



A Reader's Digest Songbook

Unforgettable MUSICAL MEMORIES



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Introduction

In all childhood, there is no moment quite like the discovery of the past. A family attic, an old trunk or chest full of photographs and memories and scents of times gone by — enough to awaken imagination, form a bond, uniting a new generation with all those now departed. They live again, forever young, under tomorrow's gaze.

So it is with songs. They are the flavors and fragrances of times otherwise soon lost to memory. A world of feeling and experience, a moment quickly slipping out of reach, can remain in a phrase or scrap of melody. Our songs are fragments of our lives: a college dance and the magic of unexpected romance; times of crisis and peril, companionship or pride. Songs mark the stations of a lifetime and the people who make the memories: Bing Crosby singing "Dinah, is there anyone finer" on a scratchy old record; carefree summers on Cape Cod evoked anew by a song about "sand dunes and salty air"; that night we cried for Piaf at Carnegie Hall as she rebuffed tragedy

with "La Vie en Rose"; or affectionate smiles at the thought of Great-Grandfather wooing Great-Grandma to the strains of "When You Wore a Tulip (and I Wore a Big Red Rose)."

A book of old songs, such as *Unforgettable Musical Memories*, is just that kind of direct appeal to the imagination and emotions. At a time in our history when we are constantly required to mask our softer feelings, to deny the more sentimental side of ourselves, such music is vital. We play and sing, enjoy the closeness of others — and we dream of "Japanese sandmen," "sheltering palms," good old "frivolous Sal" and "Sweet Georgia Brown."

Such a book grants eternal life to all our yesterdays — and our tomorrows as well. There will always be a new generation, all wonder and delight, to climb into the attic or open the family treasure chest. And, too, there will always be songs like the 96 musical memories that follow to nourish the heart and renew the spirit. Without them, we would be poor indeed.

HOW TO USE THIS SONGBOOK

Dan Fox, arranger for our eight previous Reader's Digest music books, once again has made favorite songs easy to play but always musically interesting and gratifying. For players of any treble clef instrument, the melody is on top, clear and uncluttered, with the stems of the notes turned up. However, if one is to play 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 any of the new electronic keyboards. Guitarists also can 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 accompani-

ments. The chord symbols may be used, too, by bass players (string or brass); just play the root note of each chord symbol, except where another note is indicated (for example, "D/F# bass"). And accordionists can use the chord symbols for the left-hand buttons while playing the treble portions of the arrangement as written.

Like our other music books, this one is arranged to serve a soloist, an entire ensemble or an old-fashioned sing-along. (In any song with more than two stanzas, a tinted band runs through each alternate line, making it easy to keep your eyes on the proper place when singing.) The collection will prove a constant, enduring source of entertainment for clubs, schools, senior citizen groups and, of course, for yourself and your family.

Enhancing the music are the introductory notes to each song — background material written by leading, recognized authorities in the categories defined by the section titles.

For all those involved, this collection of nostalgic popular "classics" was a labor of love. We hope that *Unforgettable Musical Memories* will give you as much pleasure as it gave us in putting it together.

The Editors

SECTION 1 Great Hits of the Great Band Era

Moonlight Serenade

Glenn Miller's "Moonlight Serenade" became the theme of his new band in 1937. Set to be released on a 1939 recording with "Sunrise Serenade," it had no lyrics that satisfied Miller. So he asked Mitchell Parish of "Stardust" fame for lyrics about a moonlight serenade to go with the sunrise one. The result: one of the Miller band's most enduring hits.

Words by Mitchell Parish; Music by Glenn Miller

Moderately slow

C⁷



F6



Fdim7



opt. L.H. crossover

I stand _____ at your gate, _____ And the stars _____ are a glow, _____ And to-

Gm7



C7



F



song _____ that I sing _____ is of moon-light. I stand _____ and I night _____ how their light _____ sets me dream-ing. My love, _____ do you

F6



Fmaj7



F9



D7



Gm7-5



wait _____ For the touch _____ of your hand _____ in the June night; The know _____ That your eyes _____ are like stars _____ bright-ly beam - ing? I

ros - es are sigh - ing A moon - light ser - e -
 bring you and sing you A moon - light ser - e - nade. The

nade. 3 Let us stray till break of day In

love's val - ley of dreams, Just you and I, a

N.C. 3 1 2 1

sum - mer sky, A heav - en - ly breeze kiss - ing the trees. So

Moonlight Serenade

don't _____ let me wait, _____ Come to me _____ ten-der-ly _____ in the

pedal as before

June night; I stand _____ at your gate, _____ And I

sing — you a song — in the moon - light, A love song, my

dar-ling, A moon-light ser - e - nade.

L.H. vocal melody (pianists omit)

R.H.

L.H.

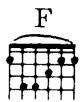
Serenade in Blue

Words by Mack Gordon
Music by Harry Warren



"Serenade in Blue," written by two of Hollywood's most prolific composers, Harry Warren and Mack Gordon, was the big love song in Glenn Miller's 1942 film *Orchestra Wives*. *Moviegoers* saw (but did not hear) Jackie Gleason as a bass player, George Montgomery as a trumpeter and Cesar Romero as pianist in a band which was then at the height of its popularity and which featured in person and in the movie Ray Eberle as its romantic singer.

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



When I hear that Ser - e - nade in Blue, I'm
Once a - gain your face comes back to me, Just

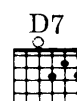
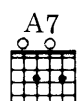
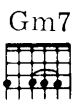
mp *f* *mp*

with a light foot!



some - where in an - oth - er world a - lone with you,
like the theme of some for - got - ten mel - o - dy

very smoothly



Shar - ing all the joys we used to know Man - y
In the al - bum of my mem - o - ry, Ser - e -

Serenade in Blue

1. F6 C11

2. F6

moons a - go. Blue. It
nade in

B \flat 6 6fr.

seems like on - ly yes - ter - day, A small ca - fé, a crowd - ed floor, And

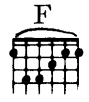
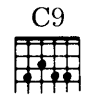
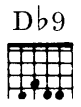
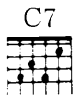
A \flat 7 6fr.

A \flat 7 4fr.

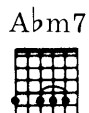
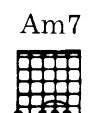
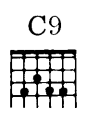
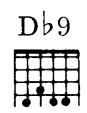
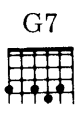
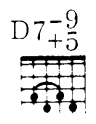
as we danced the night a - way, I hear you say "For - ev - er - more"; And

G7 F/A B \flat dim G7/B

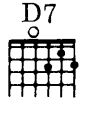
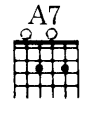
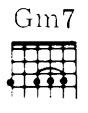
then the song be - came a sigh, For - ev - er - more be - came good - bye, But



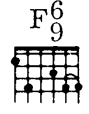
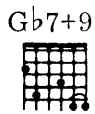
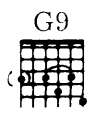
you re-mained in my heart. So tell me, dar-ling, is there still a



spark, Or on-ly lone-ly ash-es of the flame we knew;



Should I go on whis-ting in the dark? Ser - e -



nade in Blue. *Both hands* *pp*



In the Mood

Saxophonist Joe Garland first brought his arrangement of his song "In the Mood" to Artie Shaw, who found it too cumbersome to record. So Garland took it to Glenn Miller, who compacted it into a catchy instrumental that featured a repetitious eight-bar riff, a saxophone battle and a teasing fade-out that turned the 1939 Miller recording into the band's biggest hit as well as one of the Swing Era's most evocative favorites. This keyboard arrangement by Dan Fox follows Miller's band version as closely as possible.

Music by Joe Garland

Medium bounce tempo (♩ played as $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

N.C.

mf

f

D7 G7 Dm7 C6

(C6) C7 F6

C6 G9

1.

Dm7 C6 F Ab7 Dm7 C6

2.

(C6) F Ab7 Dm7/G C6 C6 Ebdim7 Dm7 Dm7/G

C6 Ebdim7 Dm7 Dm7/G C6 Ebdim7 Dm7 Dm7/G

1. GJ Gdim7 G9 Ab7 G7 C6

2. G9 Gdim7 G9 Ab7 G7 C6

N.C. G9 Ab7 G7 Ab7 G7 G7+5 C6 G7

opt. (hold with pedal)

In the Mood

F6

C6

1st time *f*
2nd time *mf* (softer)
3rd time *pp* (softer still)

C6

G9

1. 2.

N.C.

3.

C6

ff

(C6) C7 F6

C6 G9

N.C.

f p cresc. little by little

8va-

(8va) C6

ff

fff

I'm Gettin' Sentimental Over You

This haunting ballad by Boston Conservatory graduate George Bassman and 12-time Academy Award nominee Ned Washington served for 21 years as the theme song of Tommy Dorsey, *The Sentimental Gentleman of Swing*, who was sometimes sentimental but often feisty and who played the sweetest trombone in big-band history.

Words by Ned Washington; Music by George Bassman

Nice and easy

Chords: F, E7, Cm/Eb, D7, G7

Nev-er thought I'd fall, But now I hear love call; I'm get-tin' sen-ti-

mp very smoothly

Chords: C7, F6, F#dim, C7, F, E7

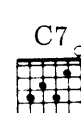
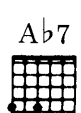
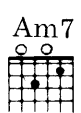
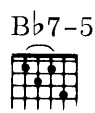
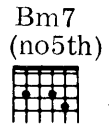
men-tal o - ver you. Things you say and do Just

Chords: Cm/Eb, D7, G7, C7+5, F, Bb/F

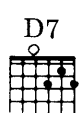
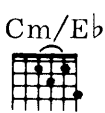
thrill me through and through; I'm get-tin' sen-ti-men-tal o - ver you.

Chords: F, E7, Am, Dm6/A, B7, Bm7-5

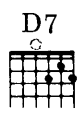
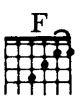
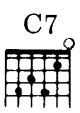
I thought I was hap-py, I could live with-out love.



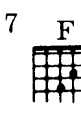
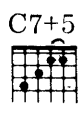
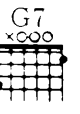
Now I must ad - mit Love is all I'm think - ing of.



Won't you please be kind And just make up your mind That



you'll be sweet and gen - tle, Be gen - tle with me, Be -



cause I'm sen - ti - men - tal o - ver you. slower

This Love of Mine

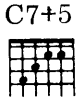
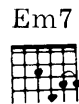
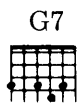
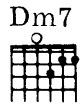
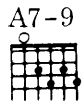


As a singer, Frank Sinatra has had dozens of big hits. As a songwriter, he has had just one, this tender, sensitive ballad which he recorded with Tommy Dorsey's band in 1941 and for which he wrote the lyrics to a melody by his close friend Hank Sanicola and Sol Parker. In fact, "This Love of Mine" became such a big hit that it was on radio's Your Hit Parade for 13 weeks as one of America's most popular songs.

Words by Frank Sinatra

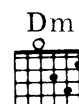
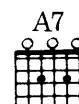
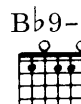
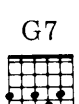
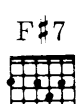
Music by Sol Parker and Henry Sanicola

Slowly, but in 2 (♩=1 beat)

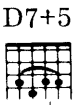
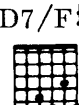
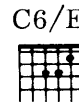
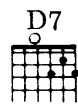
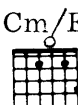
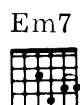
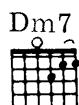
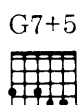


This love of mine Goes on and on, Though life is

mp



emp - ty Since you have gone. You're al - ways on my mind,



Though out of sight; It's lone - some through the day, And, oh, the

G7

A7-9

E \flat 9

Dm7

A \flat 7/6 6fr.

G7

D \flat 9

Cmaj9

night. I cry my heart out; It's bound to break.

Gm7

G \flat 9

F \flat 9

F#7

G7

G7+5

Cmaj7

Fmaj7

B \flat 9-5

A7-9

Since noth-ing mat-ters, Let it break. I ask the

Dm

Bm7-5

E7+5

Am 5fr.

Am/G

Am/F#

F9

sun and the moon, The stars that shine, What's to be-

C/E

G7

N.C. E \flat maj7 3fr.

A \flat 13 6fr.

D \flat 13 6fr.

C \flat 9

come of it, This love of mine?

There Are Such Things

When the composers of "There Are Such Things" showed their song for Tommy Dorsey, he was so convinced it would become a hit that he not only recorded it but also published it. How right he was! Sentinella on the basis of his million-seller recording,

which featured Tommy's tender trombone, some lush strings and one of Frank Sinatra and The Pied Pipers' finest collaborations, the song became so popular that, starting in December 1942, it made 18 appearances on Your Hit Parade, 6 of them in first place.

Words and Music by Stanley Adams, Abel Baer and Geo. W. Meyer

Moderately slow

mp very smoothly

A heart that's

Cmaj7

C7

F6

N.C.

true. There are such things. A dream for

Dm7

G7

Cmaj7

C7

Dm7

two, There are such things. Some-one to whis-per,

F#dim7

Cmaj7

Ebdim

Dm7

"Dar-ling, you're my guid-ing star," Not car-ing what you own

G7 Eb9 D9 Dm7/G Fm6 N.C. Cmaj7

But just what you are. A peace-ful sky,

C7 F6 N.C. Dm7 F7-5

There are such things. A rain-bow high, Where

E7 Gm6/Bb A7 Dm7 Fm6 Cmaj7 Gb7 F7-5 E7

heav-en sings. So have a lit-tle faith and trust in what to-mor-row

E7-5 A7 Bb7 A7 D13 Dm7 Dm7/G G7-9 C6

brings; You'll reach a star Be-cause there are such things.

Satin Doll

Duke Ellington, with an assist from Billy Strayhorn, wrote the melody to "Satin Doll" in 1953 and recorded it at an easy, relaxed tempo. Musicians soon latched on to the tune, and it became so popular that the Duke decided it needed lyrics, so in 1958 he asked Johnny Mercer to write some. The result: one of the most charming and, alas, the last of many big song hits from the Duke, who thereafter turned his composing attention and talents to suites and religious works.

Words by Johnny Mercer
Music by Duke Ellington and Billy Strayhorn

Moderate swing (♩♩♩ played like $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

mf mp mp

cresc. Dm7 6 fr. G7 6 fr. Cig-a-rette hold-er mf cresc.

Dm7 6 fr. G7 6 fr. Em7 8 fr. A7 8 fr. Em7 8 fr. A7 8 fr. which wigs me, O-ver her shoul-der, she digs me.

F6 6 fr. Abm7 Db9 Cmaj9 C#dim 5 fr. Out cat-tin' that Sat-in Doll.

Dm7 6 fr. G7 6 fr. Dm7 6 fr. G7 6 fr. Em7 8 fr. A7 8 fr.

Ba - by, shall we_ go out skip-pin': Care-ful, a - mi - go,

mp cresc.

Em7 8 fr. A7 8 fr. F6 6 fr. Abm7 Db9 Cmaj9

you're flip-pin'. Speaks Lat-in that Sat - in Doll.

f

D9 5 fr. Db7+9 5 fr. C6 Gm7 C7

She's no - bod - y's fool, so I'm

mpsub.

3

Gm7 C7-9 Fmaj7 F6 Fmaj7 F6

play - ing it cool as can be; I'll

Satin Doll

Am7 5 fr. D7 5 fr. Am7 5 fr. D7-9 4 fr. G9 Ab9 4 fr. A9 5 fr.

give it a whirl, — but I ain't for no girl_catch-ing me.

Ab9 4 fr. G9 Dm7 6 fr. G7 6 fr. Dm7 6 fr. G7 6 fr.

— switch - e-roo-ney Tel-e-phone num-bers, well, you know,

Em7 8 fr. A7 8 fr. Em7 8 fr. A7 8 fr. F6 6 fr.

Do-ing my rhum-bas with u-no, And that 'n'

Am7 Db9 Cmaj9 D9 5 fr. Db7+9 5 fr. C6

my Sat-in Doll.

Day In- Day Out

Words by Johnny Mercer
Music by Rube Bloom

"Day In—Day Out," by Rube Bloom who played piano with the jazz greats and Johnny Mercer who sang with them, became so popular in 1939, partially because of recordings by Tommy Dorsey (with a vocal by Jack Leonard) and Artie Shaw (vocal by Helen Forrest), that it remained on Your Hit Parade for 10 consecutive weeks, reaching the coveted No. 1 spot in September.



Moderately

mf very smoothly throughout

Day

C Dm7 Gaug C Dm7 D#dim7 C/E

in, day out, The same old hoo-doo fol-lows me a-

D7/F# Fm6 C/E D#dim7 G7

bout, The same old pound-ing in my heart when-ev-er I

F/A Bbm6 G7/B Bbm6 Am6 Fmaj7/G F9 Em7-5 A7-9

think of you, And, dar-ling, I think of you Day in and day out.

Day In — Day Out

Dm7-5 G7-9 D9 C Dm7 Gaug C Dm7
Ddim7 C/E Cm7 Cm6 G(2) Dm7/G G(2) Bm7 Bb7
Am7 Ab7 Dm7/G Gaug C Dm7 Gaug C Dm7 Ddim7 C/E Fmaj7 E7 Em7-5 A9

Day out, day in, I need-n't tell you
 how my days be-gin. When I a-wake, I a-wak-en with a
 tin-gle, One pos-si-bil-i-ty in view, The pos-si-bil-i-ty of
 may-be see-ing you. Come rain, come shine,
 I meet you and to me the day is fine; Then I

Detailed description: This is a musical score for the song 'Day In — Day Out'. It consists of five systems of music. Each system includes a guitar chord chart at the top, a piano accompaniment on the left, and a vocal line on the right. The chords are: Dm7-5, G7-9, D9, C, Dm7, Gaug, C, Dm7, Ddim7, C/E, Cm7, Cm6, G(2), Dm7/G, G(2), Bm7, Bb7, Am7, Ab7, Dm7/G, Gaug, C, Dm7, Gaug, C, Dm7, Ddim7, C/E, Fmaj7, E7, Em7-5, A9. The lyrics are: 'Day out, day in, I need-n't tell you how my days be-gin. When I a-wake, I a-wak-en with a tin-gle, One pos-si-bil-i-ty in view, The pos-si-bil-i-ty of may-be see-ing you. Come rain, come shine, I meet you and to me the day is fine; Then I'. The piano accompaniment features a steady bass line and chords that support the melody. The vocal line is written in a simple, clear style.

D7 Dm7-5 Cmaj7 Em7 A9+5
 Miss your lips And the pound-ing be- comes The o - cean's

D9 Dm7 G7+5 Cmaj7 Em7 A7+5-9 D7 D7+5 D7
 N.C. N.C.
 near. A thou-sand drums; Can't you see it's love,

Dm7-5 C Baug Gm/Bb A7 Dm7 G7-9
 Can there be an - y doubt, When there it is Day in, day

Cmaj7 Fmaj7 Cmaj7 Fmaj7 C6
 out?
 PP

SKYLARK

Words by Johnny Mercer
Music by Hoagy Carmichael

"Skylark" with its unique chord progressions was originally a movie theme by Hoagy Carmichael, who proudly admitted the influences of jazzman Bix Beiderbecke's melodies and cornet improvisations. It became a full-fledged song in 1942 when Johnny Mercer added lyrics and turned into a big hit, thanks in part to recordings by Woody Herman, Earl Hines with Billy Eckstine, Harry James with Helen Forrest and Gene Krupa with Anita O'Day.

Moderately, with a free feeling throughout

Chord diagrams: C, Dm7, Em7, F7, C, Gb7

Sky - lark, Have you an - y-thing to say to me?
Sky - lark, Have you seen a val - ley green with spring,

Chord diagrams: F, G7, Am, D7 3fr., G7

— Won't you tell me where my love can be? Is there a mead-ow in the
— Where my heart can go a - jour - ney - ing O - ver the shad-ows and the

1. Chord diagrams: C, Am, F7, G7/4, G7

mist, Where some - one's wait - ing to be kissed?

2. Chord diagrams: C, G7, C, C7, F, Db9, C9

rain To a blos-som-cov-ered lane? And in your lone - ly flight,

Have-n't you heard the mu-sic in the night? Won-der-ful mu-sic,

Faint as a will-o'-the wisp, Cra-z-y as a loon, Sad as a gyp-sy ser-e-

nad-ing the moon... Oh, sky - lark, I don't know if you can

find these things, But my heart is rid-ing on your wings;

So, if you see them an - y - where, Won't you lead me there?

Originally it was strictly a Rube Bloom instrumental piece called "Shangri-La." But then, in 1940, Johnny Mercer added some lyrics to it and suddenly "Fools Rush In" became a big favorite among the girl singers. Mildred Bailey recorded it. So did Ray Eberle with

FOOLS RUSH IN

Glenn Miller, Dick Haymes with Harry James, Ginny Simms with Kay Kyser and young Frank Sinatra with Tommy Dorsey. It hit the No. 1 spot on Your Hit Parade in July of that year. Today singers who love literate lyrics still relish the song about "where angels fear to tread."

Words by Johnny Mercer

Music by Rube Bloom

Slow and steady

No guitar chords till *

mp

Fools rush in ————— Where an - gels fear to

No pedal till indicated

tread, ————— And so I come to you, my love, ————— My heart a - bove my

head. ————— Though I see ————— The dan - ger there, —————

mf

F6 * G7 G#dim Am Am+7

Am7 D9 5fr. Dm7/G

— If there's a chance for me, ————— Then I don't care. —————

Dm7 G7 Cadd9 Am7

Fools rush in — Where wise men nev-er go, — But wise men nev-er

Dm7 G7 Bb9-5 A7-9

fall in love, — So how are they to know? —

Dm7 Fm6 Em7 Am7

When we met, — I felt my life be-gin; — So o-pen up your

Dm7 Dm7/G G7-9 N.C. Cadd9

heart and let — This fool rush in. —

Darn That Dream

Swingin' the Dream, a 1939 Broadway musical flop based on Shakespeare's A Midsummer Night's Dream, presented three top jazz stars, Louis Armstrong, Benny Goodman and Maxine Sullivan, but just one hit tune, this touching ballad, which Miss Sullivan sang in the show.

Words by Eddie DeLange

Music by Jimmy Van Heusen

Slowly

mp

G/B 7fr. Eb7/Bb 4fr. Am7 5fr. B7 Em Am

Darn that dream I dream each night, You say you love me and you
Darn your lips and darn your eyes; They lift me high a-bove the

Bm7-5 E7-9 Am7 5fr. F9 Bm7 Bbdim

hold me tight; But when I a-wake, you're out of sight, Oh,
moon-lit skies; Then I tum-ble out of par-a-dise, Oh,

1. Am7 3fr. Ab7 7fr. G 3fr. Ab7-5 3fr. 2. Am7 3fr. Ab7+9 7 8va-7 fr. G6 5fr. Bb7 6fr.

darn that dream. darn that dream.

E \flat
8fr.

Cm
8fr.

Fm7

B \flat 7
6fr.

E \flat /G
6fr. 3

B7/F \sharp

Fm7

B \flat 7
6fr.

Darn that one-track mind of mine; It can't un-der-stand that you don't care.

E \flat
8fr.

Cm
8fr.

Gm

Gm/F \sharp

Gm/F

C/E

D7

E \flat 9
6fr.

D9
5fr.

Just to change the mood I'm in, I'd wel-come a nice old night - mare.

G/B
7fr.

E \flat $\frac{7}{4}$ /B \flat
4fr.

E \flat 7
4fr.

Am7
5fr.

Bm7-5

B7

Em

Am

Bm7-5

E7-9

Darn that dream and bless it too; With-out that dream, I nev-er would have you;

Am7
5fr.

F9

Bm7

B \flat dim

Am $\frac{7}{4}$
3fr.

A \flat 7+9
7fr. 8va-

G6
5fr. 8va-

But it haunts me and it won't come true, Oh, darn that dream.



A Nightingale Sang in Berkeley Square

"A Nightingale Sang in Berkeley [pronounced Barkley] Square" was written for a British revue, *New Faces*, by Eric Maschwitz and Manning Sherwin, a New Yorker living in London. The song became a hit over here in 1940, partly because of the country's deep affection for England, already experiencing air attacks from Germany, and partly because of recordings by Bing Crosby and Kate Smith, but mostly because of a Glenn Miller recording that was beautifully scored by Bill Finegan and sung sympathetically by Ray Eberle.

Words and Music by Eric Maschwitz and Manning Sherwin

Slowly

mp — as though from far away

That

Guitar → C, Am7, Em, C7, Fmaj7, E7

Keyboard → Eb, Cm7, Gm, Eb7, Abmaj7, G7

mf

cer - tain night, The night we met, There was mag - ic a - broad in the
 strange it was, How sweet and strange, There was nev - er a dream to com -

Am, Fm6, Cmaj7, Bm7-5, C7, Dm7-5

Cm, Abm6, Ebmaj7, Dm7-5, Eb7, Fm7-5

air. There were an - gels din - ing at the Ritz, And a
 pare With that haz - y, cra - zy night we met When a

C/G *Am* *Dm7* *G7* *C* *Am*
E♭/B♭ *Cm* *Fm7* *B♭7* *E♭* *Cm*

night-in-gale sang in Ber - k'ley Square.
 night-in-gale sang in Ber - k'ley Square.

Dm7 *G7* *C* *Am7* *Em* *C7*
Fm7 *B♭7* *E♭* *Cm7* *Gm* *E♭7*

I may be right; I may be wrong, But I'm
 This heart of mine beat loud and fast Like a

Fmaj7 *E7* *Am* *Fm6* *Cmaj7* *Bm7-5*
A♭maj7 *G7* *Cm* *A♭m6* *E♭maj7* *Dm7-5*

per-fect-ly will-ing to swear That when you turn'd and
 mer-ry-go-round in a fair, For we were danc-ing

C7 *B♭9* *C/G* *Am* *Dm7* *G7*
E♭7 *D♭9* *E♭/B♭* *Cm* *Fm7* *B♭7*

smiled at me, A night-in-gale sang in Ber - k'ley
 cheek to cheek, And a night-in-gale sang in Ber - k'ley

A Nightingale Sang in Berkeley Square



Square. Square. *lightening up* The moon that lingered o-ver
 When dawn came steal-ing up all



Lon-don Town, Poor puz-zled moon, he wore a frown;
 gold and blue To in-ter-rupt our ren-dez-vous,



How could he know we two were so in love? The
 I still re-mem-ber how you smiled and said, "Was



whole darn world seemed up-side-down. The streets of town were
 that a dream or was it true?" Our home-ward step was
romantically

Em7



Gm7

C7



Eb7

F



Ab

E7



G7

Am



Cm

Fm6



Abm6

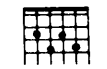
paved with stars; It was such a ro - man - tic af - fair, And
just as light As the tap - danc - ing feet of As - taire, And

Cmaj7



Ebmaj7

Bm7-5



Dm7-5

C7



Eb7

Bb9



Db9

C/G



Eb/Bb

Am



Cm

Dm7



Fm7

G7



Bb7

as we kiss'd and said good night, A night-in-gale sang in Ber - k'ley
like an ech - o far a - way, A night-in-gale sang in Ber - k'ley

1.

