ing of.



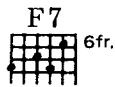
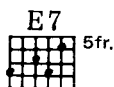
# JAILHOUSE ROCK

"Jailhouse Rock" is another fine Leiber-Stoller composition, another movie title song and, needless to say, another No. 1 hit and million-seller for Elvis Presley, in 1957.

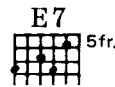
It may have been Jerry Leiber or it may have been Mike Stoller who said, "We don't write songs, we write records." Whatever ... it said a lot about the complex editing and dubbing process that helped turn their efforts with Elvis, The Coasters and others into hits. But obviously these two also had a knack for writing songs that, like their chief client, found the pulse of the public.

Words and Music by Jerry Leiber and Mike Stoller

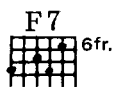
Medium rock and roll



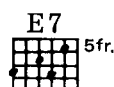
N.C.



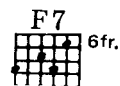
1. The war- den threw a par - ty in the coun - ty jail; — The  
 2. Spi - der Mur - phy played the ten - or sax - o - phone, —  
 (3. The) sad sack was a - sit - tin' on a block of stone, — way  
 4. Shift - y Hen - ry said to Bugs, "For heav - en's sake, —



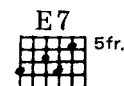
N.C.



pris - on band was there and they be - gan to wail. — The  
 Lit - tle Joe was blow - in' on the slide trom - bone. — The  
 o - ver in the cor - ner weep - in' all a - lone. — The  
 no one's look - in'; Now's our chance to make a break.!" —



N.C.



band was jump - in' and the joint be - gan to swing. — You  
 drum - mer boy from Il - li - nois went crash, boom, bang, — The  
 war - den said, "Hey, bud - dy, don't you be no square. — If  
 Bug - sy turned to Shift - y and he said, "Nix, nix; — I

F7 6fr.

N.C.

should - 've heard those knocked - out  
 whole rhy - thm sec - tion was the  
 you can't find a part - ner, use a  
 wan - na stick a - round a - while and

jail - birds sing:  
 Pur - ple Gang.  
 wood - en chair!  
 get my kicks."

Let's

Bb7 6fr.

F7 6fr.

rock!

Ev'rybody, let's

rock!

*Piano - 8va lower*

Gm7/C

Bb7 6fr.

Ev - 'ry - bod - y in the whole cell block was a -

*(8va)*

1. 2. 3.

4.

F7 6fr.

Bb7 6fr.

F

E7 5fr.

Eb13 8fr.

E13 9fr.

F13 10fr.

danc - in' to the Jail - house Rock.

2.   
 3. The   
 4.

trem.   
 trem.

# La Bamba

Before his death in the 1959 plane crash that also killed Buddy Holly and The Big Bopper, J.P. Richardson, 19-year-old Ritchie Valens had secured his place as the first Chicano rock star. He had turned this old Mexican folk song into a hit—though the flip side, “Donna,” named after his girlfriend, actually ranked higher on the charts. Valens’s fame—and that of “La Bamba”—became even greater after the release of the 1987 film biography of the singer, called *La Bamba*.

Adaptation and Arrangement by Ritchie Valens

With a strong Latin beat

The musical score is presented in four systems, each with guitar chords above the staff and piano accompaniment below. The chords are G, C, and D. The piano part features a strong Latin beat with a bass line that includes triplets and syncopation. The melody is written in treble clef with a key signature of one sharp (F#).

**System 1:** Chords: G, C, D. Piano accompaniment starts with a strong Latin beat. The melody is mostly rests.

**System 2:** Chords: G, C, D. Piano accompaniment continues with the Latin beat. The melody consists of chords and some moving lines.

**System 3:** Chords: G, C, D. Piano accompaniment continues. The melody includes the lyrics: "Pa-ra bai-lar— la Bam - ba, pa-ra bai-lar— la Bam-".

**System 4:** Chords: G, C, D. Piano accompaniment continues. The melody includes the lyrics: "- ba se ne-ce - si - ta un a po - ca de gra-cia.".

G C D

Un-a po-ca de gra-cia pa-ra mi pa-ra ti. Y ar-ri-ba, ar-ri-

G C D G C D

- ba; Ar-ri - ba, ar-ri-ba. Por ti se re. Por ti se re,

G C D G C D

por ti. Yo no soy mar-i-ne-ro. Yo no soy mar-i-

G C D G C D

ne-ro, soy cap-i-tán; Yo no soy mar-i-ne-ro, soy cap-i-tán.

To Coda

LA BAMBA

G C D G C D

Bam - ba - bam - ba,

G C D

- ba, bam - ba, bam - ba,

G C D

bam - ba, bam... Pa - ra bai - lar la Bam -

*D. S. al Coda*

Coda

G C D

Bam - ba, bam - ba!

*Repeat and fade*

# peggy sue

Texas-born Buddy Holly was the first to fuse the sound and flavor of country music with a heavy backbeat borrowed from black rhythm and blues. The result was a dynamic new sound, typified by such songs as "Peggy Sue," as well as "That'll Be the Day," "It Doesn't Matter Anymore" and "Maybe Baby." When Buddy died in a plane crash on February 3, 1959, many people felt that rock and roll died with him. (Among them was Don McLean, who years later wrote "American Pie" about the death of Holly, Ritchie Valens and The Big Bopper.) But rock and roll is still alive and well, and Holly is still a strong musical influence—as evidenced by the 1990 musical of his life, *Buddy*.

Bright rock and roll (in 2,  $\text{♩} = 1$  beat)

Words and Music by Jerry Allison, Norman Petty and Buddy Holly

mf

Two staves of piano music in 2/4 time. The right hand starts with a half rest followed by a quarter note G4, then a quarter rest followed by a quarter note A4. The left hand plays a steady bass line of quarter notes: G2, B1, D2, F2, G2, B1, D2, F2.

1. If you knew — Peg - gy Sue, — then you'd  
 2. Peg - gy Sue, — Peg - gy Sue, — oh, how  
 3. I love you, — Peg - gy Sue, — with a

Chord diagrams for G and C are shown above the first three measures. The music continues with the vocal line and piano accompaniment.

know why I feel blue — a - bout Peg - gy,  
 my heart yearns for you! — Oh, Pa - heg - gy,  
 love so rare and true. — Oh, Peg - gy,

Chord diagrams for C and G are shown above the first three measures. The music continues with the vocal line and piano accompaniment.

'bout my Peg - gy Sue.  
 my Pa - heg - gy Sue.  
 my — Peg - gy Sue.

Chord diagram for G is shown above the first measure. The music concludes with a final chord in the right hand.

PEGGY SUE

D7 C

Oh, well I love you, gal; Yes, I love love want you, Peg - gy Sue.

G C G/B D7/A

1st time: repeat  
2nd time: continue

G Eb


Peg - gy Sue, Peg - gy Sue, pret - ty, pret - ty,

G C

pret - ty, pret - ty Peg - gy Sue! Oh, my Peg - gy,




G




my Peg - gy Sue.

D7




C




Oh, well I love you, gal, and I need you,


G




C



G/B




D7/A




D. S. al Coda

Peg - gy Sue.


Coda




G




G7/F




C/E




Cm6/Eb




G/D



D7



G



# ROCK AROUND THE CLOCK

Now it's hard to believe, but Bill Haley and His Comets' "Rock Around the Clock" went almost unnoticed when the recording was released in the spring of 1954. A year later the song was featured on the sound track of *The Blackboard Jungle*, a movie that starred Glenn Ford as a city high-school teacher fighting back against juvenile delinquency. The re-released single became a sensation, selling millions of copies and becoming the first rock-and-roll record to reach No.1 on the hit parade.

Moderate boogie-rock beat (♩ =  $\overset{3}{\text{♩}}$ )

Words and Music by Max C. Freedman and Jimmy De Knight

G N.C. F#

One, two, three o'clock, four o'clock rock!

G N.C. F# G N.C.

Five, six, seven o'clock, eight o'clock rock! Nine, ten, eleven o'clock,

twelve o'clock rock! We're gon-na rock a-round the clock to-night! Put your

G

(1) glad rags on and join me, hon, we'll have some fun when the  
 (2) clock strikes two and three and four, if the band slows down, we'll  
 (3) chimes ring five and six and seven, we'll be rock-in' up in  
 (4) eight, nine, ten, eleven, too, I'll be go-in' strong and  
 (5) clock strikes twelve, we'll cool off then start a rock-in' 'round the

G7 3fr. C9

clock strikes one. —  
 yell for more. —  
 sev - enth heav'n. —  
 so will you. —  
 clock a - gain. —

We're gon-na rock a-round the clock to-night. — We're gon-na

G A7

rock, rock, rock 'til broad day-light. — We're gon-na rock, gon-na rock a -

D7

1. 2. 3. 4.

G C/G G C/G G N.C.

round the clock — to — night. —

2. When the  
 3. When the  
 4. When it's  
 5. When the

5. G N.C. G9 9fr.

night. —

Bye Bye  
Love



This rockabilly lament penned by husband-and-wife songwriters Boudleaux and Felice Bryant meant stardom for The Everly Brothers. Sons of country singers Ike and Margaret Everly, Don and Phil grew up on the road, singing and playing guitar at clubs and on radio stations throughout the South and Midwest. "Bye Bye, Love," in May 1957, was their big breakthrough, followed by such other tuneful Bryant collaborations as "Wake Up, Little Susie," "Bird Dog" and "All I Have to Do Is Dream."

Words and Music by Felice Bryant and Boudleaux Bryant

Moderately fast

**Am7** **D7**

There goes my (I'm through with) ba - by with some - one  
ro - mance, I'm through with

**G** **Am7**

new. She sure looks hap - py;  
love. I'm through with count - ing

**D7** **G**

I sure am blue. She was my  
the stars a - bove. And here's the

C B C C# 4fr. D 5fr.

ba - by till he stepped in. Good - bye to  
rea - son that I'm so free: My lov - in'

Am7 D7 G

ro - mance that might have been.  
ba - by is through with me.

Chorus C G C G

Bye bye, love; Bye bye, hap - pi - ness.

C G D7 G

Hel-lo, — lone - li - ness; — I think I'm gon - na cry.

BYE BYE, LOVE

Bye bye, love; Bye bye,

sweet ca - ress. — Hel - lo, — emp - ti - ness; I

feel like I could die. Bye bye, my love, good-bye.

1. N.C. I'm through with *mf*

2.

# Charlie Brown

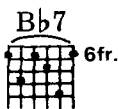
Nothing to do with Peanuts and Lucy here, folks: *this* Charlie Brown is a cool dude who strolls through life unfazed by anything. This 1959 tune is one of the songs of protest and sly satire that Jerry Leiber and Mike Stoller were turning out in the late '50s and that their protégés The Coasters were turning into best-sellers on both the pop and rhythm-and-blues charts. Other Coasters classics include the two-sided hit "Searching" and "Young Blood," "Yakety Yak" and "Along Came Jones."

Medium bright rock (8th notes played evenly)

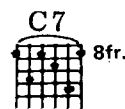
Words and Music by Jerry Leiber and Mike Stoller



Fee - fee, fi - fi, fo - fo, fum, I smell smoke in the

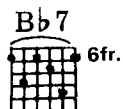


au-di-to-ri-um! Char-lie Brown, Char-lie Brown, he's a



clown, that Char-lie Brown. He's gon-na get caught,

8va lower (piano only) -



just you wait and see. (Spoken) Why is ev-'ry-bod-y al-ways pick-in' on me? That's

CHARLIE BROWN

**F**

him on his knees, I know that's him\_ yell-ing, "Sev-en, come e-lev-en," down

**F7** **Bb7** 6fr.

in the boys'\_ gym. Char-lie Brown, Char-lie Brown, he's a

**F** **C7** 8fr.

clown, that Char-lie Brown. He's gon-na get caught,

*8va lower -*

**Bb7** 6fr. **F** N.C.

just you wait and see. Why is ev-'ry-bod-y al-ways pick-in' on me?

**Bb** 6fr. **Ab** 4fr.

Who's al-ways writ-ing on the wall? Who's al-ways goof-ing in the



Bb 6fr.

hall? Who's al-ways throw - ing spit - balls? Guess

C7 8fr. F

who. Who me? Yeah, you! Who walks in the class - room cool and slow?