C



Eb

Am



Cm

Dm7



Fm7

G7



Bb7

2.

C

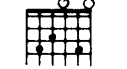
Eb

N.C.

N.C.

Square. How Square. I know 'cause I was
like an afterthought

C(add9)



Eb(add9)

there That night in Ber - k'ley Square.

JAVA JIVE



When Milton Drake was writing lyrics for a movie that starred Mae West and W. C. Fields, the latter would often offer the former a drink, which she'd decline with "I love coffee, I love tea." Later, at a party, Miss West asked Drake and composer Ben Oakland to write a song starting with her phrase. In an hour they completed "Java Jive," then sent a copy to Fields, who immediately substituted his own lyrics, "I love whiskey, I love gin. I'm pretty healthy for the state I'm in." But it was the West-inspired version that became a hit in 1940 for The Ink Spots and almost four decades later for the singing group Manhattan Transfer.

Words by Milton Drake; Music by Ben Oakland

Medium swing (♩ played as $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

F/A

Abdim

C7/G

Gm7

C7

I love cof - fee; I love tea;—
 I love ja - va sweet and hot;—
 I love the Ja - va Jive and
 Whoops, Mis - ter Mo - to, I'm a

F6 F F/Eb Bb/D Bbm/Db

it loves me. —
 cof-fee - pot. —

Cof - fee and tea — and the
 Shoot me the pot — and I'll

jiv - in' and me, — A
 pour me a shot, — A

N.C.

1. C7+5 8fr.

2. F6

cup, a cup, a cup, a cup, a
 cup, a cup, a cup, a cup, a

cup!

cup! So

Bb7 Bdim Fm6/C Bdim

slip me a slug — from the won -
 der - ful mug, — And I'll cut, —

Bb7 Bdim F6/C N.C.

— cut a rug — till I'm snug — in the jug. — A

Java Jive

Db9
C7
Db9
C7

slice of on-ion on a raw one,— draw one,—

C7
F/A
Abdim
C7/G

Wait-er, wait-er, per-co-la-tor! I love cof-fee; I love tea;—

Gm7
C7
F6
F
F/Eb

I love the Ja-va Jive and it loves me.— Cof-fee and tea— and the

Bb/D
Bbm/Db
N.C.
F6

jiv-in' and me,— A cup, a cup, a cup, a cup, a cup!

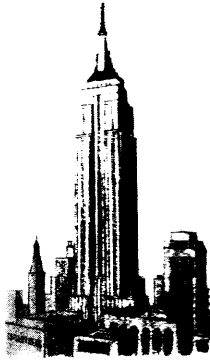
SECTION 2 | All-Time Film Hits

Theme from *New York, New York*

Words by Fred Ebb; Music by John Kander

Probably more songs have been written about New York than about any other metropolis in the world—all the way from “The Sidewalks of New York” (“East Side, West Side”) to “In Old New York” to “New York, New York.” No song of recent years, however, has become as

identified with the aspirations of the city’s citizens as the rousing “Theme from New York, New York.” Movie audiences first heard it in that 1977 romantic saga of the Big Band Era in which it was introduced by Liza Minnelli as an aspiring singer and songwriter.



Medium bounce

p Start spread-in' the *mf*

F Gm7 C7

news, I'm leav-in' to-day; I wan-na

F Gm7 C11 N.C.

be a part of it, New York, New York. These vag-a-bond

Theme from *New York, New York*

shoes Are long-ing to stray And step a -

Gm7 C7

round the heart_of it, New York, New York. I wan-na wake up in the

F F7 Bb

cit - y that does - n't sleep, To find I'm king of the hill,

B7m F Am7

cresc.

Top of the heap. My lit-tle-town blues

D7 Gm7 C11 N.C. F

mf

Gm7

C7

F



Are melt-ing a - way;

I'll make a brand-new start_of it

Cm7

F7

Bb

Bbm6



in old New York. *cresc.*

If I can make it there, I'll make it

f

F/C

Cm6/Eb D7+5

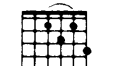
D7

Gm7

Am7

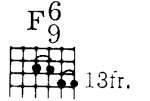
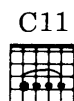
Bbmaj7

C11



an - y - where;

It's up to you, New York, New



York. *p*

8va-7

8va--

Love Is a Many-Splendored Thing

In the days of the lush, romantic movies of the mid-1950s, it was common practice to have a musical theme bearing a film's title on the sound track at the beginning, at the end and sometimes in the middle of the film. Surely, no lush or more romantic title song has ever been written than this 1955 Academy Award-winner that The Four Aces introduced and turned into a hit recording.

from *Love Is a Many-Splendored Thing* ♥ Words by Paul Francis Webster; Music by Sammy Fain

Moderately (poco maestoso) ·

p cresc.

C Am Em Gm7 C7 F Faug

Love _____ is a man-y-splen-dored thing; _____ It's the A-pril rose that

5 2 1-2 1

F6 Dm6 Am Dm7

on-ly grows in the ear - ly spring. > Love is na-ture's way of giv-ing A

Dm6 E7-9 Am Am7 Am6 B7 E

rea-son to be liv-ing, The gold-en crown that makes a man a king. _____

G7 C Am Em

Once on a high and wind - y hill,

5 2 1-2 1

Gm7 C7 F Faug F6 F7 Em7 A7

In the morn-ing mist, two lov - ers kissed and the world stood still;

Dm Dm7 Dm6 E7+5 A7 D9

Then your fin - gers touched my si - lent heart And taught it how to

Fm6 C/G Am Dm7 G7-9 C C6

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

p.p.

TIME AFTER TIME

from *It Happened in Brooklyn*

Any ballad is sure to get a big boost when it is introduced by Frank Sinatra, and "Time After Time" is surely no exception. It happened in *It Happened in Brooklyn*, a 1947 MGM release, in which Frank played an ex-GI who returns home anxious to pursue a career in music. In the story, he visits a friend, Jimmy Durante, and sings this song as a piece he has just written with another friend, this one played by Peter Lawford.

Words by Sammy Cahn; Music by Jule Styne

Moderately

L. H.
p delicately

The piano introduction consists of a series of chords in the left hand and a melodic line in the right hand. The chords are: C, Am7, Dm7, G7, C, Am7, Dm7, G7.

Time af - ter time, I tell my - self that I'm So

mp

The vocal line is accompanied by piano chords: C, Am7, Dm7, G7, C, Am7, Dm7, G7.

lucky to be lov - ing you, So luck - y to

The vocal line is accompanied by piano chords: Cmaj7, Bm(4), Am11, Am7/G, D/F#, Dm6/F, E7, Am.

be The one you run to see In the eve-ning when the

The vocal line is accompanied by piano chords: F#m7-5, B7, Em, Gm6/Bb, A7+5, Dm.

B \flat 9 Dm7/G G7 C Am7 Dm7 G7

day is through. I on - ly know what I know, The

C Am7 Dm7 G7 Cmaj7 Am7 Gm7 C7-5/F#

pass - ing years will show You've kept my love so young, so

Fmaj7 Fm6 Cmaj7/G Am7/G F \sharp m7-5 Fm6 Em7 B \flat 9

new; And time af - ter time, You'll hear me say that

Am7 A \flat 7-5 C/G Am7 Dm7 G7-9 C \flat 9

I'm So luck - y to be lov - ing you.

Give Me the Simple Life

from *Wake Up and Dream*

Words by Harry Ruby; Music by Rube Bloom

Light swing feel



There have been many songs advocating the pleasures of the simple life, but none has ever done it with more bouncy good humor than this tune, which John Payne and June Haver introduced in the 1946 Fox film *Wake Up and Dream*. The lyric was by Harry Ruby, otherwise best known for the music he composed to lyrics written by Bert Kalmar. Composer Rube Bloom was a self-taught musician with such songs to his credit as "Fools Rush In" and "Day In — Day Out."

mf

Dm7 G7 Em7 A7 Fmaj7 E7

I don't be-lieve in fret - tin' and griev - in', Why mess a - round with strife?
 Liv - ing I find is best when your mind Is keen as a carv - ing knife.

Am E/G# C7/G F#m7-5 Fm6 C6/E D#dim

I was nev - er cut out to step and strut out; Give
 I'm cra - zy a - bout sleep, can't do with - out sleep; Give

Dm7 A7 D9 N.C. Ab7-5 G7 Dm7 G7

me the sim - ple life.
 me the sim - ple life.

Some find it pleas - ant din -
 I love to whit - tle and

Em7 A7 Fmaj7 E7 Am E/G# C7/G

- ing on pheas-ant; Those things roll off my knife. Just serve
 - play a lit - tle Tune on a ten-cent fife; I don't

F#m7-5 Fm6 C/E D#dim Dm7 G7 C Caug

me to-ma-toes and mashed po-ta-toes; Give me the sim-ple life. A
 - aim to wor-ry, hus - tle or hur-ry; Give me the sim-ple life. I

Fmaj7 Dm6/F Em7 Am7 Dm7 G7 Cmaj7 C6

cot - tage small is all I'm af - ter, Not one that's spa - cious and wide, A
 greet the dawn when I a - wak - en, The sky is clear up a - bove; I

Bm7-5 E7-9 Am D9

house that rings with joy and laugh - ter, And the ones you love in -
 like my scram-bled eggs and ba - con Served by some - one that I

Give Me the Simple Life

A \flat 7-5 G7 Dm7 G7 Em7 A7

side. love.

Some like the high road; I _____ like the low road, Free-
Life could be thrill-ing with _____ one who's will-ing To _____

Fmaj7 E7 Am E/G# C7/G F#m7-5 Fm6

_____ from the care and strife. _____ Sounds corn - y and seed-y, but _____
_____ be a farm-er's wife; _____ Kids call - ing me Pap-py would _____

C/E D#dim 1. Dm7 G7 C

_____ yes, in-deed-y, Give _____ me the sim-ple life.
_____ make me hap-py; Give _____

2. Dm7 G7 Em7-5 A7 Dm7 D#dim C6/E

_____ me the sim-ple, I _____ said the sim-ple, Give _____ me the sim-ple life.

YOU'LL NEVER KNOW

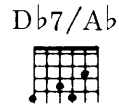
from *Hello Frisco Hello*



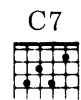
"You'll Never Know," the 1943 Academy Award-winning song, was written for a Twentieth Century-Fox musical, *Hello Frisco Hello*, in which it was introduced by Alice Faye from the stage of a turn-of-the-century San Francisco beer hall. While the song was appropriate for both the scene and the period, composer Harry Warren once said that he also wanted the ballad to be an expression that could apply to the loneliness felt by both soldiers and civilians during World War II because their loved ones were far away.

Words by Mack Gordon; Music by Harry Warren

Slowly, with sentiment



mp
You'll nev - er know just how much
I miss you;



You'll nev - er know just how much
I



care.
{ And if I tried, I
{ You said good-bye, now

You'll Never Know

Fdim
Gm
Gm+5
Gm6
Gm7

C7
Gm7
C7
Am7
Db7/A^b

Gm7
Gm7/C
C7
F
F/A
Db7/A^b

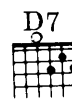
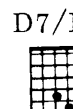
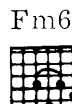
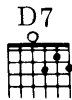
Gm

still could-n't hide my love for you; shine;
 stars in the sky re- fuse to

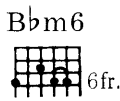
You ought to know, for have-n't I told you so lone A
 Take it from me, it's no fun to be a With

mil - lion or more times? You went a - way and my heart went
 moon - light and mem - 'ries.

with you. I speak your name in my



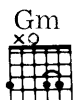
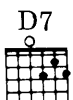
ev - 'ry prayer. If there is



(F)*

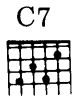
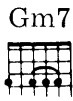
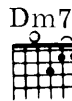
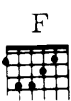
(A7)*

some oth - er way to prove that I love you, I swear I don't know

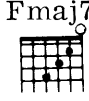


how. You'll nev - er know if you don't know

1.



2.



now. now.

* Implied chords (no diagrams)

When You Wish Upon

a Star

from *Pinocchio*

Cliff Edwards, as the sound-track voice of Jiminy Cricket, sang the plaintive ballad "When You Wish Upon a Star" over the credits of the 1940 Walt Disney cartoon film *Pinocchio*. Though composer Leigh Harline created many

background scores for movies, his fame rests largely on the six songs he wrote for this one film, which, in addition to this Oscar winner, also included "Hi-Diddle-Dee-Dee," "Give a Little Whistle" and "I've Got No Strings."

With expression

Words by Ned Washington; Music by Leigh Harline

mp

Freely

Em7 G7/D Cmaj7 G7/D Em7 G7/D Cmaj7 Bm7-5 Bdim7

When a star is born, They possess a gift or two;

Am/C Bm7-5 Bdim7 Am N.C. Cmaj7/D D7 Dm7/G G7+5

One of them is this: They have the power to make a wish come true.

Slowly, in tempo

C Bb6 A7 Dm G7 Cdim7 C6 F#m7-5 B7-9

simply

When you wish upon a star, Makes no dif-f'rence who you are,
If your heart is in your dream, No re-quest is too ex-treme,

Gm7



C7



D7



C/E



Fm6



D7/F#



D7



Ddim



D7

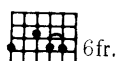


ev - 'ry prayer. If there is

Gm7



Bbm6



6fr.

(F)*

(A7)*

some oth - er way to prove that I love you, I swear I don't know

Am7-5



D7



Gm



G7



C7



how. You'll nev - er know if you don't know

1.



Dm7



Gm7



C7



2.



now. now.

* Implied chords (no diagrams)

You Are Too Beautiful

from *Hallelujah, I'm a Bum*

Slowly

Richard Rodgers and Lorenz Hart spent about five years in Hollywood in the early 1930s turning out songs for a number of adventurous films. For the 1933 Al Jolson starrer *Hallelujah, I'm a Bum*, they had to deal with a tale about hoboes living in New York City's Central Park during the Depression. Most of the songs were integrated with the plot, but Rodgers and Hart did manage to create a ballad, "You Are Too Beautiful," whose heartfelt sentiment has long been enjoyed far from the dramatic situation for which the song was written.

Words by Lorenz Hart; Music by Richard Rodgers

mp

Dm7 G7 Em7 A7⁺⁵₉ Dm7 G7⁺⁵₉

You are too beau-ti-ful, my dear, to be true, And I am a fool for
 You are too beau-ti-ful for one man a-lone, For one luck-y fool to

Cmaj7 Em7 Eb7 Dm7 Fm6 G7 Am

beau-ty. be with, Fooled by a feel-ing that be-cause I had found you,
 When there are oth-er men with eyes of their own to

1. Dm7 F#m7-5 B7+9 C/E A7 2. D7 G7 C

I could have bound you too. see with.

F#m7-5 B7 Em7 A7 Dm7 G7 Cmaj7

Love does not stand shar - ing, Not if one cares.

Bm7-5 E7-9 Am Am7 D9 Dm7 G7+5-9 Em7 A7+5-9

Have you been com - par - ing My ev-'ry kiss with theirs?

Dm7 G7 Em7 A7+5-9 Dm7 G7+5-9

6fr.

If, on the oth - er hand, I'm faith - ful to you, It's not through a sense of

Cmaj7 Em7 Eb7 Dm7 Fm6 G7 Am

du - ty. You are too beau - ti - ful, And I am a fool for

D7 G7 N.C. Cmaj7

beau - ty. *slowing gradually*

HIGH HOPES

from *A Hole in the Head*

No songwriting team has ever contributed more Frank Sinatra hits than Jimmy Van Heusen and Sammy Cahn, with numbers such as "All the Way," "Call Me Irresponsible" and "Love and Marriage." In 1959, Van Heusen and Cahn gave Sinatra another surefire piece, the Academy Award-winning "High Hopes," which he and "son" Eddie Hodges introduced in the nonmusical film *A Hole in the Head*. In the scene, father and son try bucking up their spirits by taking a lesson from the dauntless optimism of the ant and the ram.

Words by Sammy Cahn; Music by Jimmy Van Heusen



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

F6 F#dim

Next time you're found— with your chin on the ground,— There's a
 When trou- bles call— and your back's to the wall,— There's a

mf

Gm7 C7 F Dm7 Gm7 C7

lot to be learned,— So look a - round.—
 lot to be learned;— That wall could fall.—

F Bb C7

Just what makes that lit - tle ol' ant— Think he'll move that
 Once there was a sil - ly ol' ram— Thought he'd punch a

F F#dim Gm7 G#dim

rub-ber-tree plant?_
hole in a dam._

An- y - one knows_ an ant can't_
No one could make_ that ram scam;-

Gm7 C7 F Bb Bdim

Move a rub-ber-tree plant, But he's got high hopes; He's got
He kept but-tin' that dam, 'Cause he had high hopes; He had
3. So keep your high hopes, Keep your

F Dm7 G7

high hopes; He's got high ap - ple - pie - in - the -
high hopes; He had high ap - ple - pie - in - the -
high hopes; Keep those high ap - ple - pie - in - the -

C7 F

sky hopes. So an - y - time you're get - tin' low,
sky hopes. So an - y - time you're feel - in' bad,
sky hopes. A prob - lem's just a toy bal - loon;

cresc.

High Hopes

F7/E₉
B \flat /D
Bdim

'Stead of let - tin' go, Just re - mem - ber that ant.
 'Stead of feel - in' sad, Just re - mem - ber that ram.
 They'll be burst - ing soon; They're just bound - to go pop!

F
F \sharp dim
Gm7
C7
F
F \sharp dim

Oops, there goes an - oth - er rub - ber - tree plant;
 Oops, there goes a bil - lion kil - o - watt dam;
 Oops, there goes an - oth - er prob - lem ker - plop!

Gm7
C7
F
F \sharp dim
Gm7
C7

Oops, there goes an - oth - er rub - ber - tree
 Oops, there goes a bil - lion kil - o - watt
 Oops, there goes an - oth - er prob - lem ker -

1. 2.
F
Dm7
Gm7
C7
3.
F
N.C.

plant. dam.
 plop, ker - plop!

Swinging on a Star

from *Going My Way*



According to composer Jimmy Van Heusen, Bing Crosby himself inspired "Swinging on a Star," an Oscar winner in 1944. One night when Van Heusen and lyricist Johnny Burke were at Crosby's home for dinner, one of the Crosby boys was acting up and Bing asked him sternly, "What do you want to be — a mule?" This turned out to be inspiration enough for the writers, whose assignment for the film *Going My Way* had been to come up with a song that would be the equivalent of teaching the Ten Commandments in a lighthearted, jaunty manner.

Words by Johnny Burke; Music by Jimmy Van Heusen

Moderate

Guitar → F7-5
 All of frets

Keyboard → A7-5

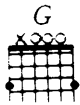
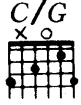
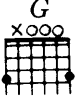

E⁷₄
 E7
 A⁷₄
 A7
 G⁷₄
 G7
 C⁷₄
 C7

D⁷₄
 D7
 G⁴
 G
 F7-5
 E⁷₄
 E7
 F⁷₄
 F7
 B^b₄
 B^b
 A^b7-5
 G⁷₄
 G7

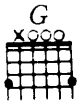
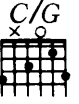
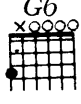
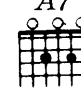
A⁷₄
 C⁷₄
 C7
 D7
 F7
 N.C.
 G
 B^b

Would you like to swing on a star, Car - ry
 moon-beams home in a jar And be bet - ter off than you
 are, Or would you rath - er be a mule? A

Swinging on a Star

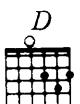

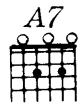
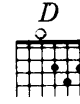
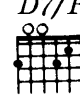
 **G**
 **C/G**
 **G**
 **C/G**

mule is an an - i - mal with long fun - ny ears; He
 pig is an an - i - mal with dirt on his face; His
 fish won't do an - y - thing but swim in a brook; He

 **G**
 **C/G**
 **G6**
 **A7**


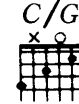
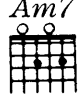
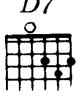
Bb **Eb/Bb** **Bb6 [Abmaj7 A7+5 Bb6]** **C7**

kicks up at an - y - thing he hears. His back is brawn - y and his
 shoes are a ter - ri - ble dis - grace. He's got no man - ners when he
 can't write his name or read a book. To fool the peo - ple is his

 **D**
 **Em7**
 **A7**
 **D**
 **D7/F#**

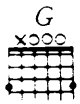
F **Gm7** **C7** **F** **F7/A**

brain is weak; He's just plain stu - pid with a stub - born streak. And by the
 eats his food; He's fat and laz - y and ex - treme - ly rude. But if you
 on - ly thought, And though he's slip - per - y, he still gets caught. But then if

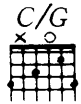
 **G**
 **C/G**
 N.C.
 **Am7**
 **D7**

Bb **Eb/Bb** N.C. **Cm7** **F7**

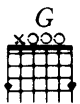
way if you hate to go to school, You may grow up to be a
 don't care a feath - er or a fig, You may grow up to be a
 that sort of life is what you wish, You may grow up to be a



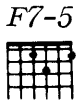
G7



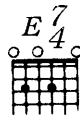
C/G



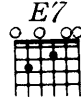
G



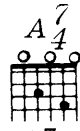
F7-5



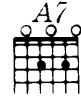
E7 4



E7



A7 4



A7

B7

E^b/B^b

B^b

A^b7-5

G7 4

G7

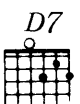
C7 4

C7

mule. Or would you like to swing on a star, Car-ry
 pig. Or would you like to swing on a star, Car-ry
 fish. And all the mon-keys aren't in the zoo; Ev-'ry



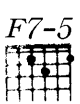
D7 4



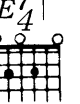
D7



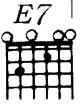
G



F7-5



E7 4



E7

F7 4

F7

B^b

A^b7-5

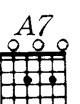
G7 4

G7

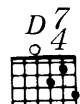
moon-beams home in a jar And be bet-ter off than you
 moon-beams home in a jar And be bet-ter off than you
 day you meet quite a few; So you see it's all up to



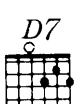
A7 4



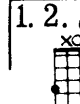
A7



D7 4



D7



G

C7 4

C7

F7 4

F7

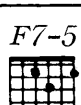
B^b

1. 2. G N.C.

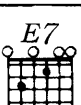
B^b N.C.

are, Or would you rath-er be a pig? A
 are, Or would you rath-er be a fish? A
 you; You can be bet-ter than you

3. N.C.



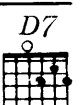
F7-5



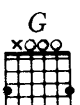
E7



Am7



D7



G

N.C.

A^b7-5

G7

Cm7

F7

B^b

are; You could be swing-ing on a star.

It Could Happen to You

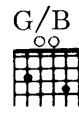
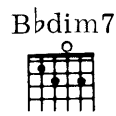
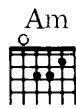
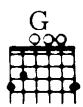
from *And the Angels Sing*



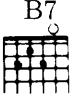
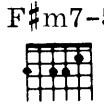
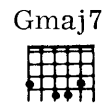
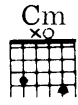
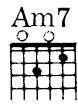
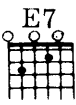
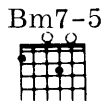
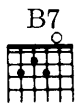
“It Could Happen to You” is both a warning to guard against romantic involvement and an admission that the singer is unable to heed the advice. The song dates back to 1944 and the Paramount musical *And the Angels Sing*, in which Dorothy Lamour sang it to Fred MacMurray while they were sitting at a table in a restaurant. The prolific songwriting team of composer Jimmy Van Heusen and lyricist Johnny Burke flourished in Hollywood for some 13 years — from 1940 to 1953 — during which time they fashioned 200-odd songs for about two dozen movies, mostly at Paramount and mostly for Bing Crosby.

Words by Johnny Burke; Music by Jimmy Van Heusen

Slowly



Hide your heart from sight; Lock your dreams at night; It could hap-pen to



you. Don't count stars or you might stum - ble.

Em7 A7 Am7 Am6 Am7 Ab13 G

Some - one drops a sigh and down you tum - ble. Keep an

Gdim7 Am Bbdim7 G/B Cmaj7

eye on spring; Run when church bells ring; It could hap - pen to

B7 Bm7-5 E7 Am7 F9 Gmaj7 Am7

you. All I did was won - der how your arms would

Bm7-5 E7+9 Am7 D7-9 Ebmaj7 Abmaj7 Gmaj7

be, And it hap - pened to me. slower

I'LL REMEMBER APRIL from Ride 'em Cowboy

Although Gene de Paul and Don Raye did not write "I'll Remember April" for the 1942 movie *Ride 'em Cowboy*, the producer put the song in anyway, with little attempt to make it fit the situation in which it was sung. In the

scene, Dick Foran takes Anne Gwynne for a horseback ride at midnight. After reaching the top of a hill, they dismount and Dick sings the heartfelt — if puzzling — line, "This lovely day will lengthen into ev'ning."

Words and Music by Don Raye, Gene de Paul and Pat Johnston

Performing note: It's crucial to play the introduction and first eight measures of the chorus very softly, with pedal as indicated, for the desired impressionistic effect.

Moderately

pp - ethereal

Gmaj7 G6 Gm7

This love-ly day will length-en in - to ev -'ning; We'll sigh good-
The fire will dwindle in - to glow - ing ash - es, For flames and

Gm6 Cm6/Eb D7

bye to all we've ev - er had. A - lone, where we have walked to -
love live such a lit - tle while. I won't for - get, But I won't be

Bm7-5 E7-9 Am7 Am7/D D7-9 G

To Coda

geth - er, I'll re - mem - ber A - pril And be glad. I'll
lone - ly; I'll re - mem - ber A - pril

Cm7 F7 Bbmaj7 Ebmaj7 3fr. Cm7

be con-tent — you loved me once in A-pril; Your lips were warm —

F7 Bbmaj7 Ebmaj7 3fr. Am7 D9 5fr.

— And love and spring were new. — But I'm not a-fraid of au-tumn and her

Gmaj7 Cmaj7 F#m7-5 F7-5 E Am7 Am7/D

sor-row, — For I'll re-mem-ber — A-pril and you. —

D.S. al Coda %

Coda Am7/D D7-9 G6

as though from far away

And I'll smile.

You're Getting to Be a Habit with Me

from *Forty-Second Street*

Warner Brothers' classic 1933 screen musical *Forty-Second Street* (which in 1980 also became a classic stage musical) contained no less than four all-time standards by Harry Warren and Al Dubin — the title song, "Young and Healthy," "Shuffle Off to Buffalo" and this song, "You're Getting to Be a Habit with Me." Since *Forty-Second Street* tells of the trials and eventual



triumph of a Broadway-bound musical comedy, it is not too surprising that this jaunty number is performed during a rehearsal. In the scene, Bebe Daniels, as the star of the show within the show, resists habit-forming attachments with four personable young men and then — as a comic twist — dances merrily offstage with an actor dressed like Mahatma Gandhi.

Words by Al Dubin

Music by Harry Warren

Freely

Moderately, with a lilt

Ev - 'ry kiss, ev - 'ry hug Seems to act just like a drug; You're

get - ting to be a hab - it with me. Let me stay in your arms, I'm ad -

B \flat C7 F A7 D7

dict-ed to your charms; You're get-ting to be a hab-it with me.

Gm7 C7 Am7 G#dim Gm7 C7

I used to think your love was some-thing that I could take or leave a -

F6 Gm7 C7 Am7 G#dim

lone, But now I could-n't do with- out my sup-ply; I

Em/G G9 C7 F7 Bb C

need you for my own. Oh, I can't break a-way, I must

You're Getting to Be a Habit with Me

B \flat C7 F

have you ev - 'ry day As reg - u - lar - ly as cof - fee or

B \flat 7-5 A7 D7 Gm E7/B A7 D7

tea. You've got me in your clutch-es, And I can't get free; You're

F \sharp dim Gm G9 C7 F A7 D7

get - ting to be a hab - it with me, (Can't break it); You're

F \sharp dim Gm G9 C7 F

get - ting to be a hab - it with me.



Shadow Waltz

from *Gold Diggers of 1933*

"Shadow Waltz" provided choreographer Busby Berkeley with one of his most memorable creations for the musical *Gold Diggers of 1933*. Featured as part of an elaborate Broadway revue, the song is first introduced intimately enough by Dick Powell, in white formal attire, singing it to Ruby Keeler, wearing a blonde wig and a white evening gown. Soon the scene expands and we are transported to a stageful of girls all wearing blonde wigs and white gowns, seemingly playing white violins as they glide up and down, over and under a series of ramps and platforms.

Words by Al Dubin; Music by Harry Warren

Gracefully, with artful hesitations

Shadow Waltz

Am 5fr. Am/G 5fr. D7/F# 5fr. D7

Take me in your arms and let me cling to you; Let me

G Em7 A7 D7/F# 5fr. D7/A

lin - ger long; Let me live my song.

G D6 G

In the win - ter, let me bring the spring to you;

Daug G7

Let me feel that I mean ev - 'ry - thing to

B7



C



Am



Cm6



you.

Love's old

song

will

be

new

L.H.

In the shadows when I

come and sing

to

you,

dear,

freely

In the shadows when I

come and sing

to

you.

Thanks for the Memory

from *The Big Broadcast of 1938*

Words and Music by Leo Robin and Ralph Rainger

Comedian Bob Hope made his screen debut in *The Big Broadcast of 1938* in the typical role of a glib, wisecracking master of ceremonies aboard a huge ocean liner. But one scene, at the ship's bar, gave him and Shirley Ross, as his former wife, the chance to introduce this wistful, conversational

recollection of some of their most fondly shared moments. One line of the original lyrics, however, ran into censorship trouble. Because "That weekend at Niag'ra when we never saw the Falls" was deemed off-color, lyricist Robin obliged by changing the word "never" to "hardly."

Moderately, with a lazy lilt

mp

C/D



D7



G6



C9



G6



G#dim7



Thanks for the mem - o - ry Of can - dle - light and wine,
 Thanks for the mem - o - ry Of sen - ti - men - tal verse,

D7:A



G/B



7fr.

Fdim7



F#m7-5



5fr.

Cas - tles on the Rhine, The Par - the - non and mo - ments on the
 Noth - ing in my purse, And chuck - les when the preach - er said "For

G#dim7



7fr.

Am7



8fr.

Bdim7



10fr.

C6



12fr.

Am7



8fr.

Eb9



6fr.

D9



5fr.

Ebdim7



C/D



D7



Hud - son Riv - er Line. How love - ly it was!
 bet - ter or for worse." How love - ly it was!
 Thanks for the
 Thanks for the

G6 C9 G6 G#dim7 D7/A G/B 7fr.

mem-o-ry mem-o-ry Of Of rain-y af-ter-noon's, lin-ge-rie with lace, Swing-y Har-lem tunes, And Pils-ner by the case, And

Fdim7 F#m7-5 5fr. G#dim7 7fr. Am7 8fr. Bdim7 10fr. C6 12fr. Am7 8fr.

mo-tor trips and burn-ing lips and burn-ing toast and prunes. How love-ly it how I jumped the day you trumped my one and on-ly ace. How love-ly it

E9 6fr. D7+9 6fr. F7/C 6fr. Bb 6fr. Dm/F 10fr. Cm7 8fr. F7 6fr. Bb 6fr. Eb9 6fr.

was! was! Ma-ny's the time that we feast-ed, And ma-ny's the time that we We said good-bye with a high-ball; Then I got as high as a

Bdim7 6fr. D/A 7fr. Bm7 7fr. Em7-5 5fr. A7 5fr. Am7 5fr. D7 N.C.

fast-ed. Oh, well, it was swell while it last-ed; We did have fun And stee-ple. But we were in-tel-li-gent peo-ple; No tears, no fuss, Hur-

Thanks for the Memory

C9 D \flat 9 D9 E \flat dim7 C/D D7 Fmaj7 F \sharp 7 G6 G \sharp dim7

no harm done. And thanks for the mem-o-ry Of sun-burns at the shore,
 ray for us. So thanks for the mem-o-ry And strict-ly en-tre nous,

D7/A G/B Fdim7 F \sharp m7-5 1. G \sharp dim7 Am7 Bdim7

Nights in Sing-a-pore. You might have been a head-ache, but you nev-er were a bore; So
 Dar-ling, how are you? And how are all the lit-tle dreams that

C6 Am7 D7-9 G6 N. C. 2. G \sharp dim7 Am7

thank you so much. nev-er did come true?

B \flat dim7 Bm7 E \flat /D \flat C6 Am7 D7-9 G6

Awf-ly glad I met you, Cheer-i- o and too-dle-oo, And thank you so much!
 freely

ISN'T IT ROMANTIC?

from *Love Me Tonight*

In Paramount's 1932 release *Love Me Tonight*, "Isn't It Romantic?" was not merely presented as a duet for the film's leads, Maurice Chevalier and Jeanette MacDonald, but as the means by which the movie changed locations. After Chevalier sings it to a customer in his Paris tailor shop, the ballad is repeated by various people in a taxi and on a train, by soldiers marching in the country and eventually by Princess Jeanette who hears it and sings it leaning out of a window of her château.



Words and Music by Lorenz Hart and Richard Rodgers

Moderately and somewhat freely

G7 6fr.
C 5fr.
G7 6fr.

C 5fr.
B+5 4fr.
C 5fr.
G7 6fr.
C 5fr.

G7 6fr.
C 5fr.
Gm/Bb
A7-9
Dm7

mp

Is - n't it ro - man - tic?

Mu - sic in the night, A
 Soon I will have found Some

dream that can be heard. Is - n't it ro - man - tic?
 girl that I a - dore. Is - n't it ro - man - tic?

Mov - ing shad - ows write the old - est mag - ic word.
 While I sit a - round, my love can scrub the floor.

I
 She'll

Isn't It Romantic?

G7 E7 Am E+5/G# Am/G C7-5/G

hear the breez-es play - ing in the trees a - bove,
kiss me ev - 'ry hour, or she'll get the sack.

Fmaj7 A7 Dm6 G6 G#dim7 Am7 D7

While And all the world is say - ing you were meant for
And when I take a show - er, she can scrub my

Ebm/Ab G7 C6 G7 Ab7 G7

love. Is - n't it ro - man - tic Mere-ly to be young on
back. Is - n't it ro - man - tic? On a moon - light night, she'll

C G+5 Cmaj7 G7 C6

such a night as this? Is - n't it ro - man - tic?
cook me on - ion soup. Kid - dies are ro - man - tic,

G7 Ab7 G7 C Gm/Bb A7-9

Ev-'ry note that's sung is like a lov - er's kiss.
And if we don't fight, we soon will have a troupe!

Dm7 G7 E7 Am Am/G

Sweet We'll sym-bols in the moon-light, Do you mean that
We'll help the pop-u-la-tion; It's a du-ty

cresc.

Am/F# Fm6 C/E N.C. Eb9 Abmaj7 G7

I that will fall in love per chance?
we owe to dear old France. Is-n't it ro-
mpsub. Is-n't it ro-

1. C N.C. G7 G6

mance? Is-n't it ro-

2. C N.C. C6 C9

mance?

All the Way

from *The Joker Is Wild*



When, in 1957, Frank Sinatra was cast as nightclub comedian Joe E. Lewis in the film biography *The Joker Is Wild*, the part was altered to make Lewis more of a singer than a comic. Most of the songs were standards, but Jimmy Van Heusen and Sammy Cahn did supply Sinatra with a new tailor-made and memorable ballad, "All the Way," which won an Oscar for Best Song that year. Actually, the song served an important function in the plot, since it was written to dramatize Lewis's loss of voice. According to Van Heusen, "The big jump musically at the end of the second bar to the middle of the third bar was specifically designed to be difficult to sing."

Words by Sammy Cahn; Music by Jimmy Van Heusen

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

F A7 Dm

When some-bod-y loves you, It's no good un-less {he/she} loves you All the

G9 C7 Bb/D Ebm6 C7/E

way. Hap-py to be near you, When you need some-one to cheer you

F Cm7 F7-5 Bb C7

All the way. Tall-er than the tall-est tree is,

A7 Eb9 Dm Cm7 F7-5 Bb C7 C#dim

That's how it's got to feel; Deep-er than the deep blue sea is,

Dm Dm7 G7 Bbm6/Db C7 C7+5 F

That's how deep it goes if it's real. When some-bod-y needs you, It's no

A7 Dm G9

good un-less {he/she} needs you All the way.

All the Way

C7 Bb/D Ebm6 C7/E F

Through the good or lean years And for all the in-between years, Come what

Cm7 F7-5 Bb C7 Em7-5 A7

may. Who knows where the road will lead us? On-ly a fool would

Dm Bbm6/Db 6fr. F/C Eb9 6fr. D9 5fr.

say. But if you let me love you, It's for sure I'm gon-na love you

Bm7-5 Gm6/Bb Am7-5 D7 3fr. Gm7 C7-5 F

All the way, All the way.

SECTION 3 | Unforgettable Hits from Broadway Shows

I May Be Wrong

(But I Think You're Wonderful!)

John Murray Anderson, one of Broadway's leading directors of revues, firmly believed that the best songs are created under pressure. In 1929, when he was preparing the show called Murray Anderson's Almanac, he put his theory into practice by locking composer Henry Sullivan in a room with a piano and threatening to keep him there until he had come up with a song with hit potential. In this case, the drastic measure worked: "I May Be Wrong (But I Think You're Wonderful!)," which was introduced by Trixie Friganza and Jimmy Savo, turned out to be the most popular number in the show.

from *Murray Anderson's Almanac*

Words by Harry Ruskin; Music by Henry Sullivan

Light and swingy

p cresc. *f*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note C4, followed by eighth notes G4, F4, E4, D4, C4, and a half note B3. The left hand provides a harmonic accompaniment with chords: C major, C major 7, C major 7, and F major. The piece concludes with a final chord of F major 6.

C

Cmaj7

C7

F

Fm6

mf

I may be wrong, But I think you're won-der-ful.
I may be wrong, But I think you're won-der-ful.

The first system of the vocal melody is written on a single staff. The lyrics are: "I may be wrong, But I think you're won-der-ful. I may be wrong, But I think you're won-der-ful." The piano accompaniment continues with the same chords as the introduction.

C

Am7

D9

Dm7/G

10fr.

C6

8fr.

I may be wrong, But I think you're swell.
I may be wrong, But I think you're swell.

The second system of the vocal melody is written on a single staff. The lyrics are: "I may be wrong, But I think you're swell. I may be wrong, But I think you're swell." The piano accompaniment continues with the same chords as the introduction.

I May Be Wrong (But I Think You're Wonderful!)

C Cmaj7 C7 F Fm6

I like your style; Say, I think it's mar - vel - ous.
 I like your style; Say, I think it's mar - vel - ous.

C Am7 D9 Dm7/G 10fr.

I'm al - ways wrong, so how can I
 But I can't see, so how can I

C6 8fr. Dm7 6fr. G7 6fr. Em7 8fr. Am7

tell? tell? All of my shirts are un - sight - ly; —
 tell? Deuc - es to me are all ac - es; —

Dm7 6fr. G7 6fr. Cdim 10fr. B7 10fr. Em 8fr. Em7 8fr.

All of my ties are a crime.
 Life is to me just a bore.

If, dear, in you I've picked
 Fac - es are all o - pen

right-ly, —
spac-es: —

You It's the ver - y first time.
might be John Bar-ry - more.

D₇⁴ 3fr. **D7** 3fr. **G7** 6fr. **D_b9-5**

You came a - long, Say, I think you're
You came a - long, Say, I think you're

C **Cmaj7** **C7** **F**

won - der - ful. I think you're grand, But
won - der - ful. I think you're grand, But

E_m6 **C** **A_m7** **D9**

I may be wrong. I may be wrong.

D_m7/G 10fr. **G9+5** **C6** 8fr. **D_b9-5** **C6** 8fr.

1. 2.

gliss.

I Guess I'll Have to Change My Plan


from *The Little Show*


Though this was a hit for Clifton Webb in the 1929 revue *The Little Show*, the melody dated back to 1924, when Arthur Schwartz and his fellow summer-camp counselor Lorenz Hart wrote songs for a revue at the camp. One of them began, "I love to lie awake in bed/ Right after taps/I pull the flaps/Above my head." Later, when Schwartz's music was mated to a lyric by Howard Dietz, the song became a jaunty acceptance of the end of a love affair.





Words by Howard Dietz; Music by Arthur Schwartz


With a lilt, but not fast





























I guess I'll have to change my plan; I should have
 I guess I'll have to change my plan; I should have

re-al-ized there'd be an-oth-er man. I o-ver-looked that point com-
 re-al-ized there'd be an-oth-er man. Why did I buy those blue pa-

plete - ly Un-til the big af - fair be - gan. Be -
 ja - mas Be-fore the big af - fair be - gan? My

fore I knew where I was at, I found myself up-on the shelf and that was
 boil-ing point is much too low For me to try to be a sly Lo-thar-i-

1 2 1

that. I tried to reach the moon, but when I got there,
 o. I think I'll crawl right back and in - to my shell,

L.H.

All that I could get was the air. My feet are back up-on the
 Dwell - ing in my per - son - al hell. I'll held back... in tempo have to change my plan a -

ground; round; } I've lost the one girl I found.

(D.C. for 2nd lyric)

Love Me or Leave Me

from *Whoopee*

One of the most engaging pop songs ever written, this all-or-nothing proposal was introduced by Ruth Etting in the 1928 Florenz Ziegfeld production *Whoopee*. Actually, all Miss Etting had to do in the show was to sing two songs in the first act and "Love Me or Leave Me" in the second. Neither the character she played — a movie star — nor the songs she sang had anything to do with the plot of the musical, in which Eddie Cantor capered as a hypochondriac in an Indian encampment.

Words by Gus Kahn; Music by Walter Donaldson

With a lilt (♩ = $\frac{1}{3}$ ♩)

mf

Em

F#7

B7

Em

Love me or leave me and let me be lone-ly; You won't be-lieve me, and
might find the night-time the right time for kiss-ing, But night-time is my time for

F#7

B7

G

A7

D7

I love you on-ly. I'd rath-er be lone-ly than hap-py with some-bod-y
just rem-i-nis-cing, Re-gret-ting in-stead of for-get-ting with some-bod-y

1. G N.C. C7 B7
else. You

2. G N.C.
else.

There'll be no one un - less that some - one is you;

I in - tend to be in - de - pen - dent - ly

blue. I want your love, but I

don't want to bor - row, To have it to - day and to give back to - mor - row, For

my love is your love; There's no love for no - bod - y else.

MY ROMANCE

from *Jumbo*

Words by Lorenz Hart; Music by Richard Rodgers

Jumbo was a gargantuan hybrid — one part musical comedy, one part circus — that Billy Rose produced at New York's Hippodrome. Featuring Jimmy Durante and Paul Whiteman's orchestra, it offered spectacle to dazzle the eye and a melodious Rodgers and Hart score to enchant the ear. Among the musical pleasures was this sincere but sensible view of romance, which was sung by Gloria Grafton and Donald Novis.

Moderately slow and rather freely throughout

p smoothly throughout

Chord diagrams for the first system: Cmaj7, Fmaj7, Cmaj7.

Chord diagrams for the second system: Fmaj7, F7, Em7, C/E, Am, Am+7, Cmaj7.

Chord diagrams for the third system: Dm7, G7, C, F(2), C(2), F(2).

Chord diagrams for the fourth system: C(2), F#m7-5, F7-5, Em7, Eb7-5, G/D, D7-9, G₄, G7.

Lyrics: My ro - mance does - n't have to have a moon in the sky; My ro - mance does - n't need a blue la - goon stand - ing by. No month of May, No twink - ling stars, No hide - a - way, No soft gui - tars. My ro -

* Players with smaller hands use small notes instead of bass notes throughout.

Cmaj7 Fmaj7 Cmaj7 F#m7-5 B7 Bb7/6 A7 Abmaj7 G7
 mance does-n't need a cas-tle ris - ing in Spain Nor a

Am Cmaj7 Dm7 G7 C Gm7/C
 dance to a con-stant-ly sur-pris - ing re- frain. Wide a-

Fmaj7 F+5 Dm7 G#o7 Am7 Bm7-5 E7+5 Bb9-5 A9 Eb9 D9 Fm6/Ab
 wake, I can make my most fan- tas-tic dreams come true. My ro-

Cmaj7/G Fmaj7/G C N.C. Cmaj7
 mance does-n't need a thing but you.

The Most Beautiful

Girl in the World

from *Jumbo*

This song by Donald Novis to Gloria Grafton in the 1935 musical *Jumbo*, this lilting waltz is a prime example of Rodgers and Hart at their most daringly creative. Instead of composing in the conventional 32 bars, they extended it to 72. And though the form is basic "A-A-B-A," the first "A" sections run to 16 bars each, the second (or release) to 15, and there is an 8-

bar tag that completes the thought in the final "A" theme. As for the lyric, while it is a hyperbolic but sincere expression for the most beautiful girl in the world, Larry Hart brought the sentiment down to earth with such surprises as rhyming "Dietrich" with "sweet trick" and by revealing that the girl is a natural beauty with no need for platinum hair.

Words by Lorenz Hart

Music by Richard Rodgers



Bright, lilting waltz tempo

mp cresc. *f* *mf*

The most

Fmaj7

E/F

Fmaj7

beau - ti - ful girl in the world Picks my ties out,

lightly

G7/C

Fmaj7

Ab dim

Gm7

C7

Eats my can - dy, Drinks my bran - dy, The most

Am7

Dm7

Gm7

C7



beau - ti - ful girl in the world. The most

Fmaj7

E/F

Fmaj7



beau - ti - ful girl in the world Is - n't Gar - bo,

G7/C

Fmaj7

Abdim

Gm7

C7




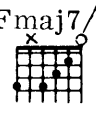

Is - n't Die - trich, But the sweet trick Who can

Am7-5

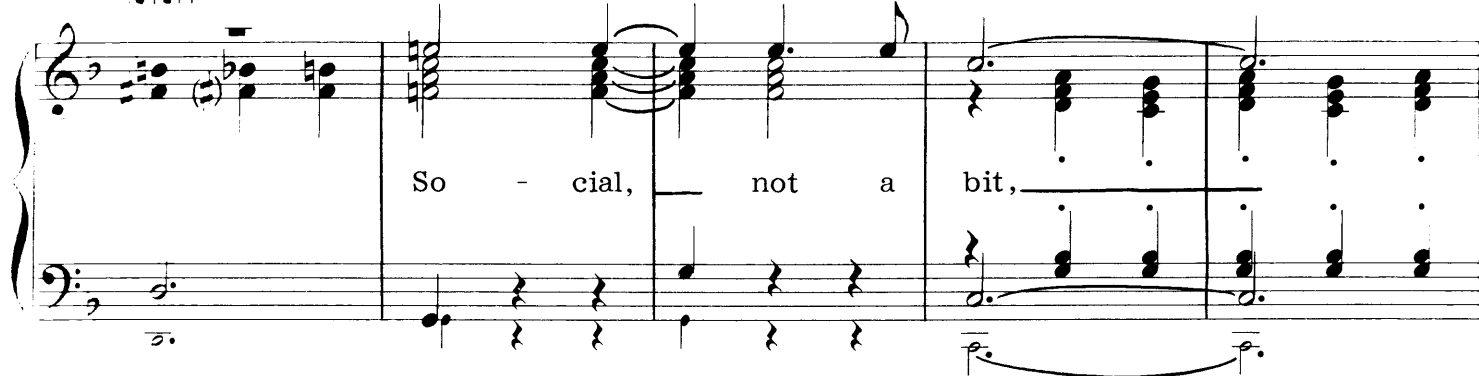






make me be - lieve it's a beau - ti - ful world.

The Most Beautiful Girl in the World


D7  Fmaj7/G  Gm7/C 





So - cial, not a bit,



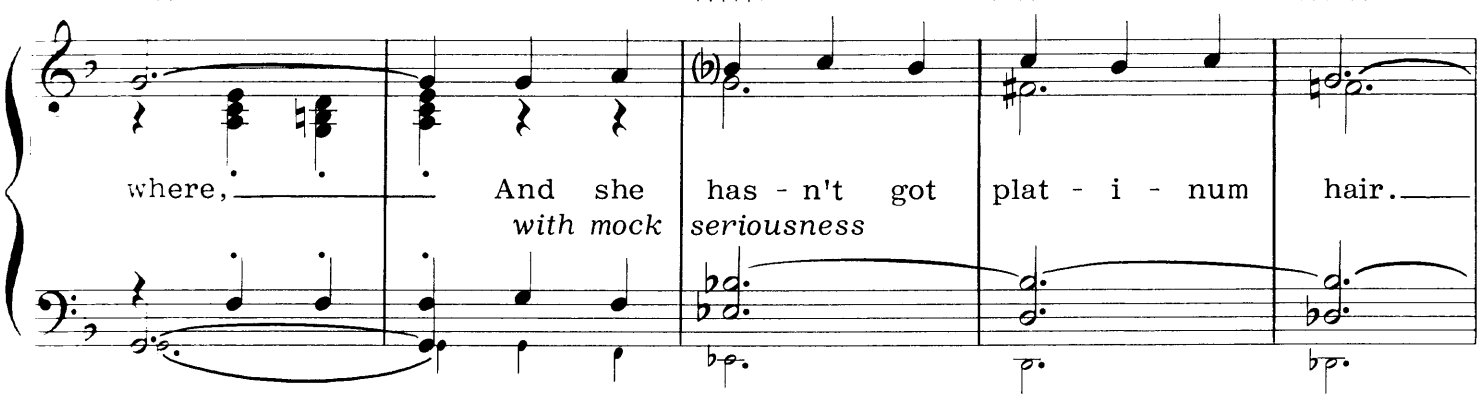
Fmaj7/G  Gm7/C  Am7  Am7/D 




Nat - 'ral kind of wit, She'd shine an - y -




Fmaj7/G  Eb  D+5  Gm7-5/Db 

where, And she has - n't got plat - i - num hair.
with mock seriousness



C7  Fmaj7  E/F 

The most beau - ti - ful house in the world Has a



Fmaj7



G7/C



Fmaj7



Abdim



Gm7



mort - gage. What do I care? It's good - bye care

C7



Am7-5



When my slip - pers are next to the ones that be - long

D7



Dm7



G7



Gm7



To the one and on - ly beau - ti - ful

Bb9



F6



Gm7/C



F



girl in the world!

gliss.

Little Girl Blue

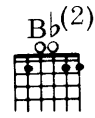
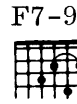
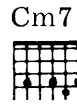
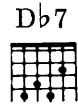
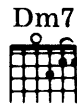
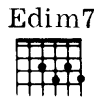
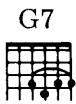
from *Jumbo*

Words by Lorenz Hart; Music by Richard Rodgers

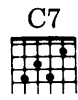
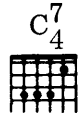
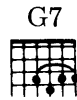
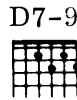
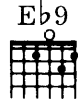
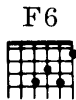


Moderately

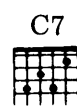
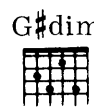
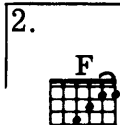
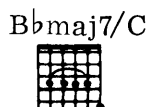
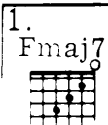
L. H.
P



Sit there and count your fin - gers; what can you do? Old girl, you're
 Sit there and count the rain-drops fall - ing on you. It's time you



through. knew, Sit there and count your lit-tle fin - gers Un - luck-y lit-tle girl
 All you can count on is the rain-drops That fall on lit-tle girl



blue. blue. No use, old girl, You

During the 1930s, Richard Rodgers and Lorenz Hart — who had been spending their time in near-oblivion in Hollywood — were goaded into returning to New York by a newspaper column item that asked “Whatever happened to Rodgers and Hart?”

As soon as their MGM contract ended, they were on the next train heading East. Their first assignment there: Jumbo, for which “Little Girl Blue,” sung by Gloria Grafton, provided the musical setting for a blue-tinted first act finale.

may as well sur- ren- der; Your hope is get- ting slen- der. Why won't some- bod- y

This system of musical notation includes a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. Above the treble staff are four guitar chord diagrams: F, A7, A7, and A7. The bass staff contains a simple accompaniment.

send a ten- der blue boy To cheer a lit- tle girl

This system of musical notation includes a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. Above the treble staff are ten guitar chord diagrams: Cm6 5fr., D7+5 9 6fr., G7-5, C13-9, Bm7-5 7fr., Bbm7 6fr., Bbm6 6fr., Am7 5fr., D7 5fr., Gm7, and C7-9. The bass staff contains a simple accompaniment.