F7 Bb7 6fr.

Who calls the En - glish teach - er "Dad - dy - o"? Char - lie Brown, Char - lie

F C7 8fr.

Brown, he's a clown, that Char - lie Brown. He's gon - na get caught,

*8va lower-*

Bb7 6fr. F N.C. F

just you wait and see. Why is ev - 'ry - bod - y al - ways pick - in' on me?

# NIGHT TRAIN



It all started with Duke Ellington, who stitched this simple, insistent blues theme into his 1946 concert suite *Happy-Go-Lucky Local*. The railroad association clearly stuck in the mind of tenor saxophonist Jimmy Forrest, who worked with Ellington in 1949–50. After leaving the Duke, he developed the tune as a rhythm-and-blues specialty. Bandleader Buddy Morrow picked it up, and eventually it gained a lyric. The result: an enduring hit—but one not credited to Ellington.

Words by Oscar D. Washington and Lewis E. Simpkins; Music by Jimmy Forrest

Slow boogie-blues

Note: Organ pedal doubles lowest note of piano left hand throughout.

C C9

took my ba - by so far a - way,  
 whis - tle tore my poor heart in two.  
 bring my ba - by back home to me.

G7+5 F7 C

tell her I love her more and more ev-'ry day...  
 She's gone, and I don't know what I'm gon-na do...  
 She's gone, the blues she left just won't set me free.

C9 C7+9


My moth - er said I'd lose her if I

C

ev - er did a-buse her, should have lis - tened!

NIGHT TRAIN

F7



4 1 3 3 2

My moth - er said I'd lose her if I

Detailed description: This system shows the first two staves of the piano accompaniment. The right hand (treble clef) has a melodic line with eighth notes and rests. The left hand (bass clef) has a bass line with eighth notes and rests. Above the right staff, there is a guitar chord diagram for F7 and a sequence of numbers (4, 1, 3, 3, 2) indicating fingerings for the right hand.


C



ev - er did a-buse her, should have lis - tened!

Detailed description: This system continues the piano accompaniment. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. Above the right staff, there is a guitar chord diagram for C.

G7+5



Now I have learned my les - son, my sweet

Detailed description: This system continues the piano accompaniment. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes. Above the right staff, there is a guitar chord diagram for G7+5.

F7



C



ba - by was a bless - ing, should have lis - tened!

D. S. 

Detailed description: This system is the final one on the page. It contains two systems of piano accompaniment. The first system has a right-hand melodic line and a left-hand bass line. Above the right staff, there are guitar chord diagrams for F7 and C. The second system continues the bass line. The piece ends with a 'D. S.' (Da Capo) instruction and a repeat sign.

# Great Balls of Fire

Jerry Lee Lewis, born in Ferriday, Louisiana, began his career at Sun Records in Memphis, where Elvis Presley also started out. "Whole Lotta Shakin' Goin' On," his first hit in the summer of 1957, was followed by "Great Balls of Fire," which became No. 1 in both the country and pop fields. A lackluster decade with few hits followed, and Jerry Lee turned away from the rock and roll that had made him a teenage idol and went back to his country roots. *Great Balls of Fire* was the title of a 1989 movie depicting "The Killer's" flamboyant life.

Bright rock tempo

Words and Music by Otis Blackwell and Jack Hammer

G




Long gliss. with fingertail of right thumb

(L.H.) *f*

You shake my nerves and you rat-tle my brain;—



C7



D7



Too much love drives a man in-sane.— You broke my will,



C7




G



but what a thrill; Good-ness, gra-cious, great— balls of fire!—

*8va lower\**



G



I laughed at love 'cause I thought it was fun - ny;

*\*piano only*



GREAT BALLS OF FIRE

C7  D7 

You came a-long and moved me, hon-ey. I changed my mind;



C7  G 

This love is fine. Good-ness, gra-cious, great balls of fire!\_

*8va lower -*



C7  G 

Kiss me, ba-by. Hmm, yo! It feels



C7 

good. Hold me, ba-by. Well, \_



D7 

I want to love you like a lov-er should. You're fine!\_



Am7/D 



So kind!\_ I got to tell this world that you're mine, mine, mine, mine!



G  C7 

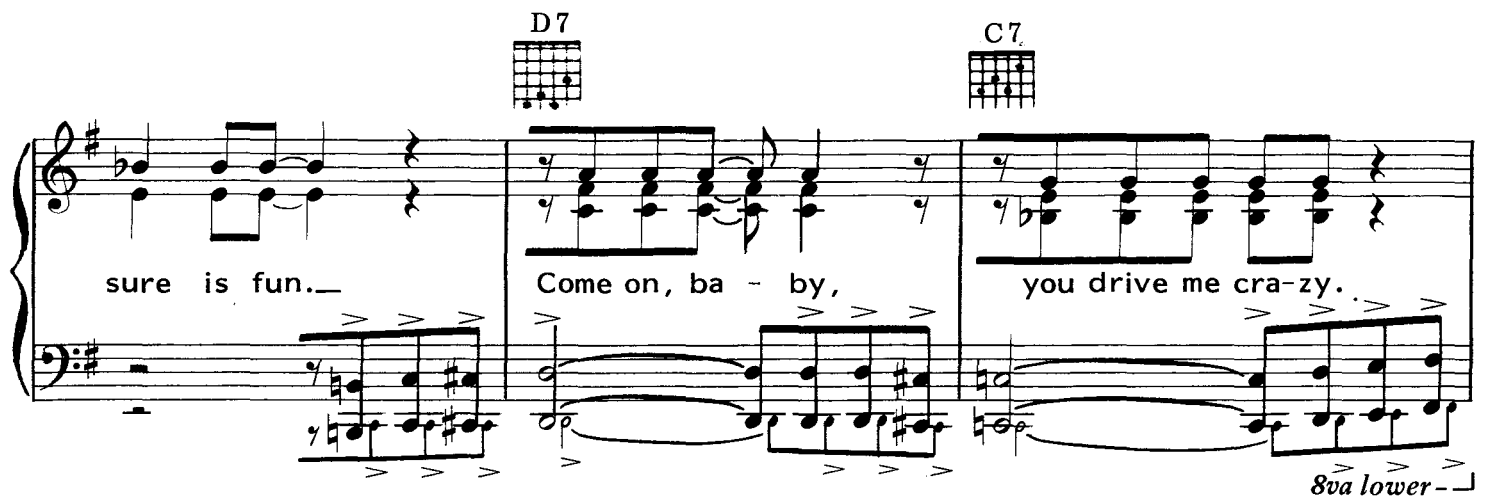
I chew my nails and I twid-dle my thumbs;\_ I'm real ner-vous but it




D7  C7 

sure is fun.\_ Come on, ba - by, you drive me cra-zy.

*8va lower -*

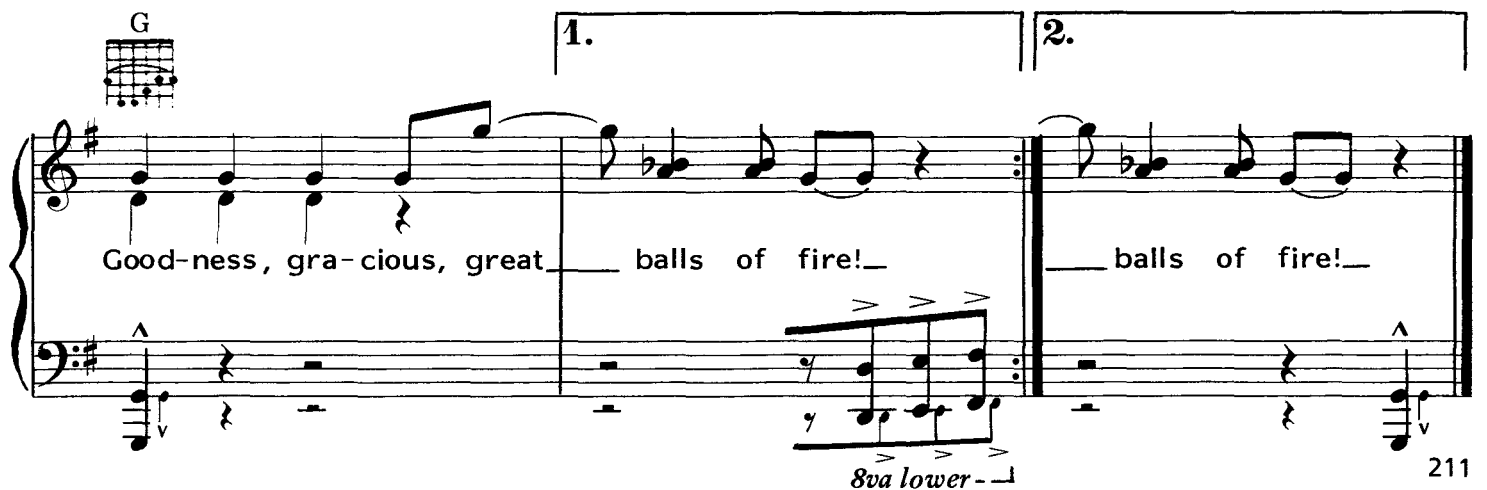


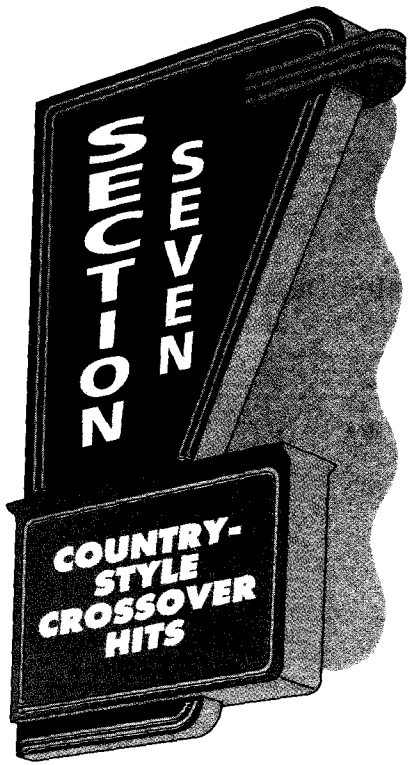
G 

1. 2.

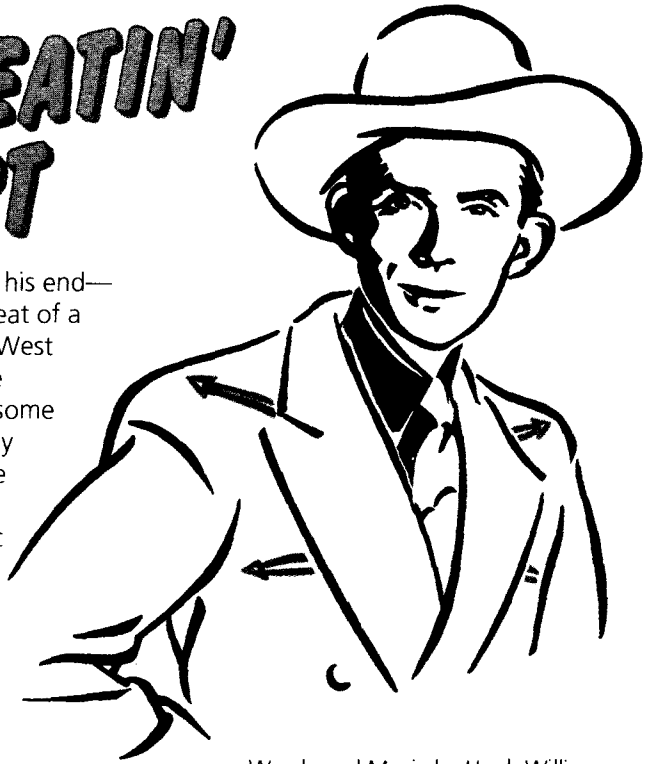
Good-ness, gra-cious, great\_ balls of fire!\_ \_balls of fire!\_

*8va lower -*





# YOUR CHEATIN' HEART



Hank Williams' rise was meteoric; his end—from a heart attack, in the back seat of a car en route to an appearance in West Virginia—tragic. In between came alcoholism, drug addiction—and some of the most beautiful of all country songs. "Your Cheatin' Heart," like "Cold, Cold Heart," reportedly grew out of his constant domestic troubles. Issued in January 1953, just after Hank's death, the recording became his ninth million-seller. The song has been recorded by more than 100 artists since then.