To Trio Fine

blue. blue.

This section contains two boxes. The 'To Trio' box has two guitar chord diagrams: F and Gm7. The 'Fine' box has two guitar chord diagrams: F and F6 9. The musical notation shows a melodic line with a 3/4 time signature and a final cadence.

Trio

N.C. lighthearted

When I was ver- y young, The world was young- er than I, As

This section is in 3/4 time and marked 'N.C. lighthearted'. It features a treble and bass clef staff. The treble staff contains the melody with lyrics underneath. Above the treble staff are five guitar chord diagrams: N.C., Gm7, C7, F, and Dm7. The bass staff contains a simple accompaniment.

Little Girl Blue

Gm7



C7



F



mer - ry as a car - ou - sel. The cir - cus tent was

Gm7



C7



F



Ab7



7fr.

Gm7



strung With ev - 'ry star in the sky A - bove the ring -

C7



F



N.C.

very freely

I loved so well. Now the young world has grown

G9



N.C.

C7



C7-9



D.S. al Fine

old, Gone are the tin - sel and gold.

BILL

from *Show Boat*

Words by Oscar Hammerstein II
and P. G. Wodehouse; Music by Jerome Kern

This immortal torch song, which Helen Morgan introduced in Show Boat in 1927, was originally written by Jerome Kern and P. G. Wodehouse for a 1918 musical called Oh, Lady! Lady!!, but it proved inappropriate since the play's Bill was not the unattractive nonentity it described. When Kern needed a tear-stained number for Show Boat, he pulled "Bill" out of his "trunk" of unused songs, and Oscar Hammerstein gave a helping hand with the words.

Slowly and somewhat freely throughout

L. H. *mf*

I used to dream that I would dis-
(He can't play) golf or ten-nis or

cov - er — The per - fect lov - er some day. I knew I'd rec - og -
po - lo, — Or sing a so - lo or row. He is - n't half as

nize him If ev - er he came round my
hand - some As doz - ens of men that I

way. I al - ways used to fan - cy then He'd be
know. He is - n't tall and straight and slim, And he

F₇/₄

B_b(2)

F₇/₄

F₇

B_b

F

B_b

F₇/₄

Faug

B_b

Gm6

Dm

F/C

Bm7-5

Gm/B_b

A7 Dm F/C C7

one of the god-like kind of men, With a gi-ant brain and a
 dress-es far worse than Ted or Jim, And I can't ex-plain why he

Bm7-5 Bb9 6fr. Am7 5fr. Ab7-5 3fr. Gm7 Gb7-5 F7 Faug

no-ble head Like the he-roes bold in the books I read.
 should be just The one, one man in the world for me.

Chorus N.C. Bbmaj7 Gm Cm7 F7 Faug/C#

But a-long came Bill, who's not the type at all. You'd
 He's just my Bill, an or-di-nar-y boy; He

Bb/D 6fr. C#dim7 Cm7 F7 Faug

meet him on the street and nev-er no-tice him. His form and face, His
 has-n't got a thing that I can brag a-bout. And yet to be Up-

Bb Gm7 D7/A 3fr. C7 F7 C7 F7

man-ly grace Are not the kind that you would find in a sta - tue. And I
 on his knee So com-fy and room-y feels nat - u - ral to me. And I

Bbmaj7 Gm Bdim7 Cm Cm7 F7 Bb6 Bb9 Ebmaj7 3fr.

can't ex-plain, It's sure-ly not his brain That makes me thrill. I
 can't ex-plain, It's sure-ly not his brain That makes me thrill. I

Em7-5 C7 Bb/F 2nd time only Gm6 Cm7 F7-9

love him — be - cause he's won - der - ful, — Be - cause he's just old
 love him — be - cause he's, I don't know, — Be - cause he's just my

1. Bb Bdim7 C7 F7-9 Bb N.C. 2. Bb Dm7 Bb6 Bdim7 C7 F7-9 Bb6

Bill. He can't play Bill. *delicately*

Can't We Be Friends?

from *The Little Show*

When composer Kay Swift first played for Libby Holman the music of what would later become "Can't We Be Friends?," the singer was so enthusiastic about it that a lyric was soon added by Miss Swift's husband and songwriting partner, Paul James (who was better known in banking circles as

James Paul Warburg). Miss Holman introduced the torch ballad in her next appearance, the 1929 revue *The Little Show*, wearing a then-daring strapless red evening gown. According to Howard Dietz, who helped organize the revue, the number stopped the show at every performance.

Words by Paul James; Music by Kay Swift

Slowly

L.H.
mp

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

D9 G7 C6 Ab7 9fr.

I thought I'd found the man of my dreams. — Now it seems —
I thought for once it could-n't go wrong, — Not for long! —

This system includes guitar chord diagrams for D9, G7, C6 (10fr.), and Ab7 (9fr.). The lyrics are written below the piano accompaniment.

C6 10fr. Ab7 9fr. G7 8fr. D9 G7

This is how the sto - ry ends: He's goin' to turn me down_ and say.
I can see the way this ends: He's goin' to turn me down_ and say.

This system includes guitar chord diagrams for C6 (10fr.), Ab7 (9fr.), G7 (8fr.), D9, and G7. The lyrics are written below the piano accompaniment.

C7 F7 C 5fr. 1. C7 2. C7 F7

"Can't we be friends?"
"Can't we be friends?"

3 3 Nev - er a -

The chorus features two first endings. The first ending leads back to the beginning of the chorus, and the second ending leads to the final phrase. Guitar chord diagrams for C7, F7, and C (5fr.) are provided. The lyrics are written below the piano accompaniment.

C/E Ebdim Dm7-5

N. C. Gm

gain. Through with love, Through with men. They play their game with-out_

B7 A7 Bb7 A7 N. C. D9

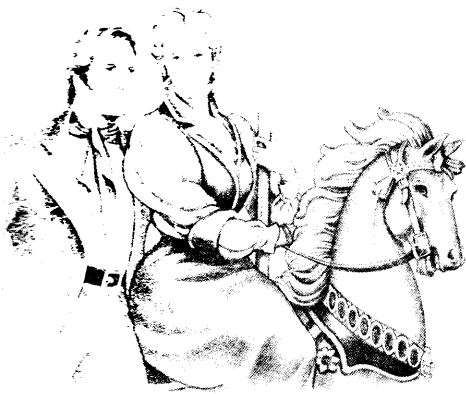
shame. And who's to blame?_ I thought I'd found a

G7 C6 Ab7 C6 Ab7

man I could trust,_ What a bust!_ This is how the sto - ry

G7 D9 G7 C C7 F/C Fm6/C C6

ends: He's goin' to turn me down_ and say, "Can't we be friends?"_



If I Loved You

from *Carousel*

No more ardent duet has ever been written for the Broadway theater than "If I Loved You" — yet at no time do the words express directly how the two people really feel about each other. John Raitt and Jan Clayton introduced the Rodgers and Hammerstein song in 1945 in *Carousel*, an adaptation of the celebrated Hungarian play *Liliom*, by Ferenc Molnar.

Words by Oscar Hammerstein II; Music by Richard Rodgers

Slowly

mp

3

quietly flowing

The piano introduction begins with a treble clef and a 4/4 time signature. It features a melodic line with a triplet of eighth notes in the first measure, followed by a half note. The bass line consists of a single half note. The tempo is marked 'Slowly' and the dynamics are 'mp'. The key signature has one flat (B-flat). The piece concludes with a sustained chord in the right hand and a half note in the left hand.

C

Cdim7

C/E

E+5

If I loved you, Time and a - gain I would try to say
If I loved you, Words would-n't come in an eas - y way,

p

3

3

sim.

The vocal line starts with a treble clef and a 4/4 time signature. The lyrics are: "If I loved you, Time and a - gain I would try to say / If I loved you, Words would-n't come in an eas - y way,". The music includes a triplet of eighth notes in the second measure and another triplet in the fourth measure. The dynamics are 'p'. The piece ends with a fermata over the final note, marked 'sim.'.

Dm/F

F#dim7

1. C/G

G7

G7

2. C/G

All Round I'd want you to know.
in cir - cles I'd go.

The piano accompaniment continues with a treble clef and a 4/4 time signature. The lyrics are: "All Round I'd want you to know. / in cir - cles I'd go.". The music features a first ending (1. C/G) and a second ending (2. C/G). The dynamics are 'p'.

E+5

Am

Dm

F#m7-5

F7-5

Long - in' to tell you but a - fraid and shy,

The piano accompaniment continues with a treble clef and a 4/4 time signature. The lyrics are: "Long - in' to tell you but a - fraid and shy,". The music features a half note in the first measure and a half note in the second measure. The dynamics are 'p'.

Am Dm Dm/C Bb D/A Ab7-5 G7-9

I'd let my gold-en chanc-es pass me by. *held back*

C Cdim7 C/E E+5

Soon you'd leave me, *in tempo with mounting excitement*
 Off_ you would go_ in the mist of day,

Dm/F F#dim7 C/G E+5/G#

Nev - er, nev - er to know

Dm/F C#dim/E Dm7 G7-9 C

How I loved you, If I loved you. *quietly*

Sometimes I'm Happy

from *Hit the Deck*

"Sometimes I'm Happy" became a standard through a somewhat circuitous route. The melody, though with a snappier tempo, was first composed by Vincent Youmans in 1923 to a lyric co-written by Oscar Hammerstein II and called "Come On and Pet Me." But the song was never used in the musical for which it had been intended, and two years later, with a new lyric by Irving Caesar, it turned up under its current title in another show. This production, however, never got any closer to New York than Philadelphia. "Sometimes I'm Happy" finally made it to immortality in 1927, when, as sung by Louise Groody and Charles King, it became the hit of *Hit the Deck*.



Words by Irving Caesar; Music by Vincent Youmans

Moderately

mp — whimsically

F C7 F C7

Some-times I'm hap - py; —
Some-times I love you; —

Some-times I'm blue; —
Some-times I hate you.

F C7 F C7

My dis - po - si - tion —
But when I hate you, —

De - pends on you. —
It's 'cause I love you.

F Cm7 Cbmaj7 Bbmaj7 Bbm

I nev - er mind the rain from the skies
 That's how I am, So what can I do?

1. F/C Eb9 6fr. D7+9 6fr. Ab13 6fr. G7 6fr.

If I can find the sun in your

Db9 C9 | 2. F/C Gm7 C7-9

eyes. I'm hap - py when I'm with

F N.C. 8va 7

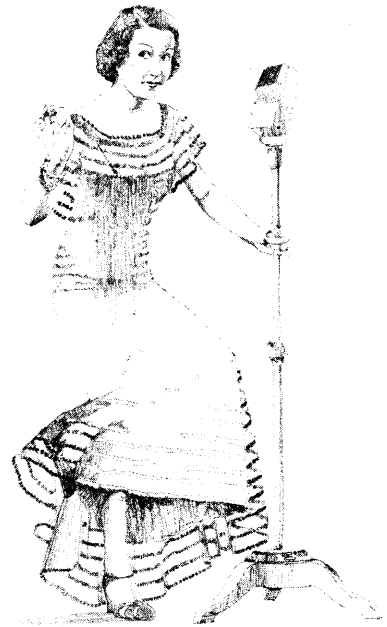
(vocal only)
 you.

I Got Rhythm

from *Girl Crazy*

When on October 14, 1930, the opening night of *Girl Crazy*, Ethel Merman stepped to the footlights and belted out the Gershwin brothers' compelling announcement "I Got Rhythm," there was no question that a new Broadway star had been born. As the singer recalled, "On the second chorus I just held the 'I' . . . one long note . . . while the orchestra played the tune. The audience started clapping after about four bars, clapping, clapping, clapping, and they didn't stop till I'd done I don't know how many encores. It was like electricity."

Words by Ira Gershwin; Music by George Gershwin



Brightly

mf with humor

Guitar chords: G6, Am7, D7, Bm7(no 5th), Bbdim, Am7, D7-5, G, G/F

I got rhy - thm; I got mu - sic; I got
 I got dais - ies In green pas - tures; I got

Guitar chords: C/E, Cm6/Eb, G/D, D7, 1. G, 2. G

my man; Who could ask for an-y-thing more?
 my man; Who could ask for an-y-thing more?

B7 E7 A7

Old Man Trou-ble,— I don't mind him.— You won't

E \flat 9-5 6fr. D9 5fr. G6 Am7 D7

find him— Round my door. I got star - light;—

Bm7 (no 5th) B \flat dim Am7 D7-5 G6 Am7 D7

I got sweet dreams;— I got my man;— Who could

G Dm/F E7 A7 D7 G

ask for an-y-thing more? Who could ask for an-y-thing more?

Somebody Loves Me

from *George White's Scandals*

Broadway revues were once a great training ground for composers and lyricists who later went on to create complete scores for book musicals. The series of annual George White's Scandals, which began in 1919, enjoyed the services of George Gershwin, who composed songs for five editions, three of them with lyricist B. G. DeSylva. For the 1924 production, Gershwin's last, he and DeSylva (with co-lyricist Ballard Macdonald) contributed "Somebody Loves Me," which was introduced by Winnie Lightner.



Words by Ballard Macdonald and
B. G. DeSylva; Music by George Gershwin

Moderately

The piano introduction consists of two staves in 4/4 time. The right hand starts with a whole rest, followed by a series of chords: G major 7, A minor 7, B minor 7, C minor 7, F major 7, G major, and C9. The left hand plays a rhythmic pattern of eighth and sixteenth notes.

Some - bod - y loves me, I won - der who;

The vocal line is in G major. The piano accompaniment features chords: Gmaj7, Am7 (5fr.), Bm7 (7fr.), Cm7 (8fr.), F7 (6fr.), G (3fr.), and C9.

I won - der who she can be.

The vocal line continues with the same melody. The piano accompaniment features chords: G (3fr.), C9, C/D (5fr.), D7-9 (4fr.), G6 (5fr.), Bb9 (6fr.), Ebmaj7 (3fr.), and Ab7-5.

Some - bod - y loves me, I wish I knew;

The vocal line concludes the phrase. The piano accompaniment features chords: Gmaj7, Am7 (5fr.), Bm7 (7fr.), Cm7 (8fr.), F7 (6fr.), G (3fr.), and Em.

Bm C#7-9 F#7 Bm E7-9 Am Am+5

Who can she be wor-ries me. For ev-'ry girl who pass-es

Am6 Am+5 Am Em Em+7 Em7 Em6

me, I shout, "Hey, may - be, You were meant to be my lov-ing

Am7 Eb9-5 C/D D7-9 Gmaj7 Am7 Bm7 Cm7 F7 G

5fr. 6fr. 5fr. 4fr. 5fr. 7fr. 8fr. 6fr. 3fr.

ba - by." Some - bod - y loves me, I won-der

C9 Bm7-5 Em7-5 Am7 D7-9 G6

8fr. 5fr. 4fr. 5fr.

who; May - be it's you.

8va lower-----

SOON

from *Strike Up the Band*

Words by Ira Gershwin
Music by George Gershwin

Strike Up the Band is one of the rare Broadway musicals to have received a second chance. When the anti-war satire was first tried out in 1927, it was considered too bitter, and it didn't get beyond its tryout date in Philadelphia. But the show was then revised, rescored and recast, and it went on to enjoy a successful Broadway run in 1930. "Soon," which was written for the new production but based on a theme from the original show, was a romantic duet for juveniles Margaret Schilling and Jerry Goff.

Moderately and somewhat freely

mp very smoothly

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

C Em7-5 A7+5 A7

Soon, My lone - ly nights will be end - ed.
Soon, My dear, you'll nev - er be lone - ly.

Guitar chords are shown below the staff: C, Em7-5, A7+5 (5fr.), and A7 (5fr.).

Dm Dm7-5 G7+5 G7 C

Soon, Two hearts as one will be blend - ed. I've found the
Soon, You'll find I live for you on - ly. When I'm with

Guitar chords are shown below the staff: Dm, Dm7-5, G7+5, G7, and C.

Gm7 Gb7-5 F6 Dm F#m7-5 B7

hap - pi - ness I've wait - ed for, The on - ly girl that I was
you, who cares what time it is, Or what the place or what the

Guitar chords are shown below the staff: Gm7, Gb7-5, F6, Dm, F#m7-5, and B7.

Am7 Dm7 G7 C Em7-5

sat - ed for. _____ Oh, soon, _____ A lit - tle cot - tage will
 mate is? _____ Oh, soon, _____ Our lit - tle ship will come

A7-5 A7 Dm Dm7-5 G7+5 G7

find us Safe, _____ with all our cares far be - hind us.
 sail - ing Home, _____ through ev - 'ry storm nev - er - fail - ing.

C Gm7 Gb7+5 F6 Dm7-5 C Am7

The day you're mine, this world will be in tune; Let's make that

F6/G G13 1. C6_9 G11 2. C6_9

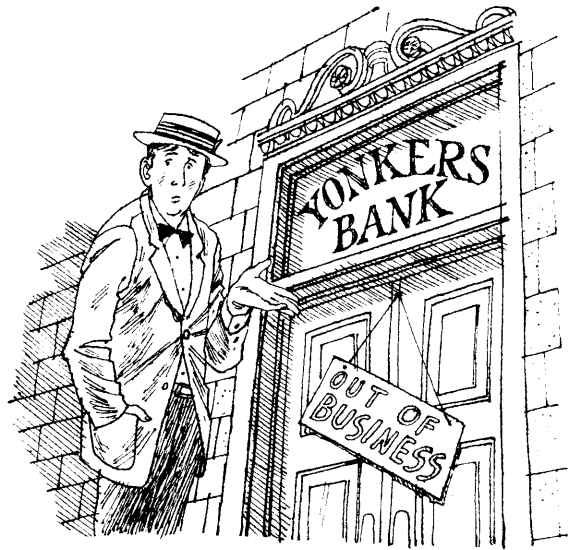
day come soon. soon.

Who Cares?

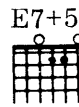
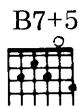
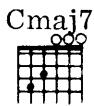
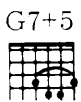
from *Of Thee I Sing*

The 1931 production *Of Thee I Sing* was a strikingly different kind of Broadway musical. In addition to poking fun at Presidential politics, it did so in the manner of a Gilbert and Sullivan comic opera, with all the musical numbers evolving naturally from the plot. Thus when reporters questioned President John P. Wintergreen (William H. Mason) about a girl he'd jilted, Wintergreen and his wife Mary (Lois Moran) expressed their love in "Who Cares?" by showing indifference to calamities such as the sky falling on the sea and banks failing in Yonkers.

Words by Ira Gershwin; Music by George Gershwin



Brightly



mf Who cares If the sky Cares to

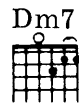
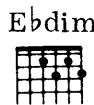
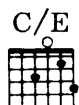
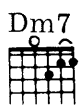
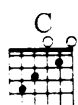
A7+5



Dm7-5



fall In the sea? Who Who



cares how his - to - ry in rates me, cares what banks fail in Yonkers, kers,

as your kiss in - tox - i - cates me? Why
 as you've got a kiss that con - quers? Why

should I care? Life is one long ju - bi -

lee, So long as I care for you

And you care for me.

How Long Has This Been Going On?

from *Rosalie*

Rosalie is generally recalled as a spectacular MGM musical with songs by Cole Porter. Actually, the movie was based on a 1928 musical of the same title with a score written in part by George and Ira Gershwin, and it was in that production that this ballad was first sung on Broadway. The song, however, dates back to the previous year, when it was written for Funny Face. Though introduced by Adele Astaire and Stanley Ridges during the out-of-town tryout, it was replaced—for some unaccountable reason—by “He Loves and She Loves.”

Words by Ira Gershwin; Music by George Gershwin

Slowly

mp

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Chord diagrams: C⁷/₆ 10fr., Cdim 10fr., C⁷/₆ 10fr., C7+5 9fr., F9 8fr.

I could cry salt - y tears; Where have I been
I could cry salt - y tears; Where have I been

The first system of the vocal line includes chord diagrams for C⁷/₆ (10fr.), Cdim (10fr.), C⁷/₆ (10fr.), C7+5 (9fr.), and F9 (8fr.). The lyrics are: "I could cry salt - y tears; Where have I been / I could cry salt - y tears; Where have I been".

Chord diagrams: B^b9 6fr., B^bm 6fr., F/A 6fr., A^bdim, Gm7, G^b7-5, F7

all these years? Lit - tle wow, Tell me now, How
all these years? Lis - ten, you, Tell me do, How

The second system of the vocal line includes chord diagrams for B^b9 (6fr.), B^bm (6fr.), F/A (6fr.), A^bdim, Gm7, G^b7-5, and F7. The lyrics are: "all these years? Lit - tle wow, Tell me now, How / all these years? Lis - ten, you, Tell me do, How".

B \flat D \flat 9 C9 Fmaj7 C $\frac{7}{6}$ 10fr.

long has this been go - ing on?
 long has this been go - ing on?
 There were chills
 What a kick!

Cdim 10fr. C $\frac{7}{6}$ 10fr. C7+5 9fr. F9 8fr. Bm7-5 B \flat m7 F/A 6fr. A \flat dim

up my spine
 How I buzz!
 And some thrills
 Boy, you click
 I as
 can't de-fine.
 no one does!
 Lis - ten, sweet,
 Hear me, sweet,

Gm7 G \flat 7-5 F7 B \flat 7 D \flat 9 C9 F

I re - peat: How long has this been go - ing on?
 I re - peat: How long has this been go - ing on?

B \flat maj7 E \flat 7 B \flat maj7 E \flat 7 B \flat maj7 E \flat 7 B \flat maj7 Dm6

Oh, I feel that
 Dear, when in your
 I could melt;
 arms I creep,
 In - to heav - en I'm hurled!
 That di - vine ren - dez - vous.

How Long Has This Been Going On?

Am Dm6 Am Dm6 Am Dm6 Am Caug

I know how Colum-bus felt, Find-ing an - oth - er world!
 Don't wake me if I'm a - sleep; Let me dream that it's true.

C7 6 10fr. Cdim 10fr. C7 6 10fr. C7+5 9fr. F9 5fr.

Kiss me once, then once more; What a dunce I
 Kiss me twice, then once more; That makes thrice; Let's

Bm7-5 Bbm7 F/A 6fr. Abdim Gm7 Gb7-5 F7

was be - fore. What a break! For heav - en's sake! How
 make it four. What a break! For heav - en's sake! How

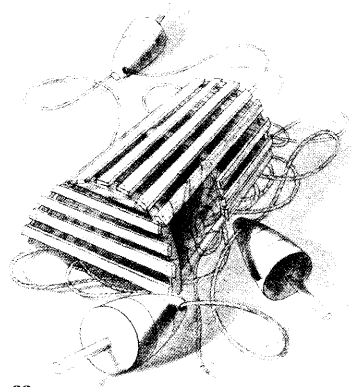
Bb7 Db9 C9 1. F6 A7 6 7fr. Bb7 6 8fr. B7 6 9fr. 2. F6

long has this been go - ing on?
 long has this been go - ing on?

SECTION 4 | Vocal Hits of the '40s and '50s

Old Cape Cod

It's a continuing wonder that Cape Cod, that "bared and bended arm of Massachusetts," in Henry Thoreau's words, can mean so many different things to those who know it from generation to generation. Retreat and tourist center, sandbar and sanctuary, it can fire the imagination and spirit as can few other North American seacoast sites. "If you're fond of sand dunes and salty air," says this 1956 hit, a milestone in the career of singer Patti Page, "you're sure to fall in love with Old Cape Cod." It's as true as it ever was, as thousands of visitors crossing Cape Cod Canal every summer will happily attest.



Words and Music by Claire Rothrock, Milt Yakus and Allan Jeffrey

Slowly, with expression

p delicately

F Cm7 8fr. F9 8fr. Bb 6fr.

If you're fond of sand dunes and salt - y air, — Quaint lit - tle vil - lag - es

Bbm6 6fr. Eb9 6fr. E 3fr. F D7 3fr. G9

here and there, — You're sure to fall in love with Old Cape

R.H.

Old Cape Cod

Gm7/C C7+5 F

Cod. If you like the taste of a

Cm7 8fr. F9 8fr. Bb 6fr. Bbm6 6fr. Eb9 6fr. F

lob-ster stew, - Served by a win-dow with an o - cean view, -

R.H.

F D7 3fr. G9 C7-9 F6 F13

You're sure to fall in love with Old Cape Cod.

Bb 6fr. C7/Bb 5fr. Am7 5fr. D7-9 4fr. Gm7 Gm7/C

Wind - ing roads that seem to beck - on you, Miles of green be-neath the

F F7 6fr. B \flat Bdim7 F/C Cm 4fr. D7 3fr.

skies of blue; Church bells chim-ing on a Sun-day morn Re-

L.H.

Gm7 G9 Gm7 C9+5 F

mind you of the town where you were born. If you spend an eve-ning, you'll

Cm7 8fr. F9 8fr. Bm7-5 6fr. B \flat m6 6fr. E \flat 9 6fr. E

want to stay,— Watch-ing the moon-light on Cape Cod Bay;—

L.H.

F Cm6 D7 3fr. G9 C7-9 F6

You're sure to fall in love with Old Cape Cod.

3

DREAM

Words and Music by Johnny Mercer

Johnny Mercer, one of the greatest of all lyricists, wrote both words and music to this enduring hit. According to bandleader-arranger Paul Weston, who snapped it up as the theme song for his popular radio show, Mercer had reservations about it — or at least one note of it: the sixth note of the melody, falling on the word “blue.” “I think that note almost ‘makes’ the song,” said Weston, “and I convinced Johnny to let it stay.” It was fortunate for us all — and, as Dan Fox’s rich voicing over a loping bass figure shows, helps give Mercer’s classic its extra poignancy.

Moderately

mp—subdued throughout

C6 8fr.

Dream _____ When you're feel - in'

B7+5 8fr. B7 7fr. C6 8fr.

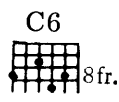
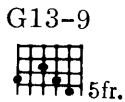
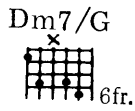
blue; _____ Dream, _____ That's the thing to

Em7-5 8fr. A7 8fr. Dm7 6fr. Fm6 6fr.

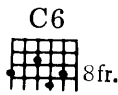
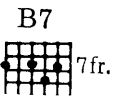
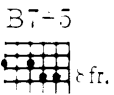
do. _____ Just _____ watch the smoke rings

Cmaj7 5fr. D9 5fr.

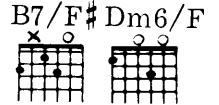
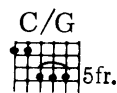
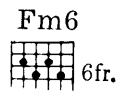
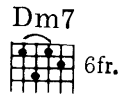
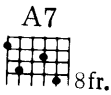
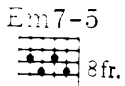
rise in the air; _____ You'll find your share _____ of



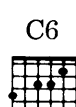
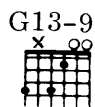
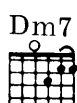
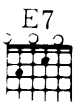
mem - o - ries there. So dream When the day is



through; Dream and they might come



true. Things nev-er are as bad as they seem,



So dream, dream, dream.

"A"-YOU'RE ADORABLE

(The Alphabet Song)

This lover's tour of the alphabet was an instant hit when it appeared in 1949 and has endured — not just because it's a clever novelty but also because it's a well-crafted love song expressing sentiments that never go out of fashion. Its writers had plenty of practice: composer Sidney Lippman had turned out "My Sugar Is So Refined" and "Chickery Chick," and lyricist Buddy Kaye had produced "Don't Be a Baby, Baby" and "A Penny a Kiss, a Penny a Hug."

Words and Music by Buddy Kaye, Fred Wise and Sidney Lippman

Moderately slowing.....

f mechanically

mf in tempo, with a lilt

"A" you're a - dor - a - ble; "B" you're so beau - ti - ful; "C" you're a cu - tie full of
 "G" you look good to me; "H" you're so heav - en - ly; "I" you're the one I i - dol -

charms.
ize.

"D" you're a dar - ling And "E" you're ex - cit - ing And
 "J" we're like Jack and Jill; "K" you're so kiss - a - ble;

1. "F" you're a feath - er in my arms. 2. "L" is the love light in your

C F6 Dm6/F Em7 Am7 Dm7 Em/G Gaug

eyes. "M," "N," "O," "P," I could go on all

C C7 F6 Dm6/F Em7 Cm/Eb G/D D7

day. "Q," "R," "S," "T," Al-pha- bet-ic-'ly speak-ing,

G7 C A7

you're o-kay. "U" made my life com-plete; "V" means you're ver-y sweet;

D7 Am7 D7 Dm7 D#dim7

Dou-ble "U," "X," "Y," "Z." It's fun to wan-der through the

C/E A7+5 Dm7 G7 C

al-pha-bet with you To tell you what you mean to me!

UNFORGETTABLE

Nat King Cole's lasting success as a popular ballad singer cost the world of jazz one of its most extraordinary pianists. But as the list of hits grew longer, there seemed less time for Cole the keyboard wizard. "Unforgettable" was released in 1951 and became one of Cole's biggest songs. It's the work of Irving Gordon, whose other credits include "Me, Myself and I," "Be Anything (But Be Mine)" and, in collaboration with Duke Ellington, the immortal "Prelude to a Kiss." Dan Fox's graceful arrangement here has a lilting quality that will evoke in many listeners the beloved spirit of Nat King Cole.



Words and Music by Irving Gordon

Moderately—à la Shearing (♩♩ played as $\overset{3}{\text{♩}}$)

Gmaj7



Gdim+7



Un-for-get-ta-ble, _____ That's what you are. _____
 Un-for-get-ta-ble, _____ In ev-'ry way, _____

Cmaj7



Un-for-get-ta-ble, _____ Though near or _____
 And for-ev-er-more, _____ That's how you'll _____

far. stay.

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

F6

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

Em6 C Baug Gm/Bb A7

1

D9 Db9 D9

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

2.

D9 G7/6 Abmaj7 Dbmaj7 Cmaj7

Thinks that I am un - for - get - ta - ble too.
much slower

Candy

The history of popular song teems with partnerships that turned out hits, sometimes by the dozens — yet are almost forgotten by the public. Canadian-born Alex Kramer and his wife, Joan Whitney, gave the world such standards as “Far Away Places,” “High on a Windy Hill,” “You’ll Never Get Away” and the haunting “My Sister and I.” Yet their most enduring song is this simple upbeat declaration of love — made all the more memorable by lyricist Mack David’s catchy opening line.

Words and Music by Mack David, Joan Whitney and Alex Kramer

Freely

mp

Moderately slow, in tempo

Guitar → Cmaj7 Cm Bm7 Bbdim
 Keyboard → Ebmaj7 Ebm Dm7 Dbdim

Can - dy, I call my sug-ar Can - dy Be-cause I'm sweet on

Am7 D7 G G7 G7-9
 Cm7 F7 Bb Bb7 Bb7-9

Can - dy, And Can-dy's sweet on me. { He un - der -
 { She un - der -

Cmaj7 Cm Bm7 Bbdim
 Ebmaj7 Ebm Dm7 Dbdim

stands me, My un-der-stand-ing Can - dy, And Can-dy's al-ways
 Can - dy, It's gon-na be just dan - dy The day I take my

ped. simile

Am7 Cm7 D7 F7 G Bb C Eb G Bb

hand - y
Can - dy

When I need sym - pa - thy.
And make {him her mine, all mine.

Fine

B7 D7

I wish that there were four of {him, her, So

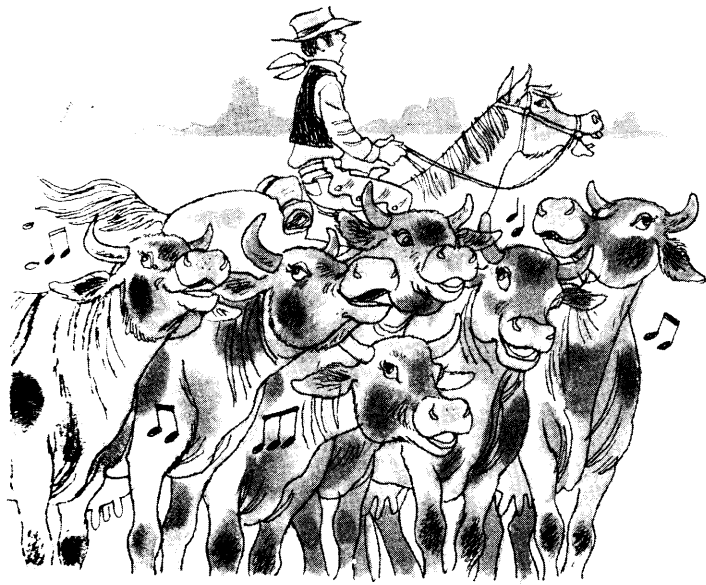
E7 G7 A9 C9

I could love much more of {him; her; He has tak - en
She

D9 F9 G7 Bb7 G7+5 Bb7+5

my com - plete_heart, Got a sweet tooth for my sweet - heart,

D. S. al Fine



COW-COW BOOGIE

When this boogie-woogie cowboy song became a hit in 1942, no one was more surprised — or dismayed — than the artist, pianist Freddie Slack. He had played boogie with Will Bradley's band but launched his own group to play smoother, sweeter music. "Cow-Cow Boogie" put an end to those plans — and shaped the rest of Slack's career and that of his vocalist Ella Mae Morse. The tune was a special favorite in the Southwestern states and during the war brought memories of home to countless servicemen who hailed from those "wide open spaces."

Words and Music by Don Raye, Gene De Paul and Benny Carter

Slow boogie blues (♩ played as $\overset{3}{\text{♩}}$)

mp

 Musical notation for the piano introduction. The bass line consists of a repeating triplet pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The treble clef staff is empty.

C

Out on the plains Down near San - ta Fe, — I met a

 Musical notation for the first vocal line. The bass line continues with the triplet pattern. The treble clef staff has a triplet of eighth notes: G4, A4, B4.

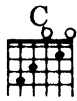
C9

F9 8fr.

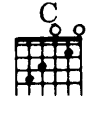
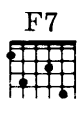
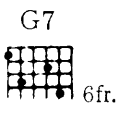
cow-boy — Rid - in' the range one day. — And as he jogged a - long, —

 Musical notation for the second vocal line. The bass line continues with the triplet pattern. The treble clef staff has a triplet of eighth notes: G4, A4, B4.

* More skillful players may keep the bass figure from the intro going throughout the song.

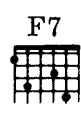
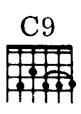


I heard him sing-ing— A most pe - cu-liar— cow - boy song.— It was a



dit - ty— He learned in the cit - y,— "Cum-a-ti - yi - yi - ay, Cum-a-ti -

yip - it - tle - yi - ay."— Git a - long, Git hip lit - tle do - gies, Git a -



long, Bet-ter be on your way,— Git a - long, Git

Cow-Cow Boogie

C

hip lit-tle do-gies. And he trucked 'em on down the ol' fair-way, - Sing-in' his

G7 6fr. F7 C


cow - cow boogie in the strang-est way, - "Cum-a-ti - yi - yi - ay, Cum-a-ti-


C₉ G7+9 6fr. C₉

yip - it-tl - e - yi - ay." - Sing-in' his cow - boy songs, - He's

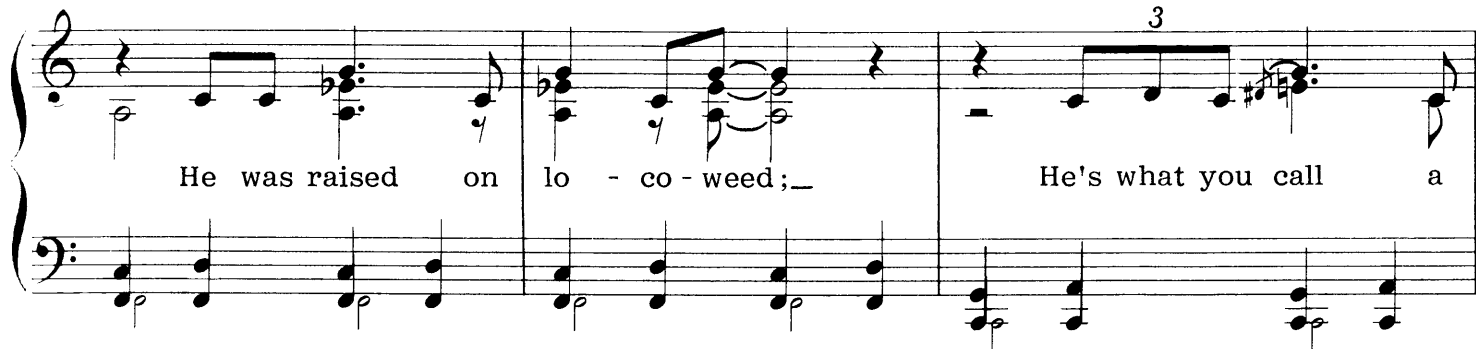
G7+9 6fr. C₉ N.C. E 7fr.


just too much; - He's got a knocked-out West-ern ac-cent With a Har-lem touch. -


F9
 8fr.

C


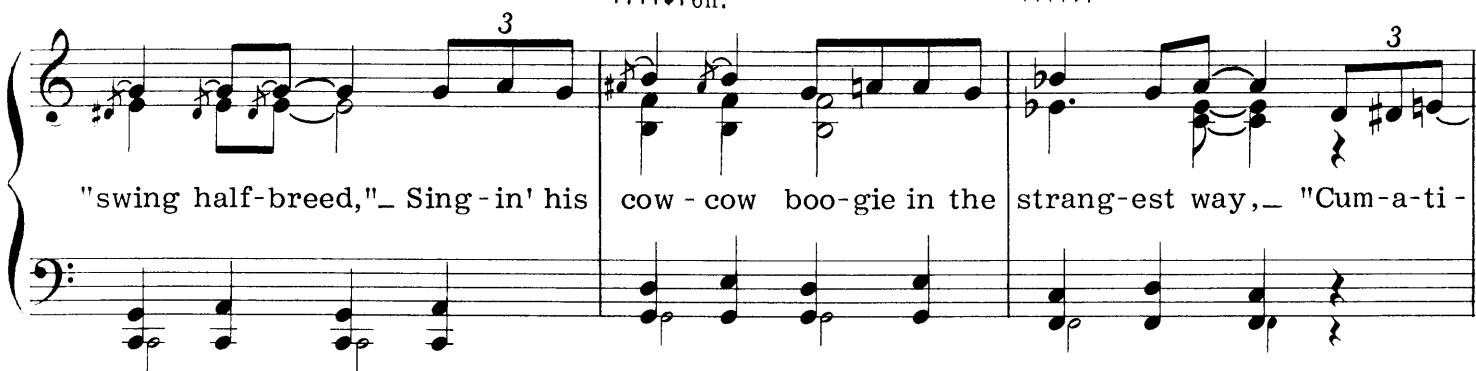
He was raised on lo - co - weed; - He's what you call a




G7
 6fr.

F7


"swing half-breed," - Sing-in' his cow - cow boogie in the strang-est way, - "Cum-a-ti-





C


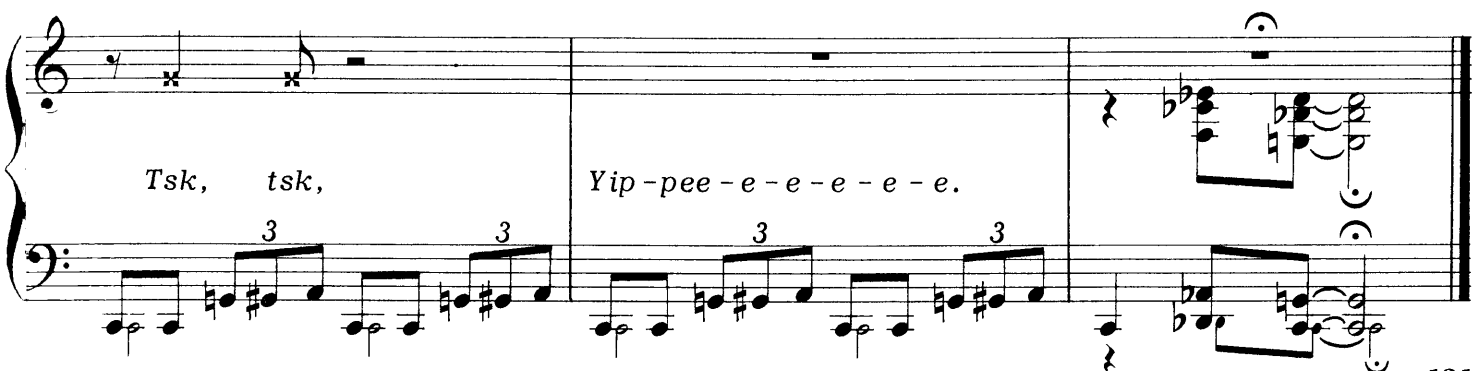
N.C.

yi - yi - ay, Cum-a-ti - yip-it-tl - e - yi - ay." Tsk, tsk,



Db9
 C9


Tsk, tsk, Yip-pee-e-e-e-e-e.



Day by Day

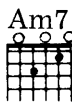


Paul Weston and Axel Stordahl, friends since their days with Tommy Dorsey's orchestra, wrote this love song as a follow-up to their first collaboration, "I Should Care." On a recent trip to the Far East, Weston had dinner with friends at the restaurant atop Tokyo's Imperial Hotel. As they walked in, the Japanese pianist was playing and singing "Day by Day." "It reminded me again of what a wonderful, underappreciated musician Axel was," Weston said. "Not the kind of guy to put himself forward — but I don't think anybody has ever written for strings the way he did. And if you need more proof, just listen to 'Day by Day.' It's full of little touches only he could have devised."

Words and Music by Sammy Cahn, Axel Stordahl and Paul Weston

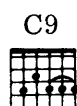
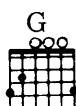
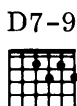
Slow and smooth

Freely, like a cadenza

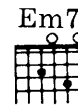
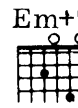
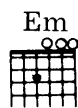
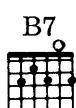
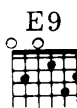


f Day by day, I'm fall - ing

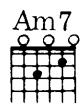
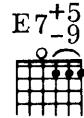
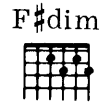
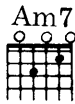
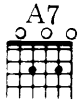
mp



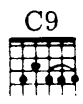
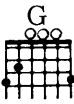
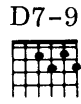
more in love with you, And day by day, My love seems to grow.



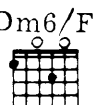
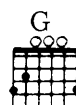
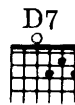
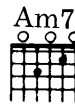
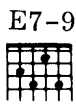
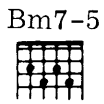
There is - n't an - y end to my de - vo - tion; It's



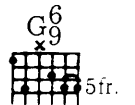
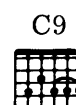
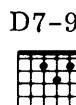
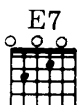
deep-er, dear, by far than an-y o - cean. I find that day by day.



You're mak-ing all my dreams come true; So come what may, I want you to



know I'm yours a-lone And I'm in love to



stay, As we go through the years Day by day.

That's All

Words and Music
by Alan Brandt and Bob Haymes

The record hadn't stopped when the switchboard at New York's WNEW radio began lighting up. The disc jockey, pianist-singer-songwriter Bob Haymes, picked up the first call. "This is Nat Cole," said a familiar voice. "I love that song. Does it have words?" It didn't. Its title was "C'est Tout," and Haymes had written it for an album of orchestral music. But he and friend Alan Brandt whipped up a lyric in a hurry — and Cole recorded it, starting the ascendance of a lovely song into the pantheon of all-time standards.

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

B♭maj7 Ebmaj7 B♭maj7 Ebmaj7

I can on-ly give you love that lasts for- ev-er And the
 on-ly give you coun-try walks in spring-time And a

Dm7 G7 Cm7 F7 Gm Gm/F

prom-ise to be near each time you call, And the on-ly heart I own for
 hand to hold when leaves be-gin to fall, And a love whose burn-ing light will

E♭maj7 C#dim7 1. Fm6 G7 Ebm6 F7

you and you a-lone, That's all, That's all. I can
 warm the win-ter night, That's

2. Fm6 G7 G♭maj7 F6 B♭⁶₉ Fm9 B♭13

all, That's all. There are those I am sure who have

Ebmaj7 Eb6 Fm9 Bb13 Ebmaj7 N.C.

told you They would give you the world for a toy. All I

Gm9 C13 Fmaj7 F6 Gm9 C13

have are these arms to en-fold you And a love time can nev-er de-

Cm7 F7 Bbmaj7 Ebmaj7 Bbmaj7 Ebmaj7

stroy. If you're won-d'ring what I'm ask-ing in re-turn, dear,— You'll be

Dm7 G7 Cm7 F7 Gm Gm/F

glad to know that my de-mands are small. Say it's me that you'll a-dore For

Ebmaj7 C#dim7 Fm6 G7 Gbmaj7 F7 Bb6

now and ev-er-more, That's all, That's all.

(I Got Spurs)

JINGLE

JANGLE JINGLE



In 1942, thousands of servicemen on battlefields overseas longed for just an echo, a taste, of home and loved ones left behind. Among the best reminders were pop songs — and few were more popular that year than this lighthearted ditty about the bachelor life, footloose and fancy-free, in cowboy country. It was a collaboration between Frank Loesser — whose “Praise the Lord and Pass the Ammunition” was one of the war’s lasting hits — and movie music composer Joseph Lilley. It jingled and jangled on the Hit Parade for 14 weeks, thanks to recordings by bandleader Kay Kyser and The Merry Macs vocal group.

Words by Frank Loesser; Music by Joseph J. Lilley

Bright "loping along" tempo

8va—

mp
(very short)



I got spurs that jin - gle, jan - gle, jin - gle, —

simile

— As I go rid - in' mer - ri - ly a - long. —

C11 F C11 F

And they sing, "Oh, ain't you glad you're sin - gle!"

C11 F C11 F

And that song ain't so ver - y far from wrong.

Swing out N.C. Bb6 N.C. F6

Oh, Lil - lie Belle,
Oh, Mar - y Ann, *mf* Oh, Lil - lie Belle,
Oh, Mar - y Ann,

Am7-5 4fr. D7-9 4fr. G7

Though I may have done some fool - in', This is why I nev - er
Though we done some moon - light walk - in', This is why I up and
more broadly *p*

I Got Spurs) Jingle Jangle Jingle

A shade slower than 1st tempo

Gm11 C11 F6 C11 F6

A7+ 6fr. D7-9 4fr. Gm7 C11 F6 C11 F6

C11 F6 A7+ 6fr. D7-9 4fr.

Gm7 C11 Dm Gm7 Gb7 F

fell. ran. I got spurs that jin-gle, jan-gle, jin-gle, lazily As I
 go rid-in' mer-ri-ly a-long. And they sing, "Oh,
jingle again
 ain't you glad you're sin-gle!" And that song ain't so
 ver-y far from wrong; So I'll jin-gle on a-long.

8va
 8va bassa-¹

SECTION 5 | Unforgettable Hits of the '30s

I Cover the Waterfront

Johnny Green's life in music got off to a fast start: as a student at Harvard, he dashed off a light little tune, "Coquette," that became a major hit. Not long after, in partnership with lyricist Ed Heyman, he turned out "Body and Soul" and "Out of Nowhere," two all-time classics of American popular song. By 1933, when the

next Green-Heyman gem, "I Cover the Waterfront," appeared, Green was riding high: he had his own band, an offer for his own radio show, a contract to write music for the movies. This song proved an unexpected hit for Louis Armstrong, whose urgent phrasing and gravelly voice lent it an earnest, haunting quality.

Words by Edward Heyman; Music by Johnny Green

Freely

Verse

G Dm7/G G Dm7/G G Dm7/G

A - way from the cit - y that hurts and mocks, I'm stand - ing a - lone by the

mp

Dm/F 10fr. E7 10fr. Cm/Eb 8fr. D7 8fr. G Dm7/G

des - o - late docks In the still and the chill of the night. I

G Dm7/G G Dm7/G G Dm7/G

see the ho - ri - zon, the great un - known; My heart has an ache; it's as

I Cover the Waterfront

Dm/F 10fr. E7 10fr. Cm/Eb 8fr. D7 8fr. G

heav - y as stone. Will the dawn com - ing on make it light?

Slow and bluesy

A7 5fr. D⁹₄ D7-9 Gmaj7 Am7 Bm7 7fr. Bbdim 5fr.

Chorus

I cov-er the wa-ter-front; I'm watch-ing the sea. Will the
I cov-er the wa-ter-front In search of my love, And I'm

one I love be com - ing back to me?
cov-ered by a star-less sky a -

bove. Here am I pa - tient-ly wait-ing.

Am7 Ab7-5 Gmaj7 C9 Bm7 E7-9 Amaj7 D9

hop-ing and long-ing. Oh, how I yearn! Where are you? Are you for-get-ting?

Bm7 E13 Am7 D9 A7

Do you re-mem-ber? Will you re-turn? I cov-er the

D₄⁹ D7-9 Gmaj7 Am7 Bm7 Bbdim

wa-ter-front; I'm watch-ing the sea, For the

Am7 F9 E9 Eb9 D9 G Dm7/G G

one I love must soon come back to me.



Them There Eyes

One recent night in a Manhattan night spot, a young singer announced this hallowed 1930 standard, then went into a note-perfect reproduction of Billie Holiday's famed recording. Asked later whether she realized how far from Maceo Pinkard's original melody the Holiday version had strayed, she expressed astonishment. She'd thought the song went that way! In its unaltered form, "Them There Eyes" is a catchy little ditty by the man who contributed such all-time standards as "Sweet Georgia Brown," "Sugar" and "Gimme a Little Kiss, Will Ya Huh?" to American pop music. It remains a perennial favorite.

Words and Music by Maceo Pinkard, William Tracy and Doris Tauber

Medium bounce

The piano introduction consists of two systems of music. The first system is in 4/4 time, marked *mf*. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The second system continues the melody and accompaniment.

This section includes guitar chord diagrams and a vocal line. The chords are C, G+5, and C. The lyrics are: "I fell in love with you first time I looked in-to Them there eyes." The music is in 4/4 time, with the vocal line in the treble clef and piano accompaniment in the bass clef.

This section includes a guitar chord diagram and a vocal line. The chord is D7. The lyrics are: "You've got a cer-tain lil' cute way of flirt-in' with Them there". The music is in 4/4 time, with the vocal line in the treble clef and piano accompaniment in the bass clef.

eyes. They make me feel hap - py; They make me

G7 Em7(omit 5th)

blue. No stall - in'; I'm fall - in', Go - ing in a big way for

Am D7 G7 (Guitar tacet)

sweet lit - tle you. My heart is jump - in'; you sure start - ed some - thin' with

C

Them there eyes. You'd bet - ter watch them if you're

G+5 C C7

Them There Eyes

F6 E7 F6 E7 F6 F#dim7

wise. They spar-kle; They bub-ble:

C/G (Guitar tacet) C/E Ebdim7 G7 C

They're gon-na get you in a whole lot of trou-ble. You're o-ver-work-in' 'em:

1. D7 G7 C N.C.

There's dan-ger lurk-in' in Them there eyes.

2. D7 G7 C6 10fr. N.C.

Them there eyes.

TRY A LITTLE TENDERNESS

Words and Music by Harry Woods,
Jimmy Campbell and Reg. Connelly

"Try a Little Tenderness" appeared in 1932 and struck a responsive chord in Depression-weary North Americans. Morale was low, money and jobs scarce. In many cases, all that a man and woman had was each other. A song urging them to be kind and loving to one another was a medicine for the melancholy of those times — and for ours as well.

Slowly

Freely

p In the

C Am Em Dm7 G7 C G7 C

hustle of to-day, We're all in-clined to miss Lit-tle things that mean so much, A

Am6 B7 Em G7 C Am Em Dm7 G7

word, a smile, a kiss. When a wom-an loves a man, He's a he-ro in her

Am D7/C G/B E7 Am7 D7 G G7

eyes, And a he-ro he can al-ways be If he'll just re-al-ize...

Try a Little Tenderness

Fmaj7



E7-9



Am



Am7



not just sen-ti-men-tal; She has her grief and care, And a

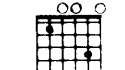
Dm



Dm/C



Gm6/Bb



A7



Eb9



Dm7



Ab7-5



G7



word that's soft and gen-tle Makes it eas-i-er to bear.

C



Am7



Dm7



G7+5



C



Baug



Gm6/Bb



A7



You won't re-gret it; Wom-en don't for-get it; Love is their whole hap-pi-ness.

D7



Dm7



G7



C



Am



Dm7



Cadd9



It's all so eas-y, Try a lit-tle ten-der-ness.

slowing.....

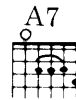
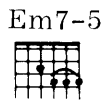
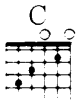
That Old Feeling

Sammy Fain can lay just claim to being among the best and least known of all the great American songwriters. He ranks with Irving Berlin and Harry Warren in sheer numbers of lasting hits — “When I Take My Sugar to Tea,” “I Can Dream, Can’t I?,” “I’ll Be Seeing You,” “Secret Love” and dozens more among them. Yet somehow the public doesn’t always link his hits with his name. “Did he write that, too?” is a frequently asked question. It’s certainly true of this reminder of enduring love, a collaboration with Lew Brown for the movie *Vogues* of 1938.