Words and Music by Hank Williams

Moderate country tempo

*mf*

Your cheat-in'—

C C7 F

heart \_\_\_\_\_ will make you weep. \_\_\_\_\_ You'll cry and \_\_\_\_\_  
 heart \_\_\_\_\_ will pine some- day \_\_\_\_\_ and crave the \_\_\_\_\_

G7 Dm7 G7 C

cry \_\_\_\_\_ and try to sleep. \_\_\_\_\_ But sleep won't \_\_\_\_\_  
 love \_\_\_\_\_ you threw a way. \_\_\_\_\_ The time will \_\_\_\_\_



C7 F

come \_\_\_\_\_ the whole night through;  
 come \_\_\_\_\_ when you'll be blue;

G7 Dm7 G7

Your cheat - in' \_\_\_\_\_ heart \_\_\_\_\_ will tell on



C F

you. \_\_\_\_\_ When tears come down \_\_\_\_\_

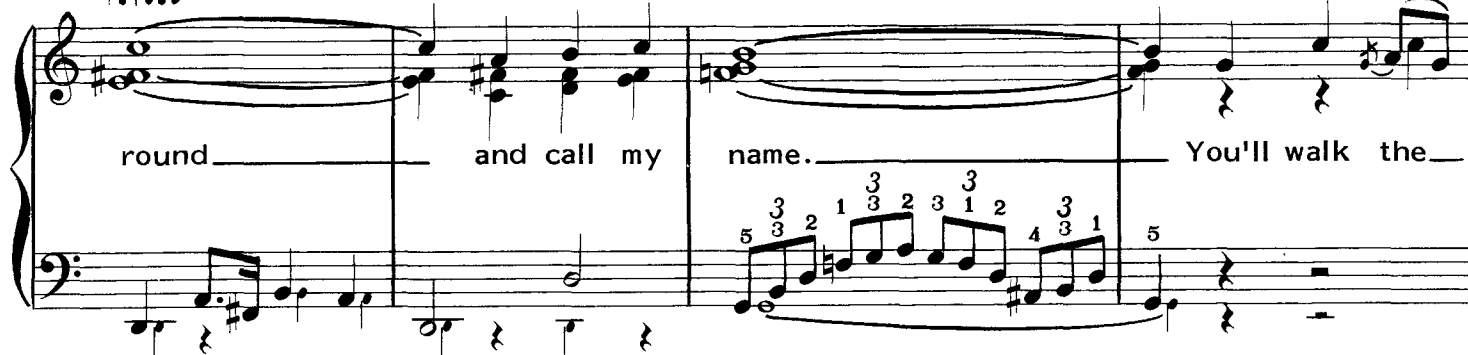
C




\_\_\_\_\_ like fall - in' rain, \_\_\_\_\_ you'll toss a -

**YOUR CHEATIN' HEART**


D9  G7  N.C.




round \_\_\_\_\_ and call my name. \_\_\_\_\_ You'll walk the \_\_\_\_\_



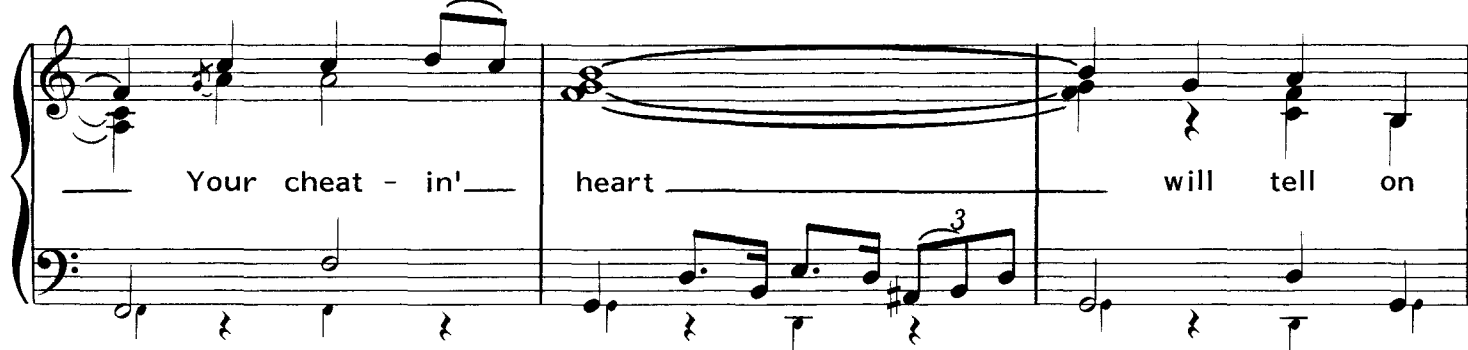
C  C7  F 





floor \_\_\_\_\_ the way I do; \_\_\_\_\_



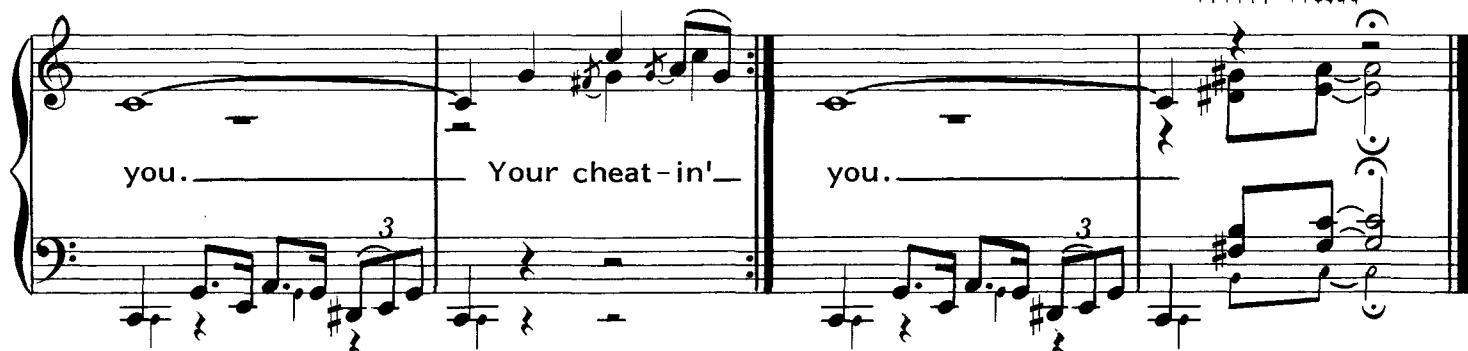
G7  Dm7  G7 

\_\_\_\_\_ Your cheat - in' \_\_\_\_\_ heart \_\_\_\_\_ will tell on \_\_\_\_\_



1. C  2. C  B6  C6 

you. \_\_\_\_\_ Your cheat - in' \_\_\_\_\_ you. \_\_\_\_\_



Eddy Arnold was probably the first country performer to "cross over" successfully into the pop market. Starting with such million-sellers as "I'll Hold You in My Heart (Till I Can Hold You in My Arms)," "Any Time" and "Bouquet of Roses" in the late 1940s, he proved that a relaxed, easygoing approach to a song would appeal to any audience. This lover's confession, which he co-authored with Cindy Walker in 1955, turned out to be one of the Tennessee Plowboy's major successes.

# You Don't Know Me



Words and Music by Cindy Walker and Eddy Arnold

Moderately slow, with a lilt (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

G7+5 C C7

F F#dim C/G A7

Dm7 G7 C Am7 D9 G7 G7+5

YOU DON'T KNOW ME

C C7

know the one who dreams of you at night and longs to

F F#dim

kiss your lips and longs to hold you tight. To you I'm

C/G A7 Dm7 G7 C F

just a friend, that's all I've ev-er been, but you don't know me.—

C C7 F Cmaj7 C#dim

For I nev-er knew the art of mak-ing love, though my

Dm7 G7 C Am

heart ached with love for you.— A-fraid and shy I

Em Em6 D7 G7 Dm7 G7 G7+5

let my chance go by, the chance you might have loved me, too. You give your

C C7 F

hand to me and then you say, "Good-bye." I watch you walk a-way be-side the

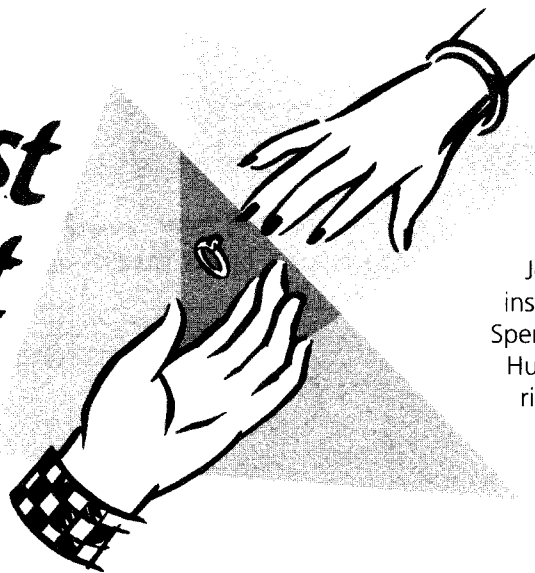
F# dim C/G A7 Dm7 G7

luck-y guy, to nev-er, nev-er know the one who loves you so. No, you don't

1. C F C D9 G7 G7+5 2. F (V pos.) C/E Dm7 C

know me.— You give your know me.—  
*slowing*

# I Almost Lost My Mind



"I Almost Lost My Mind" is a turnabout, a rhythm-and-blues hit "borrowed" successfully by the country market instead of the other way around. Blues singer-pianist Ivory Joe Hunter wrote the song in 1950, inspired by a Nashville friend named Martha Spencer, whose husband had left her. When Hunter heard the story, he said, "I went right to the piano, and the whole song came to me all at once." Pat Boone, who covered many other R&B songs, had a No. 1 hit with Hunter's tune in 1956.

Words and Music by Ivory Joe Hunter

Slow blues

*trem.*

*mp*

C

When I lost my ba - by, I al - most lost my mind.  
 pass a mil - lion peo - ple, I can't tell who I meet.  
 went to see a gyp - sy, and had my for - tune read.  
 I can tell you, peo - ple, the news was not so good.

C7

*Opt. fill in*

F

When I lost my ba - by, I  
 I pass a mil - lion peo - ple, I  
 I went to see a gyp - sy, and  
 I can tell you, peo - ple, the

al - most lost my mind. My head is in a spin  
 can't tell who I meet, 'cause my eyes are full of tears.  
 had my for - tune read. I hung my head in sor - row,  
 news was not so good. She said, "Your ba - by has quit you."

C G7

1. 2. 3.

No Chord C F13 F#13 G13

since she left me be - hind.  
 Where can my ba - by be?  
 when she said what she said.  
 This time she's gone for

2. 1  
 3. 1  
 4. —

4. C G7 F#7 F7

good." She said, "Your ba - by has quit you."

N.C. Db9 C9

This time she's gone for good."

# ANY TIME

Three guys named Eddie figured in the success of this lilting love song, which was around nearly 30 years before becoming a hit. Country singer Eddy Arnold spotted and recorded it in 1948, turning it into a million-seller. But it took 23-year-old Eddie Fisher, protégé of the great comedian Eddie Cantor, to hit the big money—and No. 2 on the charts—with a pop version of the song, in 1951. “Any Time” made Fisher a star, and remained his trademark for years to come.

Words and Music by Herbert “Happy” Lawson

Moderately

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 piano accompaniment features a consistent rhythmic pattern in the bass line.