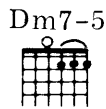


Words and Music by Lew Brown and Sammy Fain

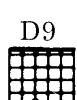
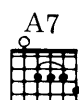
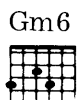
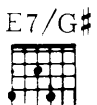
Slow and sentimental



I saw you last night and got that old feel-ing. When you came in
p very smoothly



sight, I got that old feel-ing. The mo-ment that



you danced by, I felt a thrill, And when you caught my eye,

Dm7-5

Ab7-5

G7

C

Em7-5

My heart stood still.

Once a-gain I seemed to feel that

old

A7

Dm

Fm6

6fr.

E7

5fr.

yearn-ing,

And I knew the spark of love was still

burn-ing.

Gm6/A

A7

Dm7

Dm7-5

There'll be no new ro-mance for me,

It's fool-ish to start,

For that

Am

E/G#

C7/G

F#m7-5

Am7

Fm/Ab

G₆⁷

C6

old

feel - ing

Is still in my heart.



Exactly Like You

The songwriting team of Dorothy Fields and Jimmy McHugh was a natural from the start: their first collaboration, Lew Leslie's Blackbirds of 1928, gave the world such classics as "I Can't Give You Anything But Love" and "I Must Have That Man." As Alec Wilder put it, the Fields lyrics "often swung, and their descriptive ease gave a special luster to McHugh's music." That's nowhere as apparent as in this easy-swinging favorite, part of Lew Leslie's International Revue of 1930, which yielded another hit for the team, "On the Sunny Side of the Street."

Words by Dorothy Fields; Music by Jimmy McHugh

Moderately, with a lilt

mf

C

I know why I've wait-ed,
Why should we spend mon-ey

D7

G7

Know why I've been blue,
On a show or two?

Prayed each night for some-one Ex -
No one does those love scenes Ex -

1. C

2. C

act - ly like you.

act - ly like you. You make me

F6 Fm6 C/E Ebdim

feel so grand, I want to hand the world to you. You seem to

Dm7 Fm6 E9 A9+5 D9 G9+5

un - der - stand Each fool - ish lit - tle scheme I'm schem - ing, Dream I'm dream - ing.

C D7

Now I know why Moth - er Taught me to be true.

G7 C 8va7

She meant me for some - one Ex - act - ly like you.

It's a Sin to Tell a Lie

Words and Music
by Billy Mayhew

Fats Waller recorded this evergreen in 1936, delivering the sentimental lyric in boisterous, mocking good humor — all the while swinging things mightily from the piano. Since then, no one has been able to think of the song without being reminded of Fats. Recently, when a

prominent actress recorded "It's a Sin to Tell a Lie" for an album, she incorporated Waller's "... if you break my heart, I'll break your jaw" into her routine — and was shocked to learn that it wasn't part of the song. Fats had done his handiwork well indeed!

With a lilt

mf Be sure it's

C B7+5 C

true When you say "I love you." It's a sin to

E7 F A7/E Dm G7

tell a lie. Mil - lions of

Cdim C D7

hearts have been bro - ken, Just be-cause these words were

Dm7-5

G7

N.C.

C

B7+5

C

spo

ken.

I love you,

Yes I

do,

I love

you;

If you break

my heart,

I'll

die.

Dm

F6

Bb9

C

Gm/Bb

So be sure

it's true

When you

say

"I love

A7

D7

G7

G7

C

you." It's a

sin

to

tell

a

lie.

Please Don't Talk About Me When I'm Gone



This old favorite is deceptive: it sounds as if it could be a very old favorite, perhaps dating from the Gay Nineties, or at least from the last golden age of vaudeville, the years just before and after World War I. But no — despite its old-timey melody and sentiments, this one went into circulation in 1931. It comes as no surprise, though, to learn that composer Sam Stept had worked in vaudeville, as pianist for such stars of the day as Jack Norworth, Esther Walker and the incomparable Mae West.



Words by Sidney Clare; Music by Sam H. Stept

Moderately

mf

C E7 A7

Please don't talk a - bout me when I'm gone, Oh, hon - ey,

D7 Ab7 G7 C N.C. C/E Eb^o7 G7/D

though our friend-ship ceas - es from now on; And, lis - ten,

C E7 A7

if you can't say an - y - thing real nice, It's bet - ter

D7 G7 G7 C N.C.

6fr. 3fr.

not to talk at all is my ad - vice. We're part - ing;

E7 A7

You go your way; I'll go mine; - it's best that we do.

D7 G7 F#7 F7

3fr. 7fr. 6fr.

Here's a kiss; - I hope that this - brings lots of luck to

Please Don't Talk About Me When I'm Gone

G7 3fr. C E7

you. Makes no dif-f'rence how I car-ry

A7 D9 G9

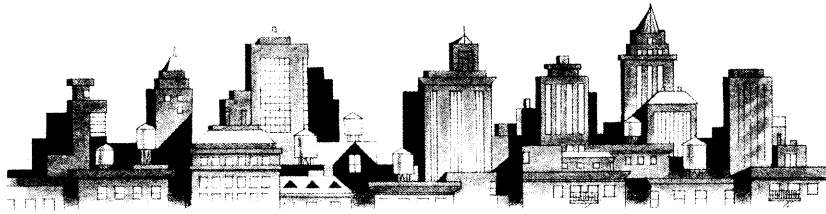
on; Re-mem-ber, please don't talk a-bout me,—

C7 B7 Bb7 A7 D9

Please don't talk a-bout me,— Please don't talk a-

G9 C C/E Eb°7 Dm7-5 C7

bout me when I'm gone. slowing.



This ballad of love and heartbreak became a hit in 1933 via a recording by Glen Gray and the Casa Loma Orchestra, with a vocal by Kenny Sargent. It also decided a young dance-band pianist named Jerry Levinson, its composer, on a career as a songwriter. Levinson, who eventually became Livingston, went on to

It's the Talk of the Town

such standards as "Under a Blanket of Blue," "A Dream Is a Wish Your Heart Makes" and such lighter fare as "Mairzy Doats." His long career spanned both films and TV: he wrote the title songs for such shows as 77 Sunset Strip and even penned the theme that heralds the zany cartoon exploits of Bugs Bunny.

Words by Marty Symes and Al. J. Neiburg; Music by Jerry Livingston

Slowly and rather freely

Chord diagrams: F/A, Abdim7, Gm7, C7

We *mp* were more than lov - ers; We were more than sweet-hearts;

Chord diagrams: Dm7, G7, Gm7, C7, Am7, Abdim7

It's so hard to un - der - stand. Don't know why it hap-pened,

Chord diagrams: Gm7, C#dim7, Dm, G9, C7/4, C7

Don't know how it start-ed; Why should we be strang-ers Af-ter all we planned?

It's the Talk of the Town

Fmaj7

F6/A Abdim7 Gm7

C7

Fadd9

A+5

I can't show my face,
Ev-'ry time we meet,
Can't go an - y-place;
My heart skips a beat;
Peo-ple stop and stare;
We don't stop to speak,

Bbmaj7

Bbm6

F/C

Eb9 6fr.

D9 5fr.

It's so hard to bear.
Though it's just a week.
Ev-'ry-bod - y knows you
Ev-'ry-bod - y knows you
left me,
left me,

1.

G9

C7 4

C7

2.

G7 x000

C7

F

Gm7

Abdim7

F/A

It's the talk of the town.
It's the talk of the town. We

Gm x0

D7-9

Gm x0

D7-9

Gm x0

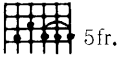
Gm/F

sent out in - vi-ta-tions to friends and re-la-tions, An - nounc-ing our wed - ding

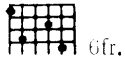
E \flat 9



D9



G7



Dm7



G7



G9



day.

Friends and our re-la-tions

gave con-grat-u-la-tions.

C7



C7+5



Fmaj7



F6/A A \flat dim7



How can you face them?

What can you say?

Let's make up sweet-heart;

Gm7



C7



Fadd9



A+5



B \flat maj7



B \flat m6



We can't stay a-part.

Don't let fool-ish pride

Keep you from my side.

F6



E \flat 9



D9



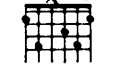
G7



C7



F6



How can love like ours be end - ed?

It's the talk of the town.

I Surrender, Dear

The careers of Bing Crosby and his piano-playing, songwriting pal Harry Barris complemented each other for years, starting with their time together as two of Paul Whiteman's three Rhythm Boys. Barris wrote a succession of songs that were turned into all-time classics by the Crosby voice: "It Must Be True," "Wrap Your Troubles in Dreams," "At Your Command" and this intense declaration of love bordering on obsession.

Words by Gordon Clifford; Music by Harry Barris

Slowly (♩ = ♪♩♩)

(R.H.)

p

Dm A7-9 Dm/F E7-9

We've played the game I may seem proud; of stay a-way, But it costs more
I may act gay. I's just a pose;

mp cresc.

Am D9 C/G Am7 D9

than I can pay. With - out you I can't make my way,
I'm not that way, 'Cause deep down in my heart I say,

mf

opt. fill-----

Dm7 6fr. G7 G7+5 1. C Bb7 A7 2. C E7-9

I sur-ren - der, dear. dear." Lit-tle mean things_ we were
"I sur-ren - der, dear." *p*

Am E7-9 Am

do - ing Must have been part_ of the game,

E7-9 Am D9

Lend-ing a spice_ to the woo - ing, But I don't care who's to

Ab7-5 G7 Bb7 A7 Dm A7-9

blame. When stars ap-pear and shad-ows fall,

Dm/F E7-9 Am D9 C/G Am7

Why then you'll hear my poor heart call, To you my love, my life, my

out of tempo

D9 Dm7 G7 G7+5 Cmaj9

all, I sur-ren - der, dear. dear.

Traditional ending *Optional ending*
 Freely
 N. C.

Missouri-born Willard Robison was a singular kind of songwriter. He wrote of country life, small-town scenes remembered from childhood: sharecroppers, itinerant preachers, harvests and (with a lyric by Dedette

OLD FOLKS

Lee Hill) such characters as "Old Folks," beloved by all in his small hometown. No composer, save perhaps Hoagy Carmichael and Johnny Mercer at times, has captured this part of the American past as vividly as Robison.

Words by Dedette Lee Hill; Music by Willard Robison

Slow and bluesy (♩ = ♩³)

mf *soft and steady*

A7 B♭maj7 Cm7 F7

Ev - 'ry - one knows him as Old Folks; Like the
al - ways know where to find Old Folks, When there's

B♭maj7 E♭9 Am7 D7-9 Gm7 C7

sea-sons, he'll come and he'll go. Just as free as a bird and as
some lit - tle chore he can do, At the old liv - 'ry sta - ble, when -

Cm6/E♭ D7+5 D7 G7 B♭m6/D♭ C7 B7+5 B♭7

good as his word; That's why ev - 'ry - bod - y loves him so. Always
ev - er he's a - ble, Pitch-in' the shoes with lawd knows who. Then he

A7 Bbmaj7 Cm7 F7 Bbmaj7 Eb9 6fr.

leav - in' his spoon_ in his cof - fee, Puts his nap - kin up un - der his
meets the late train_ at the sta - tion, Sits and whit - tles when it's_ o - ver -

Am7 D7-9 Gm7 C7 Cm6/Eb D7+5 D7

chin, due. And that yel - low cob pipe, - It's so mel - low it's ripe, - But
While they're sort - in' the mail, - Ev - 'ry night with - out fail, - He's

G7/B F/C Bbm6/Db F F C7+5 F9 Cbmaj7

you need - n't be a - shamed of him. In the eve - ning af - ter sup - per, What
sneak - in' a lit - tle nip or two. Ev - 'ry Fri - day he'll go fish - in' Way

Bbmaj7 Eb9 6fr. F C7+5 F7

sto - ries he would tell: How he held the speech at Get - tys - burg_ for
down on Buz - zards Lake, But he on - ly hooks a perch or two; - a

Old Folks

B \flat 6 B \flat 7 F/C Dm6 C7 B7+5 B \flat 7

N.C.

Lin-corn that day;—
whale got a - way,—

I know that— one so
So we warm— up the

well.
steak.

Don't
Oh,

A7 B \flat maj7 Cm7 F7 B \flat maj7 E \flat 9

6fr.

quite un - der - stand_ a - bout
some day there'll be___no more

Old Folks, Did he
Old Folks, What a

fight for the Blue_ or the
lone - ly old town— this will

Am7 D7-9 Gm C7 F D7+5 D7

5fr. 4fr.

Gray?
be.

For he's
Chil-dren's

so dip-lo - mat - ic and
voic-es at play_ will be

so dem-o - crat - ic.
stilled for a day,— The

G7/B F/C B \flat m6/D \flat 1. F B \flat 7 2. F

3

We al - ways let him have his
day that they take Old Folks a -
2nd time, slower

way.

We

way.

SECTION 6 | Gems from Operettas and Light Classics



THE DESERT SONG

from *The Desert Song*



One of the box-office smashes of 1926, Sigmund Romberg's classic *The Desert Song* remains a perennial favorite of performers and audiences alike. Its exotic setting in old French Morocco gave the composer an opportunity not only to write lovely waltzes and romantic ballads in the traditional vein but also to introduce melodies bathed in the sultry colors of North Africa and the

Near East. Among the gems from the thrilling score are the stirring "Riff Song," the moving ballad "One Alone" and this dreamy title number. In 1929, *The Desert Song* became the first all-talking, all-singing screen operetta, with John Boles and Carlotta King as the lovers. Dennis Morgan and Irene Manning starred in the 1943 remake, followed by Gordon MacRae and Kathryn Grayson 10 years later.

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

Freely, but without dragging

Verse

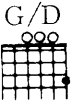
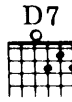




My des - ert is wait - ing; Dear, come there with

Chords: Cm, Eb 3fr., Cm, Eb/G 3fr., Am7-5


me. I'm long - ing to teach you

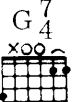

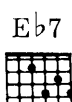

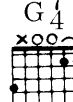
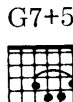
Chords: G7/B, Cm, Eb 3fr., Cm

The Desert Song

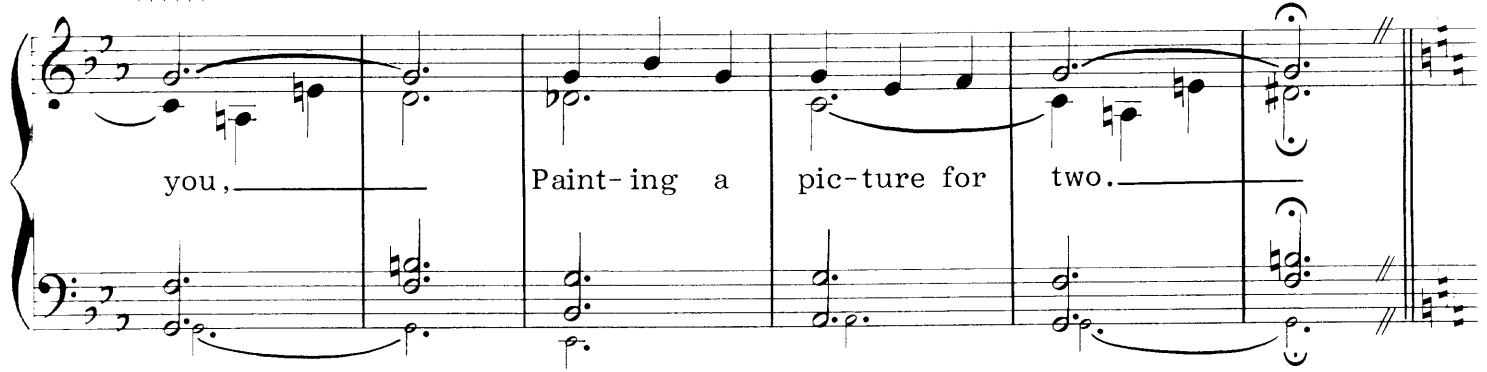
G/D  D7  G  G7  Eb  3fr. Ab maj7 

Love's sweet mel - o - dy. I'll sing a dream song to

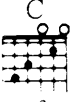

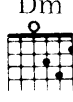
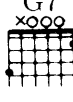



G7  G7  Eb7  Abmaj7  G7  G7+5 

you, Paint-ing a pic-ture for two.






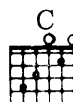
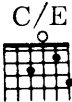
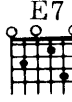
Slowly, with expression

C  Gaug  Dm  G7  Dm7 


Refrain

Blue heav - en and you and I, And sand



G7  Cmaj7  C  C/E  E7 

kiss - ing a moon - lit sky, A des-ert breeze whisp-'ring a



Am D7 G7 G7+5

lull - a - by, On - ly stars a - bove you To see - I love - you.

C Gaug Dm G7 Dm7

Oh, give me that night di - vine, And let

G7 Cmaj7 C C/E E7

my arms in yours en - twine. The des - ert song call - ing, Its

Am D/F# C/G G7 C

voice en - thrall - ing Will make you mine.

Song of the Vagabonds

from *The Vagabond King*

A full-blooded operetta in the grand manner, *The Vagabond King* brought down the house at its premiere in 1925. With such magnificent numbers as "Only a Rose," "Some Day," "Huguette Waltz" and "Love Me Tonight," many consider it to be Rudolf Friml's finest

score. Dennis King created the title role of François Villon, the beggar-poet who defends medieval Paris against the forces of the Duke of Burgundy. When he sang this stirring number, it was hard for many listeners not to rush onto the stage and join the chorus.

Words by Brian Hooker; Music by Rudolf Friml

Spirited march, but not too fast

The piano introduction consists of two staves in 3/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature has one flat (B-flat), and the tempo is marked 'Spirited march, but not too fast'.

Chord diagrams for the first system:

- Dm
- Bb7-5
- A7+5
- A7
- Dm
- Bb7-5
- A7+5
- A7
- Dm
- Am/C

Vocal line: Sons of toil and dan - ger, Will you serve a stran - ger And bow

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that correspond to the chord diagrams above. The lyrics are written below the vocal line.

Chord diagrams for the second system:

- Bbmaj7
- A+5
- A
- Dm
- N.C.
- Dm

Vocal line: down to Bur - gun - dy? Sons of shame

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that correspond to the chord diagrams above. The lyrics are written below the vocal line.

Chord diagrams for the third system:

- Bb7-5
- A7+5
- A7
- Dm
- Bb7-5
- A7+5
- A7
- Dm
- Am/C

Vocal line: and sor - row, Will you cheer to - mor - row For the

Piano accompaniment: The piano part continues with a steady accompaniment, featuring chords that correspond to the chord diagrams above. The lyrics are written below the vocal line.

B \flat maj7 A+5 A Dm D7/C B \flat D7/A Gm D7/F \sharp

crown of Bur - gun - dy? *cresc.* On - ward! on - ward!

Gm Dm/F A7/E Dm F/E \flat Am/E Dm6 E7

swords a - gainst the foe; For - ward! for - ward! the lil - y ban - ners

A Dm B \flat 7-5 A7+5 A7 Dm

[Pianists: Play right hand 8va higher till the end.]

go! *opt.* Sons of France a - round us Break the chain -

B \flat 7-5 A7+5 A7 Dm Am/C B \flat maj7 A+5 Dm

that bound us, And to hell with Bur - gun - dy!

Only a Rose

from *The Vagabond King*

Rudolf Friml's universally enjoyed operetta *The Vagabond King*, which was produced on Broadway in 1925, was based on Justin Huntly McCarthy's novel *If I Were King*. This lovely song from the show resulted in some unintentional humor when *The Vagabond King* was filmed in 1930. Reluctant to be off

camera while playing the scene opposite Jeanette MacDonald, star Dennis King, who also starred and sang "Only a Rose" in the original production, made sure that some part of his anatomy was on screen at all times. As a result, when Jeanette saw the finished scene in the movie, she dubbed it "Only a Nose."

Words by Brian Hooker

Music by Rudolf Friml

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

The piano introduction consists of two staves of music. The right hand plays a series of chords in a 2/4 time signature, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, and D2. The dynamic marking is *mp*.

The first vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a G major chord (G4, B4, D5) and a guitar chord diagram. The lyrics are: "On-ly a rose I give you, On-ly a song". The melody is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The second vocal line continues the melody. It features a Cm6 chord (C4, B3, A3, G3, F3, E3) and a guitar chord diagram, followed by a triplet of eighth notes (G4, A4, B4) and a G major chord (G4, B4, D5) with a guitar chord diagram. The lyrics are: "Dy-ing a way, On-ly a smile To keep in". The melody is: F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The third vocal line concludes the phrase. It starts with a G major chord (G4, B4, D5) and a guitar chord diagram. The lyrics are: "mem-o-ry Un-til we meet An-oth-er". The melody is: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

B E7 A7 D7 G

day. On-ly a rose To whis-per,

C E7

Blush-ing as ros es do,

Am Cm6 G/D

I'll bring a-long a smile or a song for an - y-one,

D7 G

On-ly a rose for you.

My Hero

from *The Chocolate Soldier*

The delicious *Chocolate Soldier*, adapted from George Bernard Shaw's 1894 comedy *Arms and the Man*, is the best known of Oscar Straus's operettas, which also include *A Waltz Dream* and *The Last Waltz*. Straus was undeniably Viennese to the core!) The title refers to the operetta's hero, a peace-loving soldier who prefers romance and chocolates to war — rather a sensible chap. This lovely song has always been the favorite number in the score, and, indeed, its touching, emotional melody makes it a joy to sing.



Words by Stanislaus Stange; Music by Oscar Straus

Smooth and flowing

Chord diagrams: C, Dm6, C, Dm6, C, Am, C, D7, C, G/B, Am/C, D7, G, G/B, Am/C.

I have a true and no - ble lov - er; He is my sweet-heart, all my own.

His like on earth who shall dis-cov - er? His heart is mine and mine a-lone.

We pledg'd our troth each to the oth - er, And for our hap - pi -

ness_ I pray. Our lives_ be-long to one_ an-oth - er, Oh, hap-py, hap - py

Chords: D7, G, C, Am, G

wed - ding day, Oh, hap - py, hap - py wed - ding day.

Chords: Dm6, C/E, Am, Ab7-5, C/G, G7, C

Come, come, I love you on - ly; My heart is

Chords: C, G7/B, G7, G7

true. Come, come, My life is lone - ly;

Chords: C/E, G7

My Hero

Dm6/F Gaug C/E Am

I long for you. *cresc.* Come, come,

Dm7 Gaug Cmaj7

Naught can efface you; My arms are aching now to embrace you.

F Em Dm G7 C A7

Thou art divine. *ff* Come, come,

Fmaj7 A7 Dm A7 Dm Dm7-5 G7 C

I love you only, Come, heroine.

A Kiss in the Dark

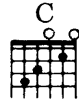
from *Orange Blossoms*

Victor Herbert once was asked why he didn't write another waltz like "Kiss Me Again" (from the 1905 *Mlle. Modiste*). Crushed by the recent failure of *Orange Blossoms* (1922), he replied sadly that he'd written waltzes as good, but the public didn't recognize them. The public certainly recognized "A Kiss in the Dark," however, especially after it was interpolated in Florenz Ziegfeld's *Follies* of 1923, for which Herbert supplied music. Since then, it has been acclaimed as Herbert's final waltz classic. (He died in 1924.) And with good reason too!



Words by B. G. DeSylva; Music by Victor Herbert

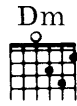
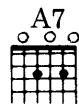
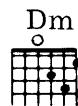
Moderately



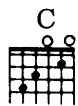
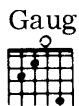
Verse

mp

I re - call the mad de - light Of a love - ly
That was love in all its pow'r; Yet to - day it



dance _____ And Like a stroll in - to a night, Trem - bling
seems _____ Like a sweet but fleet - ing hour In the



with ro - mance. _____ There he told me of my charms;
land of dreams. _____ There we part - ed in the dawn;

A Kiss in the Dark

Am Am7 D9 C/G Adim7/G

How could I re - sist?
He had played a part.
Sud - den - ly with -
But the mem - 'ry

C/G D7 C/G Adim7/G G7 Ab7/E-

in his arms,
lin - gered on
I was held and kissed.
In my trem - bling heart.
Oh, that
Oh, that

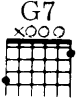

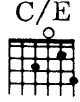
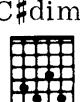

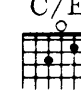
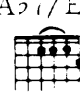
Chorus - Gracefully

G7 C


kiss
in the dark
Was to him

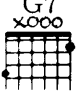
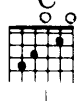
Dm

just a lark,
But to me
'twas a


G7  Gaug  C/E  C#dim7  G7/D  C/E  A7/E7 

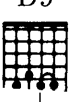
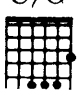
thrill su - preme. Just a



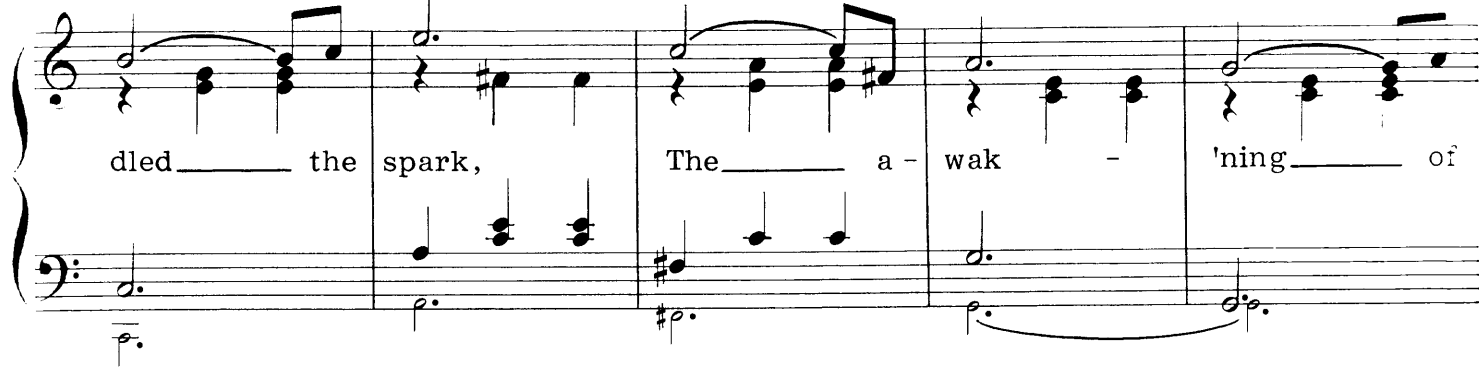
G7  C 

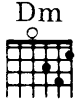
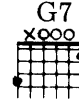
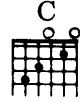
kiss in the dark, But it kin -



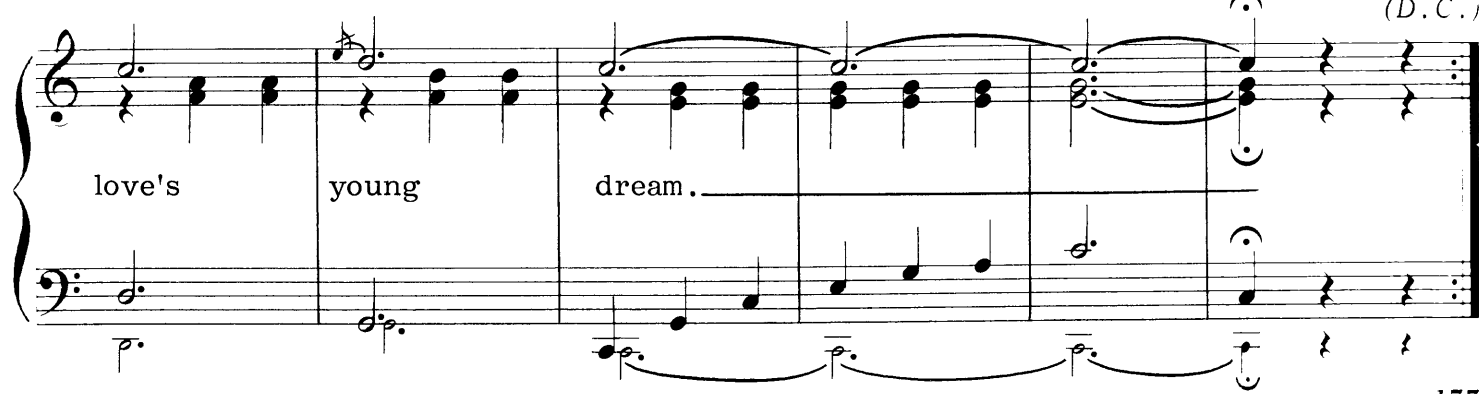
D9  C/G 

dled the spark, The a - wak - 'ning of



Dm  G7  C 

love's young dream. (last time) (D.C.)