**System 1:** Chords: C7, C#7, D7, G7 (3fr.). Lyrics: An - y time you're feel - ing lone - ly, an - y

**System 2:** Chords: C7, F. Lyrics: time you're feel - ing blue, an - y

**System 3:** Chords: Bb, Bbm6, F, F7 (6fr.), E7 (5fr.), Eb7 (4fr.), D7. Lyrics: time you feel down - heart - ed, that will








**System 4:** Chords: G7 (3fr.), C7, C#7. Lyrics: prove your love for me is true. An - y



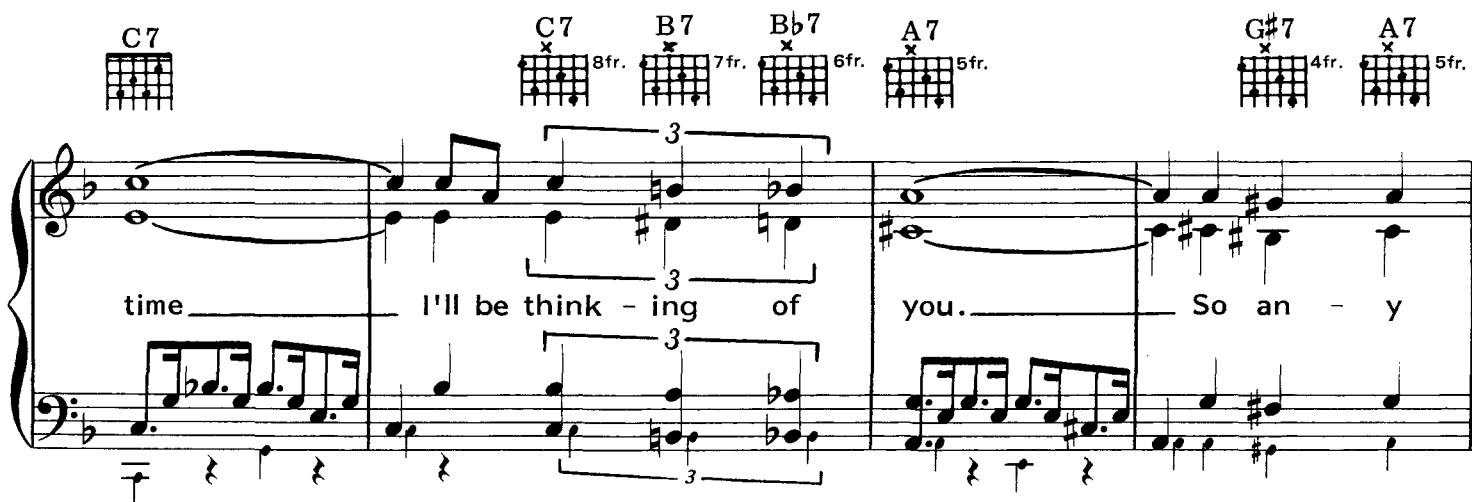
D7  G7  3fr.




time \_\_\_\_\_ you're think - ing 'bout me, \_\_\_\_\_ that's the



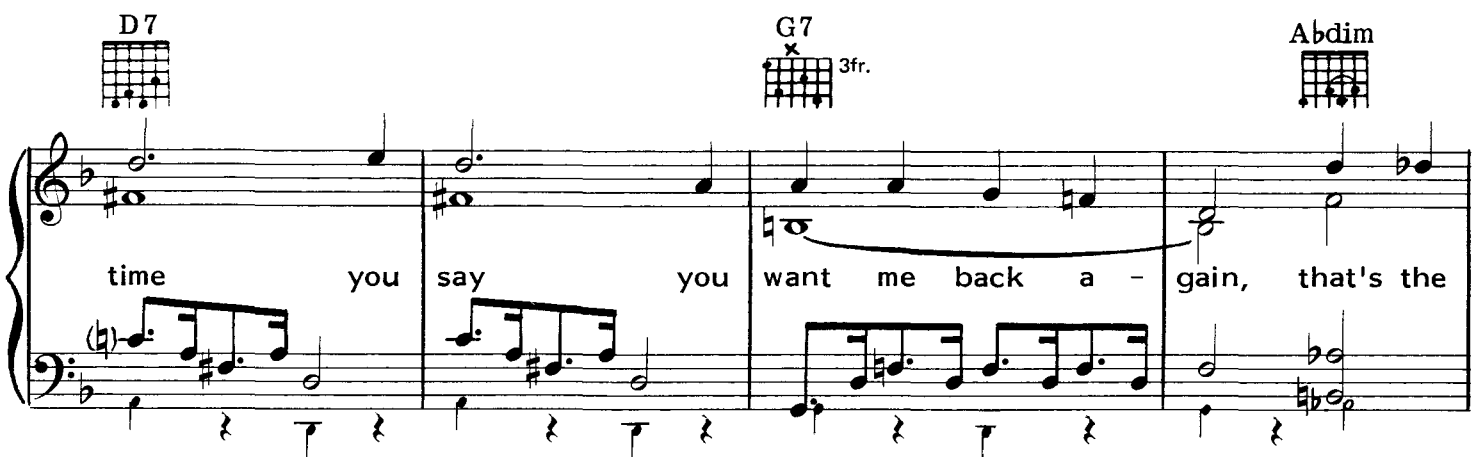
C7  C7  8fr. B7  7fr. Bb7  6fr. A7  5fr. G#7  4fr. A7  5fr.




time \_\_\_\_\_ I'll be think - ing of you. \_\_\_\_\_ So an - y



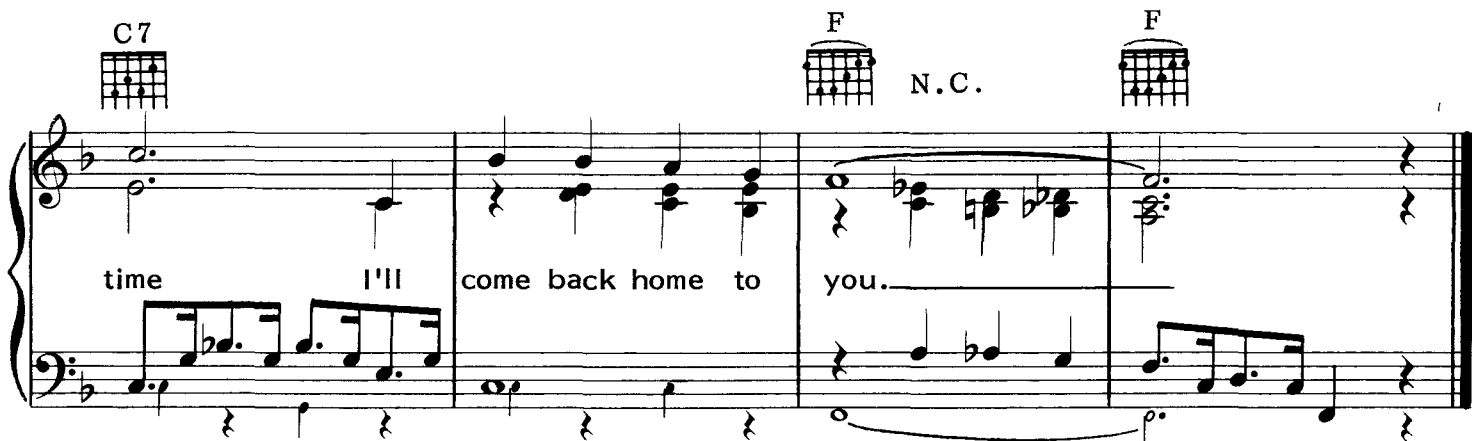
D7  G7  3fr. Abdim 

time you say you want me back a - gain, that's the



C7  F  N.C. F 

time I'll come back home to you.



# Tennessee Waltz

Now wait just a minute: a song called "Tennessee Waltz," about a song called "Tennessee Waltz"? Curious—though none of the 6 million people who bought Patti Page's hit 1950 record seemed unduly bothered by the apparent illogicality. Written by *Grand Ole Opry* stars Pee Wee King and Redd Stewart (after they heard the "Kentucky Waltz" on the radio), it became Tennessee's official song in 1965.

Country waltz (♩ =  $\overset{\frown}{\text{3}}$ )

Words and Music by Pee Wee King and Redd Stewart

*mp*

I was

Guitar → **G**  
Capo up 3 frets

**G7**  
Bb 7

**C**  
Eb

Keyboard → Bb

waltz-ing\_ with my dar-lin' to the Ten-nes - see\_ Waltz\_ when an

*sim.*

**G**  
Bb

**D7**  
F7

**G**  
Bb

old friend I hap-pened to see. In-tro-duced him\_ to my

**G7**  
Bb 7

**C**  
Eb

**G**  
Bb

**D7**  
F7

loved one\_ and\_ while they\_ were\_ waltz-ing, my friend stole my sweet-heart from

C Eb G/B Bb/D Am7 Cm7 G Bb

B7 D7 C Eb

me. I re-mem-ber the night and the Ten-nes-see

G Bb

D7 F7

Waltz, now I know just how much I have lost. Yes, I

G Bb

Gmaj7 Bbmaj7

G7 Bb7

C Eb

G Bb

lost my lit-tle dar-lin' the night they were play-ing the beau-ti-ful

D7 F7

**1.**
  
 G Bb

**2.**
  
 C Eb G/B Bb/D Am7 Cm7 G Bb

Ten-nes-see Waltz. I was Waltz. *much slower*



Such widely dissimilar performers as pop singer June Valli, cowboy movie star Rex Allen, and The Orioles, one of the first of the black rhythm-and-blues vocal groups of the '50s, tackled this country weeper on records in 1953. All did well—but it took Elvis Presley's 1965 recording to nudge the song all the way into the best-seller class.

Slow rock and roll

Words and Music by Artie Glenn

F6

You saw me cry - ing in the chap - el,  
 ( — Ev - 'ry sin - ner looks for) some - thing

*mf*

C Dm7/G

the tears I shed were tears of joy;  
 — that will put his heart at ease;

*sim.*

C A7 D7 Fm6

I know the mean - ing of con - tent - ment,  
 — There is on - ly one true an - swer:

G7 Fmaj7/G C F

now I am hap - py with the Lord.  
 He must get down on his knees.

C No Chord F6

Just a plain and sim - ple chap - el,  
 Meet your neigh - bor in the chap - el,

C Dm7/G

where hum - ble peo - ple go to pray;  
 join with him in tears of joy;

C A7 D7 Fm6

I pray the Lord that I'll grow strong  
 You'll know the mean - ing of con - tent - er - ment,

CRYING IN THE CHAPEL

G7 Fmaj7/G C F C C7

as I live from day to day. I've  
then you'll be hap-py with the Lord. You'll

F Ab7 C A7 D7

searched and I've searched but I could - n't find no  
search and you'll search but you'll nev - er find no

Am7 D7 G7 N.C.

way on earth to gain peace of mind. Now I'm hap - py in the  
way on earth to gain peace of mind. Take your trou - bles to the

F6

chap - el, where peo - ple are of one ac-  
chap - el, get down on your knees and

C Dm7/G C A7

cord; \_\_\_\_\_ We \_\_\_\_\_ gath - er in the  
 pray. \_\_\_\_\_ Your \_\_\_\_\_ bur - dens will be

D7 Fm6 1. G7 Fmaj7/G

chap - el, \_\_\_\_\_ just \_\_\_\_\_ to sing and praise the  
 light - er, \_\_\_\_\_

C F C N.C.

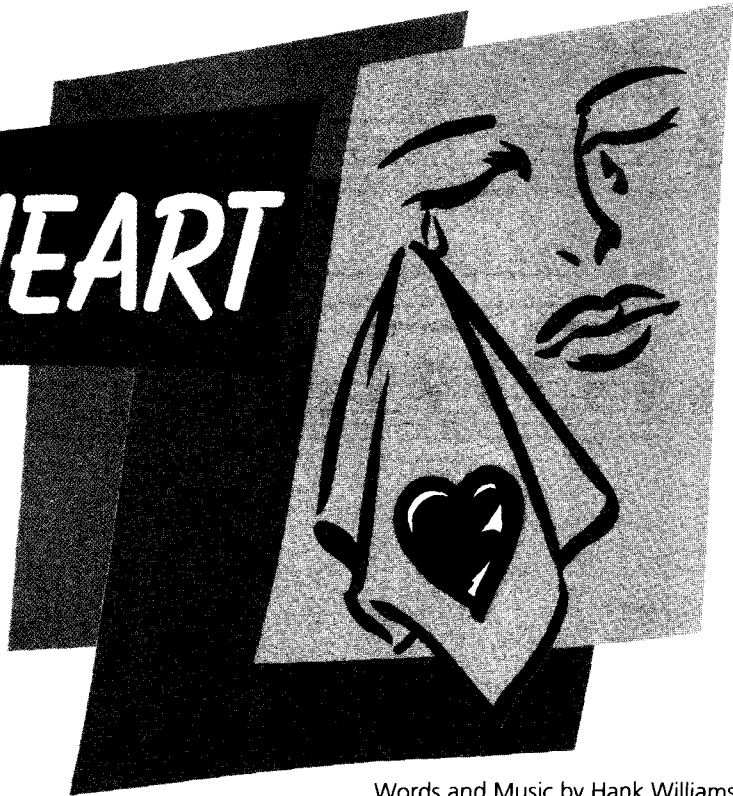
Lord. \_\_\_\_\_ Ev - 'ry sin - ner looks for

2. G7 C F C C6

and you'll sure - ly find the way!  
*ff*

# COLD, COLD HEART

Singer-songwriter Hank Williams was one of the great troubadours of modern times, the man who brought country music into the pop mainstream. Complex and vulnerable, he seemed to reach within himself for the emotions that drove such songs as "Your Cheatin' Heart," "I'm So Lonesome I Could Cry" and "I'll Never Get Out of This World Alive." He wrote "Cold, Cold Heart" in 1951 after a quarrel with his wife. It became his most successful song and his personal favorite. Williams died at 29, in 1953.



Medium country beat

Words and Music by Hank Williams

1. 1

**D** **A7**

tried so hard, my dear, to show that you're my ev - 'ry dream. Yet  
 nev - er know how much it hurts to see you sit and cry. You

*mp-mf*

**D**

you're a - afraid each thing I do is just some e - vil scheme. A  
 know you need and want my love, yet you're a - afraid to try. Why



D7 G

mem - 'ry from your lone - some past keeps us so far a - part. } Why  
do you run and hide from life? To try it just ain't smart. }

A7 D

can't I free your doubt - ful mind and melt your cold, cold heart? } An -  
There

D A7

oth - er love be - fore my time made your heart sad and blue, and  
was a time when I be - lieved that you be - longed to me, but

D

so my heart is pay - ing now for things I did - n't do. In  
now I know your heart is shack - led to a mem - o - ry. The

\* Optional: For variety, pianists may play the melody an 8va higher till the end.

COLD, COLD HEART

D7

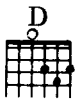


an - ger un - kind words are said that make the tear - drops  
more I learn to care for you, the more we drift a -



start. } part.) Why can't I free your doubt - ful mind and

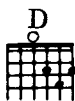
1.



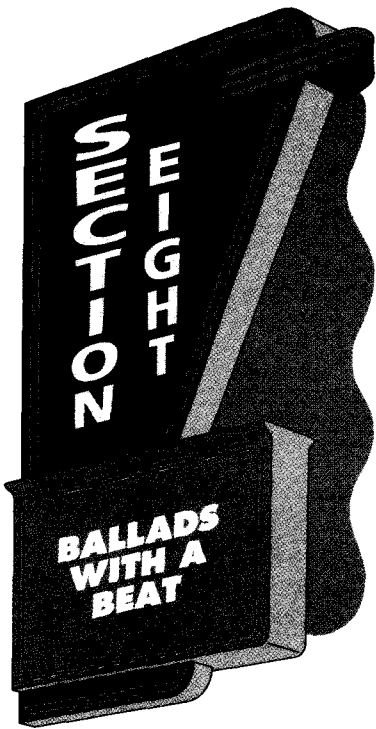
2.



melt your cold, cold heart? 2. You'll melt your



cold, cold heart?



# Blue Velvet

Tony Bennett first came to prominence in June of 1951 with "Because of You" and within a few years had put eight other songs on the charts. One of these was "Blue Velvet"—the romantic song for many teenagers growing up in the decade. Bobby Vinton had an even bigger hit with the tune in 1963. And the song's staying power was certified when it lent its title to director David Lynch's 1986 cult classic film *Blue Velvet*.



Words and Music by Bernie Wayne and Lee Morris

Slowly

Cm11 6fr. B7 7fr. Bb6 6fr. Dm 5fr. Cm7 8fr. F9 7fr.

She wore blue vel- vet. Blu- er than vel- vet was the

Bbmaj7 6fr. Bb6 6fr. C#m7 9fr. Cm7 8fr. F7 6fr. F+ 6fr.

night, soft- er than sat- in was the light from the

Dm7 10fr. C#m7 9fr. Cm7 8fr. Cm11 6fr. B7 7fr. Bb6 6fr. Dm 5fr.

stars. She wore blue vel- vet.

BLUE VELVET

Cm7 8fr. F9 7fr. Bbmaj7 6fr. Bb6 6fr. C#m7 9fr. Cm7 8fr.

Blu - er than vel - vet were her eyes, warm - er than May her ten - der

F7 6fr. F+ 6fr. Fm7 8fr. Bb9+5 6fr. Ebmaj7 6fr.

sighs. Love was ours. Ours, a love I held

Ebm7 6fr. Dm7 10fr. Gm7 8fr. Fm7/Bb 5fr. Bb9+5 6fr.

tight - ly, feel - ing the rap - ture grow

Ebmaj7 6fr. Ebm7 6fr. Dm7 10fr. Dbdim 8fr.

like a flame burn - ing bright - ly. But when she left,

Cm7 8fr.    F9 7fr.    B7-5 6fr.    B $\flat$ 6 6fr.    Dm 5fr.

gone was the glow of blue velvet,

Cm7 8fr.    F9 7fr.    B $\flat$ maj7 6fr.    Dm7 10fr.    C $\sharp$ m7 9fr.    Cm7 8fr.

but in my heart there'll always be precious and warm a mem-o-

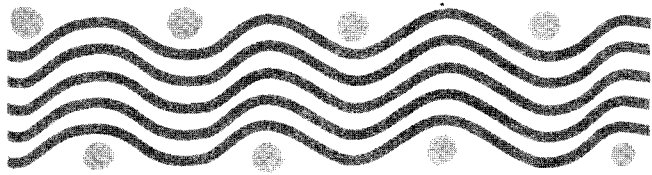
F+ 6fr.    Fm7 8fr.    Fm7/B $\flat$  5fr.    B $\flat$ 9 5fr.

ry through the years. And I

E $\flat$ maj7 6fr.    F7 $\frac{-9}{+5}$  7fr.    B $\flat$ 6 6fr.

still can see blue velvet through my tears.

# ONLY YOU



The Platters had an overnight hit with this Buck Ram ballad in 1955—and with it a major music industry breakthrough. Before The Platters, all-black vocal groups, even The Ink Spots, refined their sound to make it more acceptable to the mostly white mass audience. Now, for the first time, a group sounded unabashedly and authentically black. With this hit and others, such as “My Prayer,” “Smoke Gets In Your Eyes” and “(You’ve Got) The Magic Touch,” The Platters—four men and a teenage girl—became one of the top groups in pop music history.

Slow rock and roll tempo

Words and Music by Buck Ram and Ande Rand

mf

On - ly

G B7

you can make this world seem right.

sim.

Em

On - ly you can make the

G7 Dm7 G7

dark - ness bright. On - ly

C D7 G B7

you and you a lone can thrill me like you

Em A7

do and fill my heart with love for on ly

D7 Eb 9 5fr. D9 N.C. G

you. On ly you.

B7

can make this change in me, for it's

Em G7

true you are my des - ti - ny.

ONLY YOU

Dm7
G7
C
Cm6

When you hold my hand, I un - der - stand the

G
E7
Eb7
E7
A7

mag - ic that you do; You're my dream - come true, my

1.

D7
G
Cm6
G
N.C.

one and on - ly you. On - ly

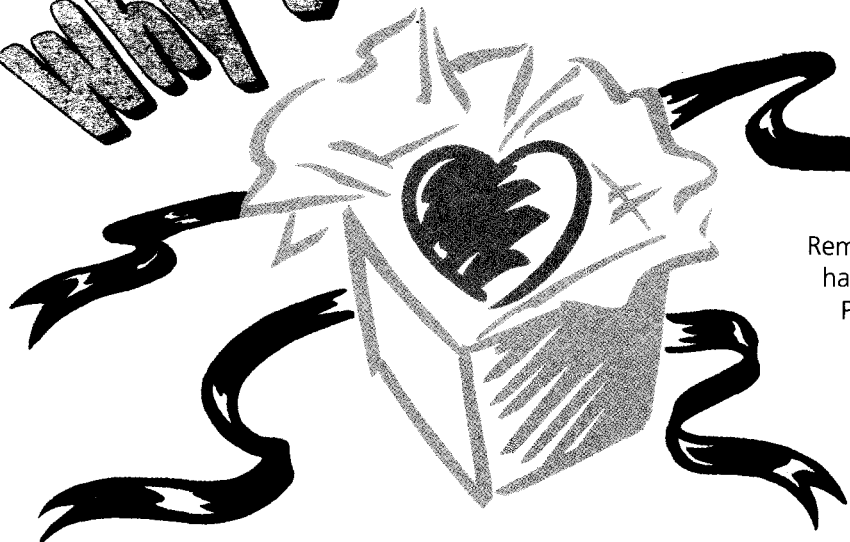
2.

D7
C
Gmaj9

one and on - ly you. *much slower*



# Why Don't You Believe Me



Remember when female pop singers all seemed to have alliterative names? Gogi Grant, Kitty Kallen, Patti Page—and a petite Chicago lass named Joni James. Born Joan Carmello Babbo, Joni started as a dancer, switched to singing and hit No. 1 in 1952 with this teary ballad. She followed it with such other romantic teen hits as "Have You Heard?" and her version of Hank Williams' "Your Cheatin' Heart."

Words and Music by Lew Douglas, Roy Rodde and King Laney

Moderately slow

*p*

G G#dim Am Cm6

*p-mf*

Why don't you be-lieve me? It's you I a-

G G/B Bb dim Am7 D7

dore for-ev-er and ev-er. Can I prom-ise

WHY DON'T YOU BELIEVE ME

G6 F#7 Fmaj7 F#7 G G#dim Am Cm6

more? I've told you so of - ten the way that I

G G/B Bbdim Am7 D7

care. Why don't you be-lieve me? It just is-n't

G Gdim Dm7 G7 C C#dim

fair. Here — is a heart — that is lone - ly,

*gradually building*

Dm7 G7 C Em7 A7

here — is a heart — you can take. Here — is a heart — for you

D D#dim E7 A7 D7

on - ly, that you can keep or break.

*f*

G G#dim Am Cm6

*f* How else can I tell you? *mp* What more can I

G G/B Bb dim Am7

do? Why don't you believe me?

D7

1. G Cm6

2. G Cm6 G

I love on-ly you.

# The Great Pretender

The first association here, of course, is with the vocal stylings of The Platters—Tony Williams, Herbert Reed, David Lynch, Paul Robi and Zola Taylor (who first joined the group on this recording). But the creative force behind both the group and this, their greatest hit, was the versatile Buck Ram. Saxophonist, arranger, songwriter, agent and talent scout, Ram had worked for everybody, had helped discover Ella Fitzgerald and Maxine Sullivan and had sold both The Platters and The Penguins to Mercury Records. He also wrote two other Platters successes, "Only You" (see page 234) and "Twilight Time."

Words and Music by Buck Ram

In a slow 4 (each ♩ = 1 beat;  $\text{♪♪♪}$  is played like a triplet in  $\frac{4}{4}$  time)

mf

Oh,

The piano introduction consists of two staves. The right hand plays a series of chords in a 12/8 time signature, with a dynamic marking of *mf*. The left hand plays a bass line with dotted rhythms. The piece ends with a fermata over the final chord.

C Dm7 G7 C C7

Five guitar chord diagrams are shown, corresponding to the chords C, Dm7, G7, C, and C7.

yes, I'm the great pre - tend - er, pre -  
 yes, I'm the great pre - tend - er, a -

The first system of the vocal melody is shown on a grand staff. The lyrics are written below the notes. The piano accompaniment continues with a steady chordal pattern.

tend-in' I'm do-in' well. My  
 drift in a world of my own. I

The second system of the vocal melody is shown. The lyrics continue. The piano accompaniment features a consistent rhythmic accompaniment.

need is such I pre- tend too much; I'm  
 play the game but to my real shame, you've

The third system of the vocal melody is shown. The lyrics conclude. The piano accompaniment ends with a final chord.