Poor Wandering One!

from *The Pirates of Penzance*

Surprisingly, Gilbert and Sullivan's *The Pirates of Penzance* received its world premiere in 1879 not in London but in New York. Due to loopholes in the copyright laws of the time, the English composers were obliged to unveil their work in the United States in order to protect themselves from American pirates who were producing previous G&S comedies without payment. The plan worked, and the authors were able to secure international protection as a result. "Poor Wandering One!," one of the highlights of the tuneful score, is a clever send-up of the elaborate waltz-arias made popular by Charles Gounod, composer of *Faust*. However, its beautiful melody and tricky passagework made it a favorite soprano showpiece in its own right.



Words by W. S. Gilbert; Music by Arthur Sullivan

Moderately slow waltz

Musical notation for the piano introduction. It consists of two staves, treble and bass clef, in 3/4 time. The key signature has one flat (B-flat). The music starts with a piano (p) dynamic. The melody is in the treble clef, and the bass clef provides a simple harmonic accompaniment.

Musical notation for the first line of the song. It includes guitar chord diagrams for F, Faug, and F. The lyrics are: "Poor wan - d'ring one, Though thou has:".

F

Faug

F

Poor wan - d'ring one, Though thou has:

Musical notation for the second line of the song. It includes guitar chord diagrams for Faug, F, and C7. The lyrics are: "sure - ly stray'd, Take heart of grace,".

Faug

F

C7

sure - ly stray'd, Take heart of grace,

F Dm C/G G7 C N. C.

Thy steps re- trace, Poor wan - d'ring one. slower

F Faug F Faug

Poor wan - d'ring one, If such poor love - as
 Poor wan - d'ring one, one, Though thou hast sure - ly
in tempo

F C7 C/Bb F7/A Bb Bbm


mine - stray'd. Can help thee find grace, True peace of mind, Why
 Take heart of Thy steps re- trace, —

F/C C7 1. F Turn page to next strain. 2. F Fine


take - it, it - is thine. one.
 Poor wan - d'ring

Poor Wandering One!


C G7



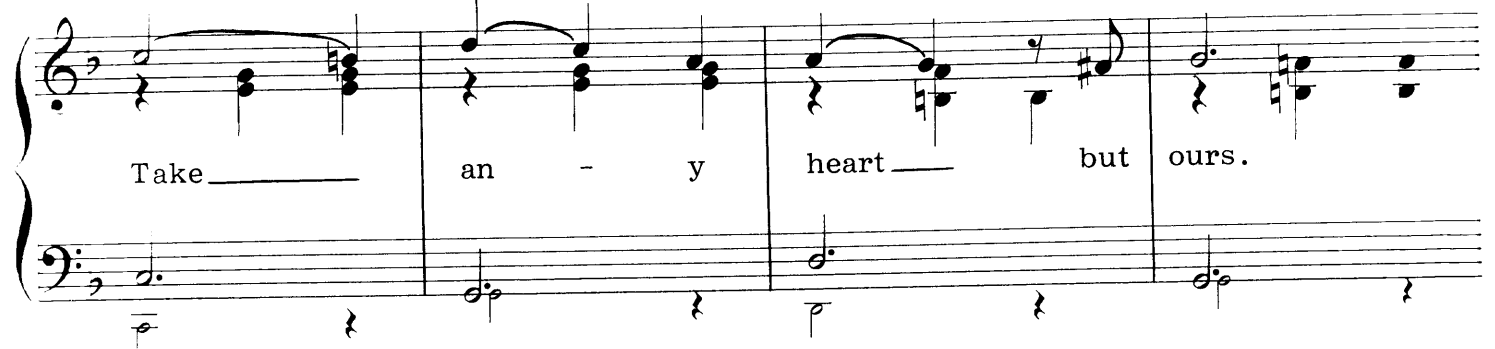
Take heart, no dan - ger low'rs;




C G7




Take _____ an - y heart _____ but ours.




C E7/B Am F#dim




Take heart, fair days will shine; _____ Take




C/G G7 C



an - y heart, take mine. Ah! _____

D.S. al Fine 



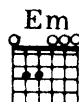
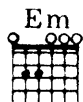
Softly, As in a Morning Sunrise

from *The New Moon*

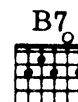
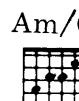
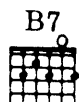
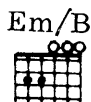
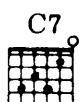
Words by Oscar Hammerstein II; Music by Sigmund Romberg

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

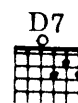
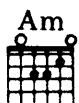
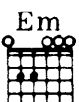
Please turn to page 182 for information about this song.



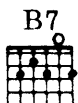
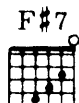
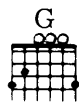
Love came to me, *mp* gay and ten-der. Love came to me, sweet sur-ren-der.



Love came to me In bright ro-man-tic splen-dor.



Fick-le was she, *mp* faith-ful nev-er. Fick-le was she and clev-er.



So will it be a little faster for-ev-er, for-ev-er. *slower*

Softly, As in a Morning Sunrise

Sigmund Romberg's *The New Moon* (1928) is one of the last great American operettas cast in the European mold. It ran for more than a year in New York City before going on the road to become an evergreen

standard. Among the score's gems are the rousing "Stouthearted Men" (which Nelson Eddy sang in the 1940 screen version), the lovely duet "Wanting You" and this heady tango of love and betrayal.

Tango tempo

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. Above the vocal line, guitar chords are indicated with diagrams. The piano accompaniment features a rhythmic pattern of eighth notes and rests, characteristic of a tango tempo.

System 1: Chords: Em, Am, Em, Am. Lyrics: Soft - ly, as in a morn-ing sun - rise, The light of love comes

System 2: Chords: Em, B7, Em, B7. Lyrics: steal - ing In-to a new-born day. Oh,

System 3: Chords: Em, Am, Em, Am. Lyrics: flam - ing with all the glow of sun - rise, A burn-ing kiss is

System 4: Chords: Em, B7, Em, N.C. Lyrics: seal - ing The vow that all be - tray. For the pas-sions that

G G/F E7 N. C.

thrill love building And lift you high to heav - en Are the pas - sions that

Am F#7 B7

kill love And let you fall to hell! So ends each sto - ry.

Em Am Em Am

Soft - ly, *p* suddenly as in an eve - ning sun - set, The light that gave you

Em B7 Em

glo - ry Will take it all a - way.

ZIGEUNER

from *Bitter Sweet*



Noël Coward once wrote, "I think that of all the shows I have ever done, *Bitter Sweet* gave me the greatest personal pleasure." He recalled drafting Act I aboard a steamer bound for England in 1928 and writing Act II in a hospital bed, needing something to do while awaiting minor surgery. The operetta tells a story of romance tinged with sadness — Sarah, a young English girl, runs away to Vienna with her handsome music teacher, Carl, who is killed in a duel on the eve of the opening of his own operetta, *Zigeuner* (Gypsy). Movie buffs will surely remember Jeanette MacDonald's beautiful performance of this lush and lovely number in the 1940 screen version of *Bitter Sweet*, which she made with Nelson Eddy.

Words and Music by Noël Coward

Moderate waltz, somewhat freely throughout

Musical score for the piano introduction. It consists of two staves (treble and bass clef) in 3/4 time. The tempo is marked 'Moderate waltz, somewhat freely throughout'. The dynamics are marked 'mp' (mezzo-piano). The left hand (L.H.) plays a series of chords and single notes, while the right hand (R.H.) plays a melodic line with eighth and sixteenth notes.

Vocal line musical score. It consists of two staves (treble and bass clef) in 3/4 time. The tempo is marked 'Moderate waltz, somewhat freely throughout'. The dynamics are marked 'mp'. The lyrics are: "Play to me be-neath the sum-mer moon, Zi-geu -". Above the staff, there is a guitar chord diagram for Ab7 at the 7th fret. The melody is in the treble clef, and the piano accompaniment is in the bass clef.

Piano accompaniment musical score. It consists of two staves (treble and bass clef) in 3/4 time. The tempo is marked 'Moderate waltz, somewhat freely throughout'. The dynamics are marked 'mp'. The lyrics are: "ner, Zi-geu - ner, Zi-geu -". Above the staff, there are four guitar chord diagrams: G7 at the 6th fret, Ab7 at the 7th fret, G7 at the 6th fret, and Cmaj7. The piano accompaniment is in the bass clef, and the vocal line is in the treble clef.

C6



C



ner. All I ask of life is just to lis - ten To the

G7



songs that you sing, My spir - it like a bird on the wing,

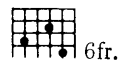
C6/E



C#dim7



G7/D



G7



Your mel - o - dies a - dor - ing, soar - ing.

N.C.

Ab7



Call to me with some bar - bar - ic tune, Zi - geu

Zigeuner

G7 6fr. Ab7 7fr. G7 6fr. C9

ner, Zi - geu - ner, Zi - geu

F Fm Fm(maj7)

ner. Now you hold me in your pow'r;

C/G E7+9 Bb7 6 N.C. Ab7 7fr.

Play to me for just an hour, Zi - geu

G7 6fr. C Fm6 C

ner.

When You're Away!

from *The Only Girl*

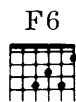
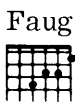
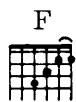
Victor Herbert's hit show of 1914 was *The Only Girl*, which gave the "unlucky" 39th Street Theatre one of its few successes. The story concerns a romance between Alan, a librettist, and Ruth, a composer, who decide to collaborate. "We both hate things sentimental," they declare at first. "We are two machines. That's all!" Happily, their enterprise deepens into something more pleasant than mere business. Their beautiful love song "When You're Away!" gives a good idea of just how pleasant things become, for it contains one of Herbert's most enchanting melodies.



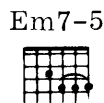
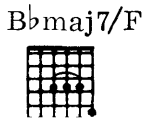
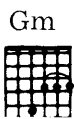
Words by Henry Blossom; Music by Victor Herbert

Moderately

mp soft and sweet



When Then *pp-p* you're a way, dear, How when you're near me, There's



wear - y the lone - some hours. naught that I strive to do,

When You're Away!

Gm **Gm/F** **Em7-5** **Gm/D**
 Sun Save - shine to seems en - gray, dear; me The More
 fra-grance has fond - ly, my left love, the to flow'rs. Ev Nev -
 er I hear you in seem - ing, Whis - p'ring soft
 er a - gain let us part, dear. I die with -
 love words to me. Ah, Hold if me I knew 'twere but
 out you, my own. Hold me a - gain to your
 2nd time slower

The musical score is arranged in four systems, each with a piano accompaniment and a vocal line. The piano part consists of a treble and bass clef. The vocal line is in a single treble clef. Chord diagrams are provided above the piano part for each measure. The lyrics are written below the vocal line. The score includes dynamic markings such as *p.* and *p.* and a tempo change instruction *2nd time slower*.

1.

G7/D F/C G7 Bb/C C7

dream - ing, Ne'er to be.

2.

G7/D Gm7/C C7 F

pp
(slow arpeggio)
heart; I love you a - lone,

Bb/F Bbm6 F

Love you a - lone.
rushing forward

but still very soft and sweet

Will You Remember

(Sweetheart)

Maytime, a bittersweet tale of love and sadness in Old New York, was the undisputed hit of 1917. So successful was it that a second production was opened in a theater across the street from the original. Twenty years later, the screen version, with Jeanette MacDonald and Nelson Eddy, gave the work a new lease on life. Hollywood made the usual plot changes, of course, but when audiences heard this duet, nothing else seemed to matter.

from *Maytime*

Words by Rida Johnson Young; Music by Sigmund Romberg

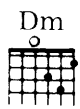
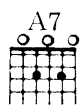
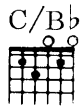
Slowly, in 2 ($\text{♩} = 1$ beat)

p Ah,

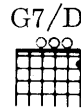
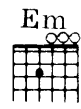
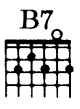
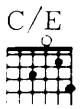
love is so sweet in the spring - time, When blos - soms are fra - grant in

May. No years that are com - ing can bring time To

make me for - get, dear, this day. I'll love you in life's gray De -

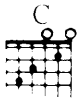


cem - ber The same as I love you to - day. — My heart ev - er young will re -

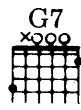
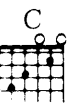


mem - ber The thrill it knew — That day in May. *slower*

Slow waltz

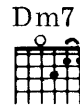
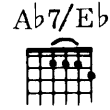
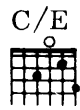


Sweet-heart, *p with sweet sentiment* sweet-heart, sweet-heart, Will you love me



ev - er? Will you re - mem - ber this day,

Will You Remember (Sweetheart)

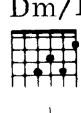
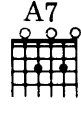
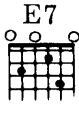


When we were hap - py in May, My dear - est one? Sweet-heart, in tempo

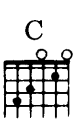
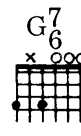
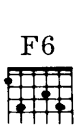
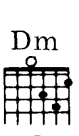
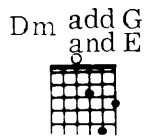
slower



sweet-heart, sweet - heart, Though our paths may

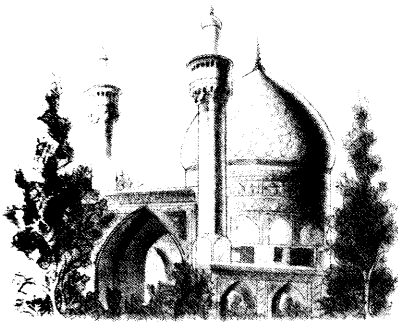


sev - er, To life's last faint em - ber, Will you re -



mem - ber Spring-time, love time, May?

pp



Stranger in Paradise

from *Kismet*

Robert Wright and George Forrest took a 1911 extravaganza called *Kismet*, revamped it a bit, draped it with vast swatches of colorful melody by Russian composer Alexander Borodin and came up with an Arabian Nights confection that brightened the Broadway season of 1953-54. "Stranger in Paradise," one of the hits of the show, was adapted from the "Polovetsian Dances" in Borodin's opera *Prince Igor*.

Moderately

Words and Music by Robert Wright and George Forrest

8va

8va

f R.H.

Gm7 C9 Fmaj7 F6 Gm7

Take my hand, I'm a stran-ger in par-a-dise, All lost in a won-der-land,

mf

Gm7-5/C F6 N.C. Gm7 C9

A stran-ger in par-a-dise. If I stand star-ry-eyed, That's a dan-ger in

Fmaj7 F6 Gm7 Gm7-5 Gm7/C F6

par-a-dise For mor-tals who stand be-side An an-gel like you.

Stranger in Paradise

Db9
Gb

I saw your face *a little faster* And I ascend - ed Out of the

E^bm6
F7
Bbm
A9

com - mon - place In - to the rare. Some - where in space,

Dmaj7
D6
Gm7
C9

I hang sus - pend - ed Un - til I know There's a chance that you

Eb9
D7-9
Gm7
C9

care. Won't you an - swer the fer - vent prayer Of a stran - ger in

held back *original tempo*

Fmaj7 F6 Gm7 Gm7-5 Gm7/C

par-a-dise? Don't send me in dark de - spair From all that I

F6 G7/B C9/Bb

hun-ger for; But o-pen your an-gel's arms To the stran-ger in

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

par-a-dise And tell {him} that {he} need be A stran-ger no

Eb9 6fr. Db9 Fmaj7

more. R.H.

Love Me with All Your Heart

(Cuando Calienta El Sol)

Sonny Schuyler, a respected band singer in the 1930s, became better known in later years as Sunny Skylar, lyricist, specializing in anglicizing foreign songs... "Bésame Mucho" and "Amor" being among his hits. Like them, "Love Me with All Your Heart" originated in Mexico — as "Cuando Calienta El Sol" (When the Sun Is Warm), a hit for Los Hermanos Rigual. Skylar's reworking of both lyric and concept made the song a smash in the '60s for The Ray Charles Singers and for Jim Nabors.

English words by Sunny Skylar; Spanish words by Mario Rigual
Music by Carlos Rigual and Carlos Alberto Martinoli



Very slowly

mp *cresc.*

C Am Em

mf

Love me with all your heart, — That's all I want, love. —
Cuan-do ca-lien-ta el sol — A-quí en la pla-ya —

sim.

F6 Dm6 Em7-5 A7

Love me with all of your heart or not at all. —
Sien-to tu cuer-po vi-brar cer-ca de mí, —

Just prom-ise me this: — That you'll give me — all your kiss - es — Ev - 'ry
 Es tu pal - pi - tar, — Es tu ca - ra, — es tu pe - lo — Son tus

win ter, — ev - 'ry sum mer, — ev - 'ry
 be - sos — me es - tre - mez - co — o - o -

fall. —
 o. —

When we are far a - part — or when you're near me, —
 Cuan - do ca - lien - ta el sol — a - qui en la pla - ya, —

Love me with all of your heart as I love
 Sien - to tu cuer - po vi - brar cer - ca de
 you. —
 mí, —

Love Me with All Your Heart

Dm7
G7
C
Am

Don't give me your love for a moment or an hour; Love me
 Es tu pal-pi-tar tu re-cuer-do mi lo-cu-ra Mi de-

Em
F
Ab7-5
G7

al-ways as you loved me from the start, With ev-'ry beat of your
 li-rio me es-tre-mez-co-o-o-o, Cuan-do ca-lien-ta el

1. C Am7 Dm7 G7

heart.

2. A2 Bb C

sol.



NON DIMENTICAR

Fitting an English lyric to a song of foreign origin is a little like translating a poem or other literary work from one tongue into another. Not only must meaning and meter be served but also the flavor and often indefinable atmosphere of the original. This ballad first appeared in the 1952 Italian film Anna. The title translates as "Don't Forget" — and that sentiment remains as strong in Shelley Dobbins' English version, a hit for Nat King Cole, as in the Italian.

Slowly, but with a lilt (♩ = ♪³)

English words by Shelley Dobbins;
Italian words by Michele Galdieri; Music by P. G. Redi

G Bm7 G6 E9 Am7 D7

Non di-men-ti-car means don't for-get you are my dar - ling;
Non di-men-ti-car che t'ho vo-lu-to tan-to be - ne

G#dim7 Am7 Eb9-5 D9

Don't for-get to be
T'ho sa-pu-to a mar

All you mean to
Non di-men-ti-

G6 G#dim7 D7/A G Bm7

me.
car.

Non di-men-ti-car my
Or di quest' a-mor un

Non Dimenticar

G6 E9 Am7 D7 G#dim7 Am7

love is like a star, my dar - ling, Shin-ing bright and
 sol ri-cor-do t'ap - par tie - ne: Non get - tar lo an-

Eb9-5 5fr. D9 G Am7

clear cor Just be-cause you're here.
 cor Fuo-ri dal tuo cuor.

Bbdim7 5fr. G/B 7fr. Dm7 6fr. G7 6fr. Dm7 6fr. G7 6fr. G7+5

Please do not for- get that our lips have met And I've held you
 Se ci se-pa- rō, se ci al-lon - ta - nō L'a - la del de-

C6 Em7 A7

tight, dear. Was it dreams a - go my heart felt this
 sti - no, Non ne ho col - pa, no, e mi sen - ti -

Em7 A7 Am7/D D7 Cm6/D D7

glow Or on - ly just to - night, dear?
 ro semp - re a te vi - ci no.

G Bm7 G6 E9 Am7 D7

Non di - men - ti - car al - though you trav - el far, my dar - ling,
 Non di - men - ti - car che t'ho vo - lu - to tan - to be - ne

G#dim7 Am7 Cm6

It's my heart you own, so I'll wait a - lone, slower
 For - se nel mio cuor puoi tro - va - re an - cor Non di - men - ti -
 Tan - to e tan - to a -

1. G Am7 Bbdim7 G/B D7/A 2. G Cm6 G

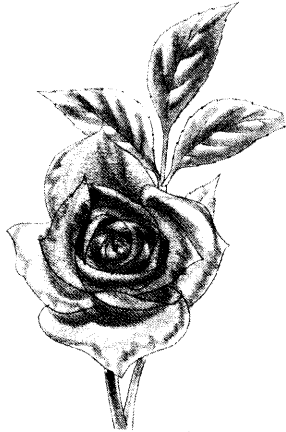
car. mor. car. mor.

La Vie en Rose

English words by Mack David

French words by Edith Piaf
Music by Louiguy

It's impossible to hear "La Vie en Rose" without thinking of Edith Piaf, beloved "little sparrow" of the French music halls. The lyric, her lyric, is an irony. Translated into English, it means "Life through rose-colored glasses" — precisely the opposite of Piaf's tragic life. Abandoned in childhood,



sightless for several years, she found brief happiness with boxer Marcel Cerdan — only to be plunged again into anguish with his death in a 1949 plane crash. Yet she survived, to bring warmth to the hearts of millions — as does this song by which the world will always know and love her.

Freely

G7 C A7 Dm G7

I thought that love was just a word They sang a- bout in songs I heard. It took your
Des yeux qui font bais-ser les miens, Un rir' qui se perd sur sa bouch', Voi-là le
mp

C Gm/Bb A7 Fm6/Ab G7

kiss - es to re - veal That I was wrong and love is real.
por - trait sans re - touch' De l'hom - me au - quel j'ap - par - tiens.
slower.

Slowly

C Cmaj9/G

Hold me close and hold me fast, The mag - ic spell you
Quand il me prend dans ses bras Il me par - le tout
mf

C Dm7 G7 Dm

cast, This is la vie en rose.*
 bas, Je vois la vie en ro - se.

When you kiss me, heav-en
 Il me dit des mots d'a-

G7 Dm7 G7 C6/E Eb°7 Dm7 G7

sighs, And though I close my eyes, I see la vie en rose.
 mour, Des mots de tous les jours, Et ça m'fait quel-que cho - se.

C

When you press me to your heart, I'm in a world a -
 Il est en - tré dans mon coeur U - ne part de bon -

C7 F

part, A world where ros - es bloom.
 heur Dont je con - nais la cause.

*pronounced "la-vee-on-rose-uh"

La Vie en Rose

Fm6
C/E
F#°7

And when you speak, an - gels sing from a - bove; Ev - 'ry - day words seem to
 C'est lui pour moi, moi pour lui, dans la vie, Il me l'a dit, l'a ju -

F6
Fmaj7/G
G7-9
C

turn in - to love songs. Give your heart and soul to
 ré pour la vi - e. Et dès que je l'a - per -

Cmaj9/G
Dm7
Dm7/G
G7-9

me, And life will al - ways be La vie en
 çois A - lors je sens en moi Mon coeur qui

1. C Dm7 G7
 2. C Dm7 G7 Cmaj7

rose. bat. rose. bat.

Tell Me That You Love Me

English words by Al Stillman; Italian words by Ennio Neri;
French words by André de Badet; Music by C. A. Bixio

This lovely Italian melody has been a hit in many different countries under many titles. As "Le Chaland Qui Passe," for example, it is one of France's all-time hits. In 1935, its American publisher ran a contest to find an English lyric. Al Stillman entered and turned "Parlami d'Amore,

Mariù" (Speak to Me of Love, Maria) into "Tell Me That You Love Me." He won, and the song, recorded by opera tenor Jan Peerce, became a hit. Stillman went on to write a procession of hits lasting into the '60s. Some landmarks: "The Breeze and I," "Juke Box Saturday Night" and "Moments to Remember."