1. C Dm7 G7 C F C G7

lone - ly but no \_\_\_\_\_ one can tell. Oh,

2. C G7 C C7

left me\_\_ to dream\_\_\_\_\_ all a lone.\_\_\_\_\_ Too

F C C7

real\_\_\_\_\_ is this feel - ing of make - be-lieve, too

F C G7

real\_\_\_\_\_ when I feel\_\_\_\_\_ what my heart\_\_\_\_\_ can't con-ceal. Oh,\_\_\_\_\_

THE GREAT PRETENDER

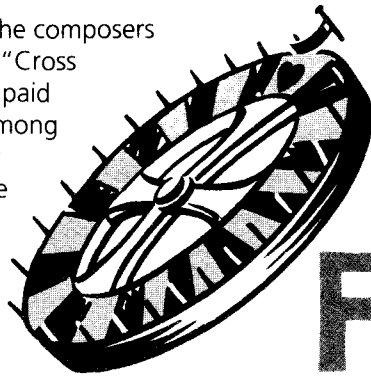
yes, I'm the great pre-tend-er, just laugh-in' and gay like a

clown. I seem to be what I'm

not you see; I'm wear-in' my heart like a

crown, pre-tend-in' that you're still a-round. *slowing*

By 1952, when Kay Starr hit the charts with this effort by the composers of "Oh, What It Seemed to Be," "Rumors Are Flying" and "Cross Over the Bridge," she was already a major singer. She had paid her big-band dues with Glenn Miller and Charlie Barnet, among others, and recorded with such jazz greats as Benny Carter and Joe Venuti. But the Oklahoma-born singer's roots were in country music, and "Wheel of Fortune" took her right back—thereby opening the way to such further '50s hits as "Side by Side," "Changing Partners" and "Rock and Roll Waltz."



# WHEEL OF FORTUNE

Words and Music by Bennie Benjamin and George David Weiss

Moderately slow, with a lilt (♩ =  $\overset{\cdot}{\underset{\cdot}{\text{J}}}$   $\overset{\cdot}{\underset{\cdot}{\text{J}}}$ )

3 3 3 3

*f* *mf* The wheel of

F/C C C/E Eb dim G7

for - tune goes spin - ning a - round;

Dm7 G7 Dm7 G7

Will the ar - row point my way? Will this be the

C C# dim G7 F/C C

N.C.

3 3 3 3 3 3 3 3

day? Oh, wheel of for - tune,

WHEEL OF FORTUNE

C/E Ebdim G7

please don't pass me by; Let me know the

Dm7 G7 Dm7 G7 C Fm6

mag - ic of a kiss and a sigh.

C Ebdim Dm7 G7 C

While the wheel is spin - ning, spin - ning, spin - ning, I'll not dream of win - ning

Dm7 G7 G7+5 C N.C. Ebdim Dm7 G7

for - tune or fame. While the wheel is turn - ing, turn - ing, turn - ing,



C A7 D7 G7 N.C.

I'll be ev-er yearn-ing for love's pre-cious flame. Oh, wheel of

F/C C C/E Ebdim G7

for - tune, I'm hop - ing some - how,

Dm7 G7

if you'll ev-er smile on me, please let it be

1. C C#dim G7 N.C. 2. C Fm6 C C6

now! The wheel of now!

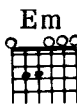
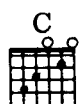


# My Special Angel

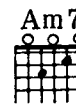
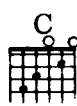
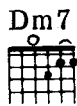
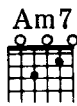
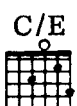
Some people contend that Nashville's reign as a major pop hit factory began with this 1957 crossover success. Texas-born composer Jimmy Duncan had been writing songs since age 11, but "My Special Angel"—as performed by Bobby Helms—put him on the wider popular music map. The tune, which reached No. 7 in November, was one of three hits that Helms had in late '57: his recording of "Fraulein" climbed the charts in October, and the seasonal favorite "Jingle-Bell Rock" clicked in December.

Slow and steady (♩ =  $\frac{3}{4}$ )

Words and Music by Jimmy Duncan



You are my spe - cial an - gel, sent from up a -



bove; {The My Lord} fate } smiled down on me and

D9 Dm7 G7 C Am Em

sent an an-gel to love. You are my spe-cial an-gel,

F G7 C/E Am7 Dm7 G7 C Am7

right from par-a-dise; I know that you're an an-gel,

D9 Dm7 G7 C Dm7 G7

heav-en's in your eyes. A smile from your lips brings the

Cmaj7 C6 Dm7 G7 Cmaj7 C6

sum-mer sun-shine, the tears from your eyes bring the rain. I

MY SPECIAL ANGEL

Em D#dim Em Am7 Em7 Am7

feel your touch, your warm embrace, and I'm in heav-en a-

Dm7 G7 C Am Em F G7

gain! You are my spe-cial an-gel. Through e-ter-ni-

C/E Am7 Dm7 G7 C Am7 D7 G7

ty, I'll have my spe-cial an-gel here to watch o-ver

1. C N.C. 2. C Am7 Dm7 G7 Cadd9

me. me. slowing

They only had one hit—but it made the doo-wopping Penguins one of the most important groups in the development of rock and roll. Co-written by Penguin founder Curtis Williams, "Earth Angel" was among the first rhythm-and-blues records to make it onto the pop charts, in December 1954. A "cover" version by The Crew Cuts was also a tremendous success, but for many people The Penguins' recording will always be the definitive one. (And how many remember that "Hey Senorita" was on the other side?)



# Earth Angel

Slow doo-wop tempo (with a triplet feel; ♩ played as  $\overset{\frown}{\underset{\frown}{\underset{\frown}{\text{♩}}}}$ )

Words and Music by Dootsie Williams

mf

C $\frac{9}{6}$  F Dm Gm7 C7 F Dm

Earth an-gel, earth an-gel, will you be mine?— My dar-ling dear,—

Gm7 C7 F Dm Gm7 C7

love you all the time.— I'm just a fool,— a fool in love with

F Dm Gm7 C7 F Dm

you. Earth an-gel, earth an-gel,

EARTH ANGEL

Gm7 C7 F Dm Gm7 C7

the one I a-dore, love you for-ev-er and ev-er-more.

F Dm Gm7 C7 F Bb

I'm just a fool, a fool in love with you.

F F7 Bb Bbm F

I fell for you and I knew the

Gm7 C7 F F7 Bb Bdim

vi-sion of your love's love-li-ness. I hope and I pray-

F/C      Dm      G9      N.C.      Db9      C9

that some-day\_ I'll be the vi-sion of your hap-pi-ness. Earth

F      Dm      Gm7      C7      F      Dm

an-gel, earth an-gel, please be mine.— My dar-ling dear,—

Gm7      C7      F      Dm      Gm7      C7

love you all the time.— I'm just a fool,— a fool in love with

1.      F      Bb      F      C<sup>9</sup><sub>6</sub>      2.      F      Bb      F      F<sup>6</sup>

you.      you.

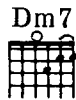


# Sincerely

Like uncle, like nephew. Harvey Fuqua, who wrote "Sincerely" with disc jockey Alan Freed and sang it to fame with his group The Moonglows in 1954, was the nephew of Charlie Fuqua, one of the original Ink Spots. The McGuire Sisters—Chris, Dotty and Phyllis—who were then part of Arthur Godfrey's troupe, had an even bigger hit with the song, turning it into a million-seller.

Words and Music by Harvey Fuqua and Alan Freed

Slow rock and roll

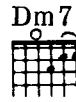


Sin - cere - ly,  
cere - ly,

oh, \_\_\_\_\_ yes, \_\_\_\_\_ sin -  
oh, you know \_\_\_\_\_ how I

*mf*

*sim.*



cere - ly,  
love you.

'cause I love you so \_\_\_\_\_  
I'll do an - y - thing \_\_\_\_\_

dear - ly. \_\_\_\_\_  
for \_\_\_\_\_ you; \_\_\_\_\_



1.



\_\_\_\_\_ Please say \_\_\_\_\_ you'll be  
\_\_\_\_\_ Please say \_\_\_\_\_ you'll be

mine. \_\_\_\_\_

Sin -



2.

F

Gm7

Abdim

F7/A

mine.

Oh,

Bb6

Bbm6

Lord,

won't you

tell me why I

F

Fmaj7

F9

love

that

{ fel - la }  
{ girl - ie }

so?

G7

Dm7

G7

{ He }  
{ She }

does - n't

want me.

Oh, I'll

SINCERELY

C9 C9+5 F Dm7

nev - er, nev - er, nev - er, nev - er let {him/her} go. Sin - cere - ly,

Gm7 C7 F Dm7

oh, you know how I love you!

Gm7 C7 F Dm7

I'll do any - thing for you.

Gm7 C7 F Bb F

Please say you'll be mine.

Optional  
D.C.

# Put Your Head on My Shoulder

Paul Anka may have started out as just another teen idol in the late '50s, but he didn't let it rest there. As an actor he did well in *The Longest Day* (and wrote the title song); his translation of the French song "Comme d'Habitude" helped make "My Way" one of Frank Sinatra's greatest hits; he wrote the theme for Johnny Carson's *Tonight* show; and meanwhile he had 33 Top 40 hits between 1957 and 1983, including "Lonely Boy," "Diana" and "(You're) Having My Baby." In this 1958 ode he offered a soft-edged alternative to the rock revolution.



Words and Music by Paul Anka

Slow rock (♩ = ♪<sup>3</sup> ♪)

*mp cresc.* *f*

No Chord

Am

Put your head on my shoul - der;

Hold me in your arms, ba - by.

Squeeze me, oh, so tight;

Show me that you love me, too.

No Chord

Put your lips close to mine, dear.

Won't you kiss me once,

Chords: Dm7, G7, C, Am, Dm7, G7, Cadd9, C, Cmaj7, C#dim, G7, Am, Dm7, G7

PUT YOUR HEAD ON MY SHOULDER

ba - by? 3 Just a kiss good - night? 3 May - be, 3

you and I will fall in love. 3 3 3 3

Peo - ple say that love's a game, a game you just can't win. 3 3 3 3 *f*

*p* *cresc.* there's a way I'll find it some-day and then this fool will rush

in! 3 3 3 3 *mf* Put your head on my shoul - der;

Dm7 G7 C Am Dm7 G7 C Am  
 Whis-per in my ear, ba-by, words I want to hear: Tell me,

Dm7 G7 Cadd9 C Cmaj7 C#dim G7 N.C.  
 tell me that you love me, too. Put your head on my

Am Dm7 G7 C Am  
 shoul-der; Whis-per in my ear, ba-by,

Dm7 G7 C Am Dm7 G7 Fm6 C  
 words I want to hear, ba-by. Put your head on my shoul-der.  
*much slower*



# Tom Dooley

His name was really Tom Dula, and he returned a hero to his hometown of Statesville, North Carolina, after fighting in the Civil War—only to walk into tragedy. Under circumstances that have never been quite clear, Tom stabbed a girlfriend to death, and died for it on the gallows. His story was recounted in a folk ballad which, adapted and toned down a bit by The Kingston Trio in 1958, became a major hit and focal point of the late '50s folk music revival.



Words and Music Collected, Adapted and Arranged by Frank Warner, John A. Lomax and Alan Lomax. From the singing of Frank Proffitt

Moderately

*mp*

Chorus



Hang down your head, Tom      Doo - ley,      hang down your head and

D7



Am7



D7

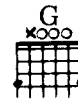
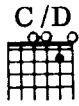


cry.      Hang down your head, Tom      Doo - ley;

To Verses

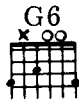
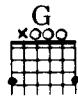
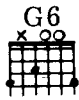
Last time only

Fine

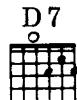
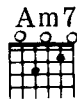
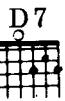


Poor boy, you're bound to die. die.

Verses

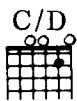


1. Met her on the moun - tain, there I took her  
 2. — This time to - mor - row, reck - on where I'll  
 3. — This time to - mor - row, reck - on where I'll

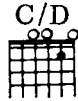
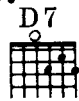


life; be? be? Down Met her on the moun - tain, I'd - a  
 Had - n'a been for Gray - son, val - ley,

1. 2.



3.



D.S.

stabbed her with my knife. hang-in' from a white oak tree.  
 been in Ten - nes see.

# THE TWELFTH OF NEVER



This well-traveled folk ballad probably started life in England, then showed up in the Kentucky hills as "The Riddle Song," or "I Gave My Love a Cherry." Altered a bit by Jerry Livingston and dressed up with a lyric by Paul Francis Webster, it made the charts in 1957 on the strength of a record by Johnny Mathis. Still later, such country artists as Slim Whitman "discovered" it, and the old song seems to have found a home at last as a country-folk standard.

Very slowly, in 2 ( $\text{♩} = 1 \text{ beat}$ )

Words by Paul Francis Webster; Music by Jerry Livingston

*somewhat freely*

You ask how much I need you, must I ex - plain? I

*mp*

*ped. sim.*

need you, oh, my dar - ling, like ros - es need rain. You ask how long I'll

*Am7/D* *Gmaj7* *Am7* *D7* *Am7/D*

love you, I'll tell you true: Un - til the twelfth of nev - er I'll

*Gmaj7* *G7* *Am7* *D7* *Em* *Cmaj7*



Am7 C/D G Am7 D7-9 G

*steadily*

still be lov - ing you. Hold me close,

Detailed description: This system contains the first four measures of the piece. The guitar chords are Am7, C/D, G, Am7, D7-9, and G. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are 'still be lov - ing you. Hold me close,'. The word 'Hold' is written above the first measure of the second line, and 'me close,' is written above the second measure of the second line. There are fingerings '1 2 1 2 1' written above the notes in the second measure of the second line.

Am7 D7-9 G F#m7-5 B7-9 Em

nev - er let me go. Hold me close,

Detailed description: This system contains the next four measures. The guitar chords are Am7, D7-9, G, F#m7-5, B7-9, and Em. The piano accompaniment continues with a steady bass line. The lyrics are 'nev - er let me go. Hold me close,'. The word 'Hold' is written above the first measure of the second line, and 'me close,' is written above the second measure of the second line.

A7sus4 A7 D7 Am7 D7 G Em

melt my heart like A - pril snow. I'll love you till the blue - bells for -

Detailed description: This system contains the next four measures. The guitar chords are A7sus4, A7, D7, Am7, D7, G, and Em. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are 'melt my heart like A - pril snow. I'll love you till the blue - bells for -'. There are fingerings '1' written above the notes in the second and fourth measures of the second line.

C G Am7/D D7 G

get to bloom. I'll love you till the clo - ver has

Detailed description: This system contains the final four measures. The guitar chords are C, G, Am7/D, D7, and G. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are 'get to bloom. I'll love you till the clo - ver has'. There are fingerings '1' written above the notes in the second and fourth measures of the second line.

THE TWELFTH OF NEVER

Am7 D7 Am7/D D7-9 Gmaj7 G6 Gmaj7 G7

lost its per-fume. I'll love you till the po-ets run out of

Am7 B7-9 Em Cmaj7 Am7 C/D G

rhyme. Un-til the twelfth of nev-er, and that's a long, long time; Un-

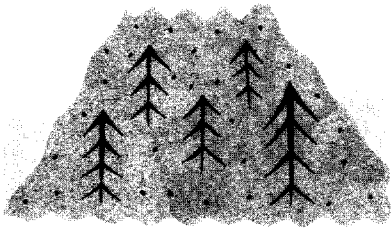
Em Cmaj7 1. Am7 D7 G

til the twelfth of nev-er, and that's a long, long time. You *mp*

2. Am7 D7 G6

that's a long, long time. *ppp*

# On Top of Old Smokey



This English import became part of American history when settlers sang it while driving their covered wagons into the unexplored vastness of the West. By the early '50s, when The Weavers recorded it, the beloved folk ballad was as much a part of musical America as "The Blue-Tail Fly." The big folk music boom of the late '50s, in fact, can be traced directly to this and other old favorites put in circulation by the four singers.

Traditional; arranged and adapted by Dan Fox

Moderate waltz  
No Chords



1. 5. On top of Old Smokey all covered with  
 2. For court-in's a plea sure but part-ing is  
 3. A thief he will rob you and take what you  
 4. (S)He'll hug you and kiss you and tell you more

*mf*

C G7

snow, I lost my true lov -  
 grief, and a false-heart-ed lov -  
 have, but a false-heart-ed lov -  
 lies than the ties on the rail -

C F C D.C.

er from court-in' too slow.  
 er is worse than a thief.  
 er will send you to your grave.  
 road or the stars in the skies.

# GOODNIGHT, IRENE



Huddie Ledbetter, best known as Leadbelly, was in every sense larger than life. Powerful of both build and temperament, he spent much of his adult years in prison—but was also a singer and 12-string guitarist of volcanic passion. He learned “Goodnight, Irene” from his uncle near the end of World War I, he said, and sang it for years. The Weavers, a quartet of white folksingers who were among his disciples, recorded it and in 1950—six months after Leadbelly’s death—made it a major hit.

Moderate waltz tempo

Words and Music by Huddie Ledbetter and John Lomax

G D7

*f* - rene, good- night, I - rene, good-

G G7 C

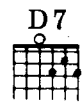
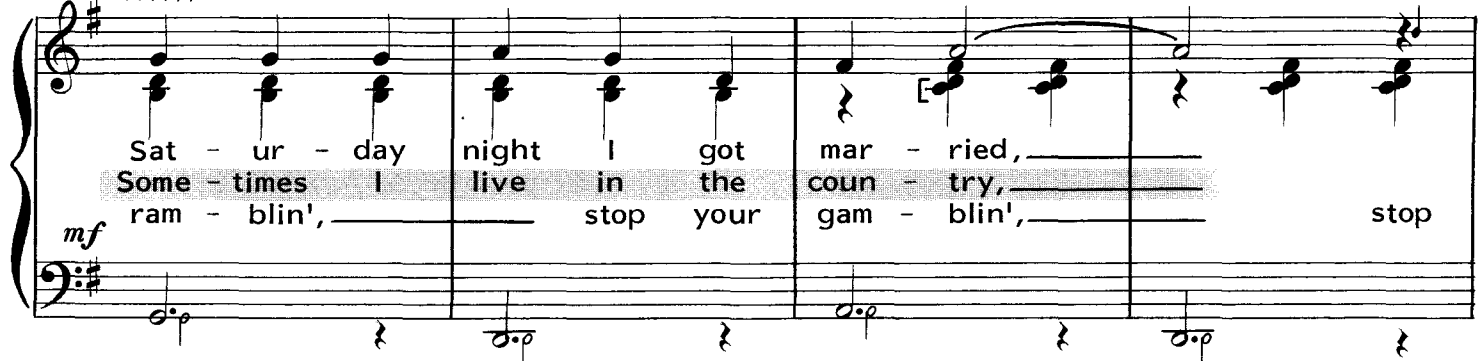
night. Good- night, I - rene, good- night, I - rene, I'll

D7

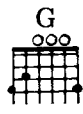
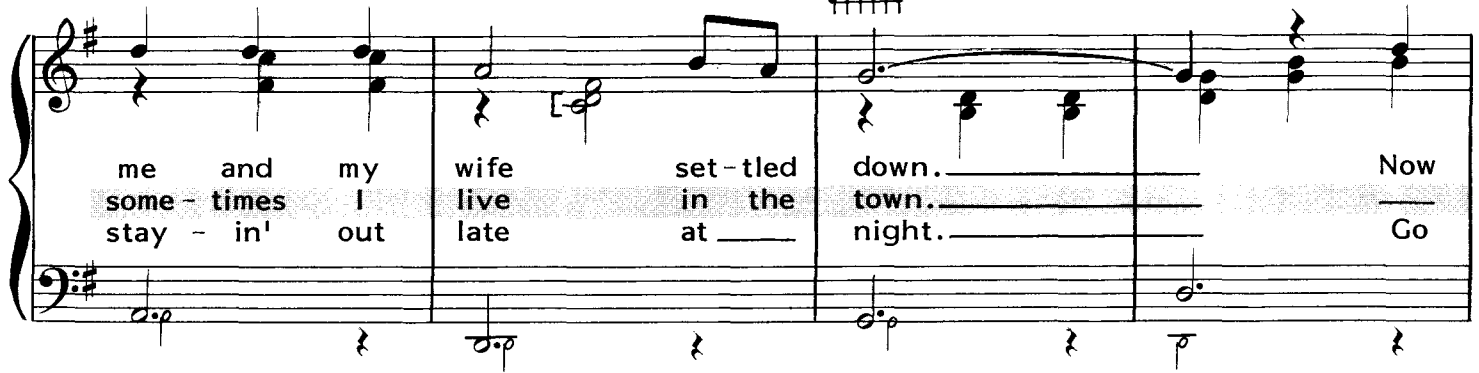
see you in my dreams. 1. Last  
last time slowing . . . . 2. \_\_\_\_\_  
3. Stop . . . . .

dreams.


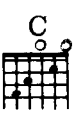

Verses

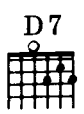
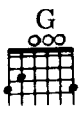
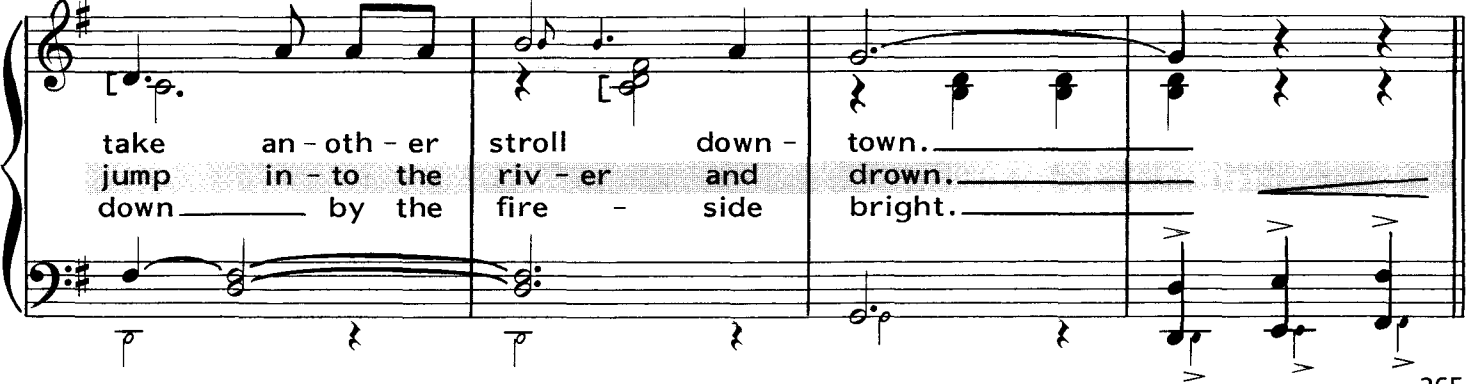
Sat - ur - day night I got mar - ried,  
 Some - times I live in the coun - try,  
 ram - blin', stop your gam - blin', stop

me and my wife set - tled down. Now  
 some - times I live in the town. Go  
 stay - in' out late at night.

me and my wife are part - ed; I'm gon - na  
 Some - times I have a great no - tion to  
 home to your wife and your fam - 'ly, sit

take an - oth - er stroll down - town.  
 jump in - to the riv - er and down.  
 down by the fire - side bright.

(D. C.)

# MARY ANNE

In the mid-'50s, the calypso beat danced its way up from the West Indies to the United States. One of its chief proponents was American-born, Jamaica-bred Harry Belafonte, who scored with such hits as "Jamaica Farewell" and "Banana Boat Song (Day-O)." Also along for the ride were Terry Gilkyson and The Easy Riders, who had a million-selling hit with this Bahamian folk song in 1957. Our version features new lyrics and a musical adaptation by arranger Dan Fox and Jacquelyn Reinach.

Moderate Calypso

New Words and Musical Adaptation by Jacquelyn Reinach and Dan Fox

**Chorus**

**F** **C7**

*mf* All day, — all night, — Mar - y Anne, —

down by — the sea - shore — sift - in' sand. — All the lit - tle

chil - dren love Mar - y Anne, — 'cause she can dance like —

The musical score for the chorus consists of three systems of piano accompaniment and vocal lines. The first system starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The piano part features a steady bass line with chords in the right hand. The vocal line is written in a single staff with lyrics underneath. The second system continues the melody and accompaniment. The third system concludes the chorus with a final chord. Chord diagrams for F and C7 are provided above the first two systems.

**To Verses** **Last time only**

**F** **F**


N.C.

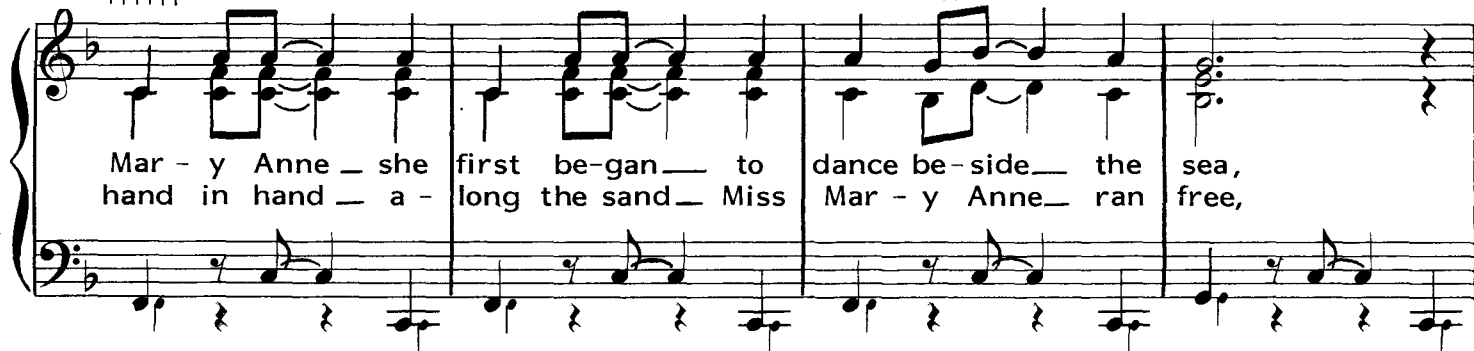
no one can. — 1. When 2. Then

no one can. —

The ending section is divided into two parts: 'To Verses' and 'Last time only'. Both parts begin with a treble clef, a key signature of one flat, and a common time signature. The piano part has a consistent bass line. The 'To Verses' part includes a 'N.C.' (No Chords) section. The 'Last time only' part features a final melodic flourish in the right hand. Chord diagrams for F are provided above the first two parts.

Verse 





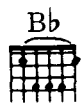
Mar - y Anne — she first be-gan — to dance be-side — the sea,  
hand in hand — a - long the sand — Miss Mar - y Anne — ran free,

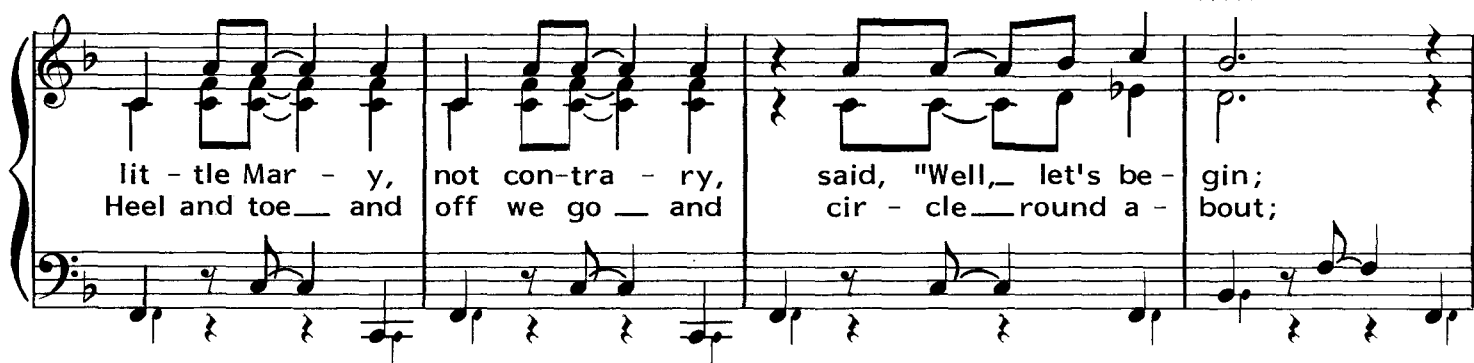




ev - 'ry - one — be - neath the sun — cried, "Please, come dance — with me!" So  
sway - ing, swing - ing, gai - ly sing - ing, "Come and fol - low me. —

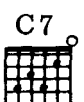


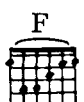




lit - tle Mar - y, not con-tra - ry, said, "Well, — let's be - gin;  
Heel and toe — and off we go — and cir - cle — round a - bout;







N.C.

D.C.



We'll have fun — and won't be done — un - til the tide — comes in!"  
We'll have fun — and won't be done — un - til the tide — goes out!"

# Kisses Sweeter Than Wine



Leadbelly and The Weavers teamed up to adapt this Irish folk song. The Weavers' record joined "On Top of Old Smokey," "So Long (It's Been Good to Know Yuh)" and "Wimoweh" among their all-time hits. But it was Jimmie Rodgers who had the big hit with "Kisses Sweeter Than Wine," in 1957. It followed his first success, "Honeycomb," in a string of hits that also included "Oh-Oh, I'm Falling in Love Again" and "Secretly."

Words by Paul Campbell; Music by Joel Newman (Pseudonyms for The Weavers and Leadbelly)

Moderately

**Chorus**

**Bb** **Dm** **Gm**

Oh, *mf* kiss - es sweet - er than

**G** **Bb** **Dm**

wine. Oh,

**Gm** **G** *Fine*  
*[Last time end here]*

kiss - es sweet - er than wine.

1. (He) When
2. (She) He
3. (He) I
4. (He) Our
5. (Both) —



*Verse*

B $\flat$  F Gm Dm

I was a young man and nev - er been kissed, I got to  
 asked me to mar - ry and be his sweet wife, and we would  
 worked might - y hard and so did my wife, a - work - in'  
 chil - dren num - bered just a - bout four, and they  
 Now we are old and read - y to go, we get to

F Dm G

think - in' o - ver what I had missed. I  
 be so hap - py all of our life. He  
 hand in hand to make a good life. With  
 all had sweet - hearts knock on the door. They  
 think-in' what hap-pened a long time a - go. We

B $\flat$  F Gm Dm

got me a girl, I kissed her and then,  
 begged and he plead - ed like a nat - ur - al man, and then,  
 corn in the fields and wheat in the bins, and then,  
 all got mar - ried and they did - n't wait, I was,  
 had lots of kids and trou - ble and pain, but

F Dm G

oh, Lord, I kissed her a - gain.  
 oh, Lord, I gave him my hand.  
 oh, Lord, I was the fa - ther of twins.  
 oh, Lord, the grand - fa - ther of eight.  
 oh, Lord, we'd do it a - gain.

*Last time*  
*D. C. al Fine*

# He's Got the Whole World in His Hands

Who can hear this old gospel favorite without remembering Mahalia Jackson singing it, majestic in her white robes, her voice ringing out triumphantly? Miss Jackson's recording made the charts in 1958, but it was a 13-year-old British singer, Laurie London, who took "He's Got the Whole World in His Hands" to No. 1 the same year.

Moderate gospel tempo (♩ = ♪<sup>3</sup>♪)

Traditional; Adapted and Arranged by Dan Fox

*f*

He's got the

*Chorus*

C

G7

whole world\_ in His hands, He's got the whole world\_

C

C#dim

Last time to Coda

in His hands, He's got the whole world\_ in His hands, He's got the

G7

C

C

*Verse*

whole world in His hands.

1. He's got the wind and the rain\_

2. He's got the lit - tle bit - ty ba - by

3. He's got - a you and me, - broth - er,

G7



in His hands, — He's got the wind and the rain — in His hands, — He's got the  
 in His hands, — He's got the lit - tle bit - ty ba - by in His hands, — He's got the  
 in His hands, — He's got - a you and me, — broth - er, in His hands, — He's got - a



C#dim



wind and the rain — in His hands, — } He's got the whole world in His  
 lit - tle bit - ty ba - by in His hands, — }  
 you and me, — broth - er, in His hands, — }

1. 2.



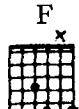
3.



*D. S. al Coda*

hands. — He's got the hands. — He's got the

*Coda*



whole world in His hands. —  
*much slower*

*Suggestions for other verses*

He's got - a you and me, sister, in His hands...

He's got the gamblin' man in His hands...

# The Yellow Rose of Texas



Don George, a sometime associate of Duke Ellington, adapted this century-old Civil War song in 1955. Originally known as "The Gallant Hood of Texas," after Confederate General John Bell Hood, it was a favorite of President Franklin Roosevelt in the '30s, and was sung in a 1952 movie, *Night Stage to Galveston*, by Gene Autry. Mitch Miller's recording made the song a popular hit—and established the bearded record producer and former classical oboist as a pop star in his own right.

Bright, spirited march

Words and Music by J.K.; adapted by Don George

**G**

1. There's a yel - low rose in Tex - as that I am goin' to see. No -  
 (2) (Where the) Ri - o Grande is flow - ing and star - ry skies are bright, she  
 (3) (Oh, —) now I'm goin' to find her, for my heart is full of woe. We'll

*sim.*

**D7**

bod - y else could miss her, not half as much as me. She  
 walks a - long the riv - er, in the qui - et sum - mer night. I  
 do the things to - geth - er we did so long a - go. We'll

**G**

cried so when I left her, it like to broke my heart, and  
 know that she re - mem - bers when we part - ed long a - go. I  
 play the ban - jo gai - ly, she'll love me like be - fore, and the

D7 G D7 G

*Chorus*

if I ev - er find her, we nev - er - more will part.  
 prom - ised to re - turn — and not to leave her so. } She's the  
 Yel - low Rose of Tex - as shall be mine for - ev - er - more.

G D7

sweet - est lit - tle rose - bud that Tex - as ev - er knew. Her eyes are bright as  
*sim.*

G

dia - monds, they spar - kle like the dew. You may talk a - bout your

D7

Clem - en - tine and sing of Ros - a - lee, but the Yel - low Rose of

1. 2. 3.

G D7 G G

Tex - as is the on - ly girl for me! 2. Where the me!  
 3. Oh, —



Pioneer choreographer Katherine Dunham first adapted this West Indian folk melody in the '40s for use in one of her dances, titling it "Chaconne." But in 1957, choral director Norman Luboff teamed with Alan Bergman and Marilyn Keith (soon to become husband and wife) in adding a lyric and transforming it into the popular calypso-tinged song "Yellow Bird." Hit records by such artists as The Mills Brothers did the rest.

Moderate Calypso tempo

Words by Marilyn Keith and Alan Bergman; Music by Norman Luboff

Chorus

Guitar → D  
(Capo up 3 frets)

Keyboard → F

A7  
C7

D  
F

A7  
C7

D  
F

G6  
Bb6

D  
F

1. 3. Did your la - dy frien' leave de nest a - gain?  
2. Bet - ter fly a - way in de sky a - way.

A7  
C7

D  
F

Dat is ver com - y sad, make me feel so bad.  
Pick - er com - in' soon, pick from night to noon.

G6  
Bb6

D  
F

You can fly a - way you, in the sky a - way.  
Black an' yel - low you, like ba - na - na, too.

A7  
C7

D  
F

D  
F

You more luck - y dan me!  
Dey might pick - you some day!

Go directly to Verse on next page

Fine (Final ending only)

YELLOW BIRD

**Verse**

**D**

**Em7**

**F**

**Gm7**

3 1 5 2 2 1 3 1 5 2 2 1

I al - so have a pret - ty gal,  
 Wish dat I was a yel - low bird,

**A7**

**C7**

**D**

**F**

she not with - me to - day. Dey all de - same, de  
 I fly a - way with you. But I am - not a

**Em7**

**Gm7**

**A7**

**C7**

pret - ty gal, make dem de nest,  
 yel - low bird, so here I sit,

**D**

**F**

den dey fly a - way.  
 noth - in' else to do.

**D.S.\***