Moderate spirited waltz

Dm



rushing forward

in tempo

You've been conceal-ing the way that you're feel - ing toward me.
Co - me sei bel - la, più bel - la sta - se - ra, Mar - iù;
La nuit s'est fai - te, la ber - ge s'es - tompe et s'en - dort,

Gm6



Bb7



A7



Act - ing dis - creet - ly, you've left me com - plete - ly at
Splend'un sor - ri - so di stel - la negli oc - chi tuoi
Seule au pas - sage une au - ber - ge cli - gne ses yeux

Dm



rushing forward

sea. keep - ing me
biù! An - che se av - ver - so il des - ti - no do -
d'or; Le cha - land glisse et j'em - por - te, d'un

Tell Me That You Love Me

Gm



in tempo

Gm6



melody

guess-*ing* this way. Please re-*as-*sure me, have
ma-ni sa-rà, Og-*gi* ti so-*no* vi-
ges-te vain-queur, Ton jeu-*ne* corps qui m'ap-

Dm



slower

E7/B



E7-5/Bb



A⁷₄



A⁷



sym-*pa-*thy for me, I pray, Don't de-*lar-* lay.
*ci-no, per-chè sos-pi-rar? Non pen-sar!
*por-te l'in-con-nu mo-queur De son coeur.**

Moderately and somewhat freely

Em7



A7



D



Em7



Tell me that you love me to-*night;* Fill my heart with
*Par - la - mi d'a-mo - re, Mar-iù, Tut - ta la mia
*Ne pen-sons à rien, le cou-rant Fait de nous, tou-**

A7



D



Em7



A7



end - less de-*light.* Your love to me means
*vi - ta sei-tu! Gli occhi tuoi bel - li
*jours, des er-rants; Sur mon cha-land, sau-**

D Bm F#m Bm7 Em7 A7-9

ev - 'ry - thing, Such hap - pi - ness on - ly you can bring.
 bril - la - no Fiam - me di so - gno scin - til - la - no!
 tant d'un quai, L'a - mour peut ê - tre s'est em - bar - qué,

Em7 A7 D Em C#m7-5

Life would be for - ev - er i - deal, If I could be sure this is
 Dim - mi che illu - sio - ne non è, Dim - mi che sei tut - ta per
 Ai - mons-nous ce soir sans son - ger A ce que de - main peut chan -

Am6/C B7-9 Em7 A7 Bm

real. While in my arms I hold you tight,
 me! Qui, sul tuo cuor, non sof - fro più,
 ger, Au fil de l'eau point de ser - ments:
slight crescendo

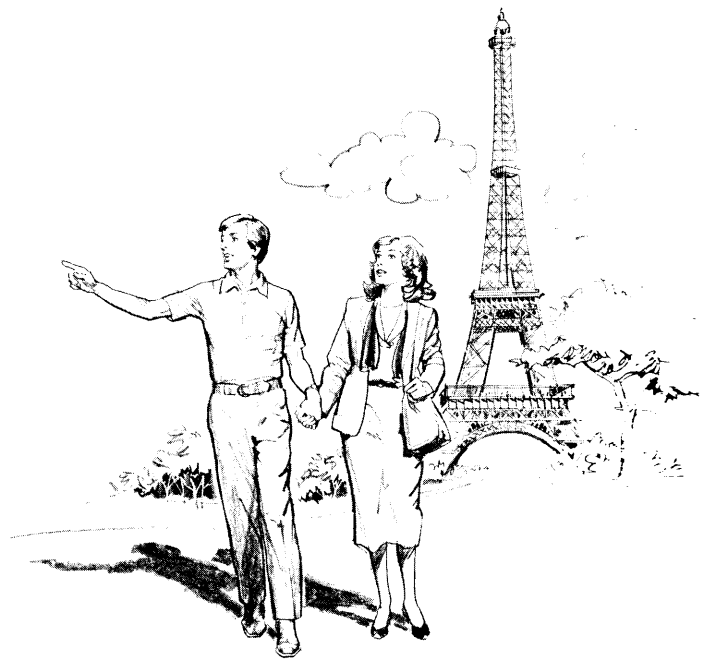
Em7 A7 1. D A7 2. D

Tell me that you love me to - night. night.
 Par - la - mi d'a - mo - re, Mar - iù! iù!
 Ce n'est que sur ter - re qu'on ment! ment!

C'est Si Bon

(It's So Good)

This French import had been around awhile when a 24-year-old Eartha Kitt sang it and stopped the show in New Faces of 1952. Its impertinent sensuality seemed ideal for her sultry treatment. Yet "C'est Si Bon" has been good for a variety of other artists as well, including the great Louis Armstrong. His recording may have sacrificed the heat of Miss Kitt's interpretation, but it more than compensated with wit and musical brilliance. The song's philosophy is eternal. Life is good, love is good. Let's not ask why, not waste time worrying. Let's just live and enjoy because C'est Si Bon — It's So Good.



English words by Jerry Seelen;
French words by André Hornez; Music by Henri Betti

*Note: This and similar measures are sung as written but played on keyboards as follows:



With a lilt

mp

"C'est si

Am7



D7



G6



Melody

bon, "
bon, "
bon, "

Lov - ers say that in France
De par - tir n'im - porte où,
De pou - voir l'em - bras - ser

Am7



D7



When they thrill to ro - mance;
Bras des - sus bras des - sous
Et puis de r'com - men - cer

It means that it's so
En chan - tant des chan -
A la moindre oc - ca -

G6 Daug G6 Am7 D7

good. C'est si bon, So I say it to
sons. C'est si bon, De se dir' des mots
sion. C'est si bon, De jou-er du pia-

G6 Am7

you Like the French peo - ple do,
doux. Des pe - tits riens du tout
no. Tout le long de son dos




D7 G6 C9 G6 N.C. Eb 3fr. Db9

— Be-cause it's, oh, so good. smoothly Ev-'ry word, ev - 'ry
— Mais qui en di - sent long. En voy - ant no - tre
— Tan - dis que nous dan - sons. C'est i - nouï ce qu'elle

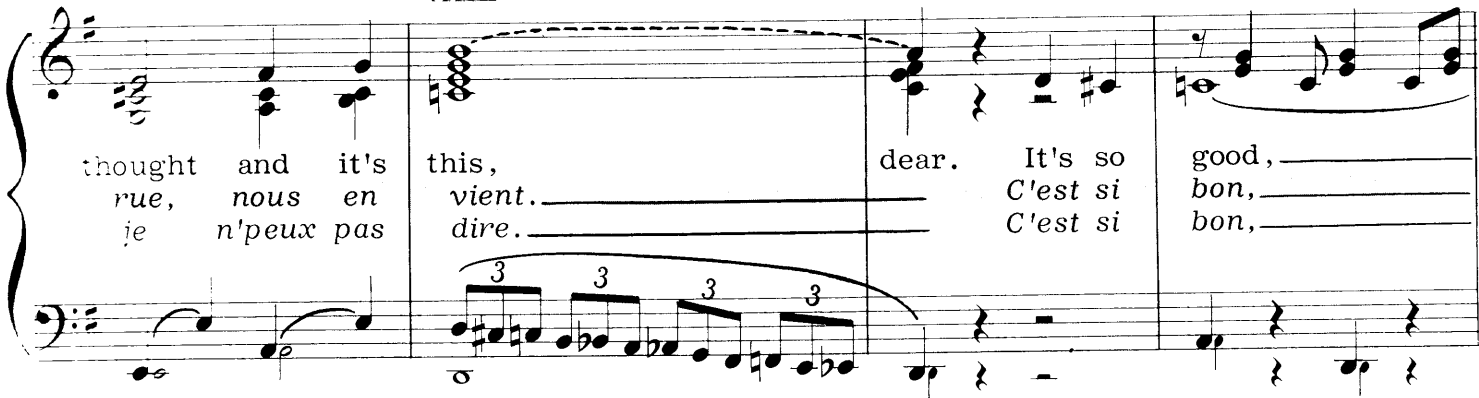
Ab 4fr. Adim7 Adim/Bb Eb 3fr. A7 8fr.



sigh, ev - 'ry kiss, dear, Leads to on - ly one
mi - ne ra - vi - e Les pas - sants dans la
a pour sé - dui - re, Sans par - ler de c'que

C'est Si Bon (It's So Good)


Am7/D  D9  Am7/D 





thought and it's this, dear. It's so good,
 rue, nous en vient. C'est si bon,
 je n'peux pas dire. C'est si bon,



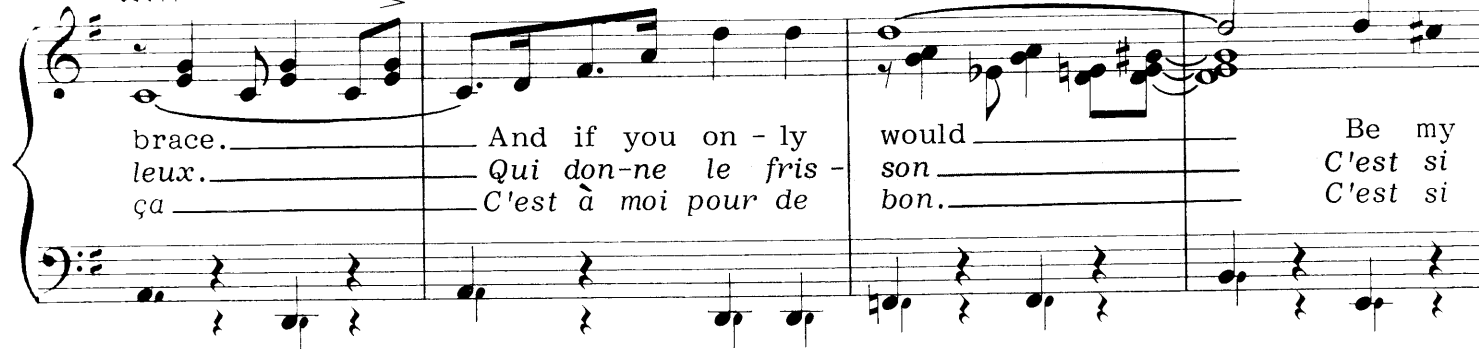
D7  G6 




Noth-ing else can re- place Just your slight-est em-
 De guet-ter dans ses yeux Un es - poir mer-veil-
 Quand j'la tiens dans mes bras, De me dir' que tout



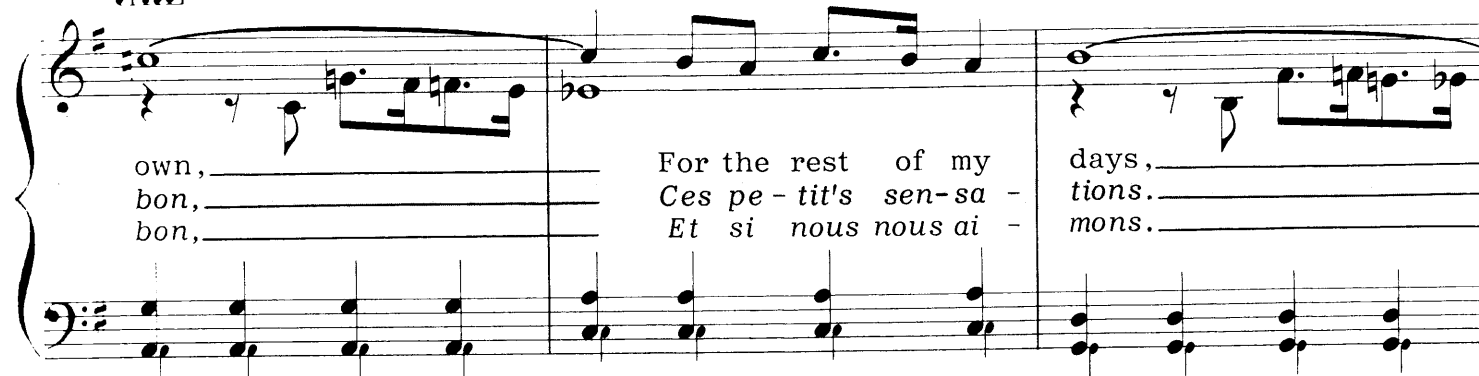
Am7/D  D7  F9  8fr. E7  5fr.

brace. And if you on - ly would Be my
 leux. Qui don-ne le fris - son C'est si
 ça C'est à moi pour de bon. C'est si



Am7  Cm6  8fr. Gmaj7 

own, For the rest of my days,
 bon, Ces pe - tit's sen - sa - tions.
 bon, Et si nous nous ai - mons.





Two Hearts in 3/4 Time

(Zwei Herzen im Dreivierteltakt)

Composer Robert Stolz grew up in "ewiges Wien" — eternal Vienna of wine, women and song. It was the city of the great waltzes, of the Strauss family and Franz Lehár. Of Stolz's more than 2,000 songs, none is more famous and more beloved than this one, first heard on the sound track of the 1930 German film of the same name, *Zwei Herzen im Dreivierteltakt*. Stolz loved to relate how he thought of the tune one evening while dining with friends at Vienna's famed Café Sacher. Seizing a pencil from a waiter, he scribbled the melody on a menu. That menu now hangs, suitably framed in gilt, in a place of honor in the restaurant's main dining room.

English words by Joe Young; German words by W. Reisch and A. Robinson; Music by Robert Stolz

Moderate waltz

waltz - ing dream - i - ly. I'll share your
 ei - ner Wal - zer - nacht! Ein Vier - tel

C C9

charms till the break of the dawn, Locked in your arms till the
 Früh - ling und ein Vier - tel Wein, Ein Vier - tel Lie - be, ver -

F D9

new day is born. Two hearts beat with a joy com -
 liebt man sein. Zwei Her - zen im Drei - vier - tel -

G7 C C/Bb A7

plete, Waltz - ing to a new par - a - dise.
 takt Wer braucht mehr um Glück - lich zu sein?

D7 G7 C

SECTION 8 | Happy Hits of the '20s

I Cried for You

This old musical friend has had more lives than the average cat. Written by bandleader Abe Lyman and his pianist Gus Arnheim (himself soon to lead a band), plus lyricist Arthur Freed, it had its first vogue in the 1920s. It turned up again in the '30s in hit performances by trumpeter Bunny Berigan, The Casa Loma Orchestra and vocalists Billie Holiday, Helen Forrest and Judy Garland. The key to at least part of the song's eternal appeal lies in the lyric: "I cried for you/Now it's your turn to cry over me . . ." The theme of the faithless lover getting his (or her) comeuppance is as modern as today — as is this great tune.



Words and Music by Arthur Freed, Gus Arnheim and Abe Lyman

Moderately, in 2 (♩ = 1 beat)

mf smoothly

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo is moderately, in 2/4 time, with a quarter note equal to one beat. The dynamics are marked 'mf' and 'smoothly'.

Fmaj7 Am7 D7 G7

Four guitar chord diagrams are shown: Fmaj7 (first fret, 1-2-3-4-5-2), Am7 (second fret, 2-3-4-5-2-0), D7 (second fret, 2-3-4-5-2-0), and G7 (third fret, 3-4-5-2-3-0).

I cried for you; Now it's

The first vocal line of the song. The melody is written on a treble clef staff. The lyrics are "I cried for you; Now it's". The piano accompaniment is shown below the vocal line.

Gm7 C7 Gm7 C7 F6 E7 Ebmaj7 E7 F6

Six guitar chord diagrams are shown: Gm7 (third fret, 2-3-4-5-2-3), C7 (third fret, 3-4-5-2-3-0), F6 (first fret, 1-2-3-4-5-2), E7 (second fret, 2-3-4-5-2-0), Ebmaj7 (first fret, 1-2-3-4-5-2), and F6 (first fret, 1-2-3-4-5-2).

your turn to cry over me.

The second vocal line of the song. The melody is written on a treble clef staff. The lyrics are "your turn to cry over me.". The piano accompaniment is shown below the vocal line.

F F#dim Gm7 C7

Ev - 'ry road has a turn - ing;

G#dim Cdim C7

That's one thing you're learn - ing.

Fmaj7 E7 A7 D7 G7

I cried for you; What a

Gm7 Em7-5 A7 G/B Cm6 A7/C#

fool I used to be. Now I

I Cried for You

D7 C/E Fm6 D7/F# Fm6 C/E D7

found two eyes just a lit - tle bit blu - er; I

G7 F/A Bbm Bm7-5 Bbm F/A G9

found a heart just a lit - tle bit tru - er.

Fmaj7 Am7 D7 G7

I cried for you; Now it's

Gm7 C7 Gm7 C7 F N.C.

your turn to cry o - ver me.

Crazy Words - Crazy Tune

(Vo-do-de-o)

This 1927 confection by the composers of "Ain't She Sweet" and "Happy Days Are Here Again" was an instant hit, especially thanks to spirited performances by The California Ramblers, one of the most popular dance bands of the Roaring Twenties. It also started a craze: people sang its infectious "vo-do-de-o" nonsense syllables along with any convenient song. And when, later that year, The Ramblers recorded the Ager-Yellen sequel "Vo-do-de-o Blues," the vocalist opened the performance with a few bars of "Crazy Words - Crazy Tune" — just as a reminder.



Words by Jack Yellen; Music by Milton Ager

Fast!

f with manic energy

G

Cra-zy words, N'po-le - on cra - zy tune; march'd his men, All that you'll ev - er Turn'd a - round and he hear him croon: - said to them: -

A7

D7

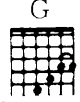
G

D9+5 6fr.

Vo - do-de-o, Vo - do-do - de-o - do, Vo-do - do. -

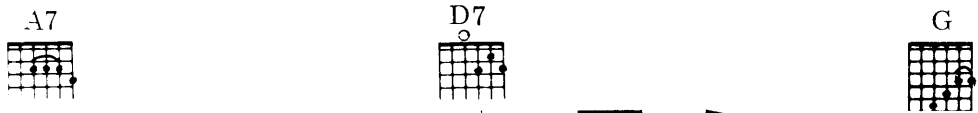
Crazy Words – Crazy Tune (Vo-do-de-o)

G




Sits a-round Wash-ing-ton, all night long, Val-ley Forge, Sings the same words to Gee 'twas cold there but ev-'ry song: up spoke George:

A7 D7 G N.C.




Vo - do-de-o, Vo - do-do - de-o - do.

B7 E9 E7



His uk - u - le - le dai - ly How he'll strum: -
Re - mem - ber Pat - rick Hen - ry In that speech, -

E9 E7 A7 D7



Vum vum vum! - Fa-mous speech, - Vamp - in' and stamp - in', Cried, "Give me! give me Then he hol - lers Li - ber - ty or

G



"Black Bot-tom!" Cra - zy words, cra - zy tune, He'll be driv-ing me
 Black Bot-tom!" You all heard yes - ter - day, What did Pres-i - dent

A7

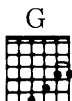


D7



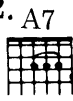
cra - zy soon: }
 Cool - idge say? }
 Vo - do - de - o, Vo - do - do - de - o -

1.



N. C.

2.



D7



do. Vo - do - de - o, Vo - do - do - de - o.

A7



D7



G



N. C.

D9+5



6fr.



Vo - do - de - o, Vo - do - do - de - o - do. *sfz*



RAMONA

Jazz fans who bought Paul Whiteman's 1928 record of "Lonely Melody" for a few bars of Bix Beiderbecke's hot cornet scarcely heeded the "B" side, a waltz called "Ramona." But the recording echoed an achievement unprecedented in the technology of the era: film star Dolores Del Rio had sung "Ramona" on the radio in Hollywood while Whiteman's orchestra accompanied her in a New York studio 3,000 miles away. For radio, a landmark.

Words by L. Wolfe Gilbert; Music by Mabel Wayne

Allegretto (not fast)

L.H.
p delicately

C

G7

mon - a, I hear the mis - sion bells a - bove. Ra - mon - a, they're

C

sing - ing out our song of love. I press you, ca - ress you and

G7

B7

bless the day you taught me to care, To al - ways re - mem - ber the

* These melody notes are played by the left hand.

C

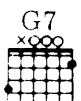


ram - bling rose you wear in your hair. Ra - mon - a, when day is done, you'll hear my

3

*

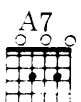
G7



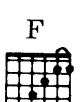
call. Ra - mon - a, we'll meet be - side the wa - ter -

*

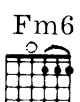
A7



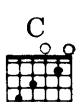
F




Fm6




C



Baug

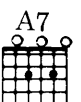


Gm/Bb




fall. I dread the dawn when I a - wake to find you

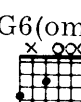
A7



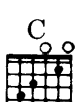
Dm7



G6(omit 5th)



C



gone; Ra - mon - a, I need you, my own. slower

3

Sweet Sue – Just You

This 1928 classic was Victor Young's debut as a songwriter — and a source of everlasting surprise. He had written it as a romantic ballad, but almost immediately after it appeared, it became a favorite among jazz musicians, invariably played at faster tempos. One important early recording, by Paul Whiteman's orchestra, featured melody statement and vocal in the ballad manner but achieved immortality on Bix Beiderbecke's nonpareil chorus — up-tempo — with a derby hat hung on the bell of his cornet as a mute. Fast or slow, Young's great melody is an eternal delight.

Words by Will J. Harris; Music by Victor Young

Moderately

Am7

D9

Am7

D9

D13-9

G6

F#7

G6

D13-9

G6

F#7

G6

Am7

D9

Am7

D9

D13-9

G6 F#7 G6 D13-9 G6 F#7 G6

Sue, It's you. No one

G Bm/F# Dm6/F E7

else it seems Ev - er shares my dreams, And with-

Am 5fr. C+/G# 5fr. Am/G Am/F# F9 D7

out you, dear, I don't know what I'd do. In this

Am7 D9 Am7 D9 D13-9

heart of mine, You live all the time, Sweet

G6 F#7 G6 C9 G6 F#7 G6

Sue, Just you.



SLEEPY TIME GAL

Why four composers for one song? No one seems to know the exact story, but most accounts suggest that vaudevillian Alden and singer-pianist Lorenzo presented the song idea to a publisher, who turned it over to Richard Whiting and Raymond Egan, one of the top songwriting teams of the '20s. They worked their magic — and added "Sleepy Time Gal" to a string of hits that included "The Japanese Sandman," "Till We Meet Again" and "Ain't We Got Fun?"

Words by Joseph R. Alden and Raymond B. Egan; Music by Ange Lorenzo and Richard A Whiting

Lazily, but with a lilt (♩♩ played as ♩³♩)

mp

3fr.

G6/B 5fr. Eb7/Bb 4fr. D7/A 3fr.

Sleep - y time gal, — You're turn - ing night in - to day.

3

D7 3fr.

Sleep - y time gal, — You've danced the

Gmaj7 G7 8fr. F#7 7fr. F7 6fr. E7 5fr.

ev - 'ning a - way. — Be - fore each sil - ver - y star —

A7 5fr.

Fades out of sight, Please give me

D7 3fr. N.C.

one lit-tle kiss, Then let us whis-per "Good night." It's get-tin'

G 3fr.

late and, dear, your pil-low's wait-in'. Sleep-y time gal,

G6/B 5fr. Eb7/Bb 4fr. D7/A 3fr.

When all your danc-in' is through,

Sleepy Time Gal

D7 10fr. C#7 9fr. C7 8fr. B7 7fr. Cdim7 7fr. C6 8fr.

Sleep - y time gal, — I'll find a cot-tage for you. —

Em 7fr. C7 8fr. B7 7fr. Bb7 6fr. A7 5fr. Cm6 8fr.

You'll learn to cook and to sew; — What's more, you'll

G/D 12fr. E7 5fr. F7 6fr. E7 5fr. Am7 Am7-5 4fr.

love it, I know, — When you're a stay-at-home, play-at-home,

D7 3fr. G6

slower *in tempo*

eight - o'-clock sleep - y time gal. —

R. H.

My Cutey's Due

At Two-to-Two Today

Words and Music by
Leo Robin and Albert Von Tilzer

Bamberger's, the great old Newark, New Jersey, department store, was at least partly responsible for this favorite — and for launching Leo Robin on a long and productive songwriting career. It was 1926, and Robin was fresh in from Pittsburgh, looking for work. "I got an offer of \$50 to write a lyric for the third anniversary of Bamberger's basement," he recalled. "They teamed me with Albert Von Tilzer, who was a very big deal at the time, and we wrote a thing called 'Our Baby's Three Years Old.' It did the job." The two collaborated again soon after, this time on "My Cutey's Due." The song was recorded by Ted Weems' orchestra and became Robin's first among such enduring hits as "Thanks for the Memory," "Louise," "Beyond the Blue Horizon" and "Love in Bloom."

With a lilt (♪♪ to be played as $\overset{3}{\frown}$ ♪♪)

mf

Verse

G/B Bbdim Am7 D7 G/B Bbdim Am7 D7

Hey there tax-i, do your stuff;— I can't get there fast e-nough;—

G

Take me to that train from way out West.

E7 Am

I'm just jump-ing in my shoes 'Cause there ain't no time to lose,

My Cutey's Due At Two-to-Two Today

A7 D7

Got a date_ one-fif - ty-eight_ with the one that I love best. My

Chorus

G A7

cu-tey's due_ at two-to - two;_ She's com-ing through_ on a big choo-choo._

D7 G C9 G

She's been a - way for months,_ But I have-n't cheat-ed once,_

B7 E7

Stayed home nights,_ did-n't dance,_ Was-n't tak - ing an-y chance._

A7 D7 N.C.

Did-n't flirt_ and though it hurt,_ I just could-n't do my cu-tey dirt. My

G A7

days were blue, - my nights were black, - But I just knew that she'd come back, - For

Am7 D7 Am7 D7 B7 E7

I love her and she loves me, and say, - Don't think there ain't - no
And when I feel - her
To - night I'll dis - con -

A7 D7

San - ta Claus; - I know darn well there is be - cause } My cu - tey's due - at
lips on mine, - I won't let go till half - past nine; }
nect the phone - Be - cause I want to be a - lone;

1. 2.

G Bbdim Am7 D7 G Bbdim Am7 D7 G

two - to - two - to - day. day.

DINAH

Words by Sam M. Lewis and Joe Young;
Music by Harry Akst

Ethel Waters holds an unparalleled place in the history of popular singing as the first performer successfully to fuse the separate concepts of jazz, popular song and the blues. Many of the songs she introduced became immediate standards — none more dramatically than this classic. Composers Akst and Young brought it to her in 1924 and demonstrated it by singing it fast and, as she said later, “corny.” She slowed it down, giving added weight to both melody and lyrics, and used it in her appearance at the Plantation Club in New York City. It proved a key step toward stardom for her.

Moderately

mf

The piano introduction consists of five measures. The right hand plays a melodic line starting with a quarter rest, followed by eighth and quarter notes. The left hand plays a steady accompaniment of chords and single notes.

G

Din - ah, Is there an - y - one fin - er
Din - ah, With her Dix - ie eyes blaz - in',

The first system of the vocal melody is shown with piano accompaniment. A guitar chord diagram for G major is provided above the first measure. The lyrics are written below the vocal line.

D7

— In the state of Car - o - lin a? If there is and you
— How I love to sit and gaze in To the eyes of Din - ah

The second system of the vocal melody continues with piano accompaniment. A guitar chord diagram for D7 is provided above the first measure. The lyrics are written below the vocal line.

1. G G#dim7 Am6 D7 2. G N.C.

know 'er, Show 'er to me. Lee.

The final system shows the end of the piece with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. Guitar chord diagrams are provided for each measure. The lyrics are written below the vocal line.

Em Baug Em7 A9 F#dim7

Ev - 'ry night, — Why do I — shake with fright? — Be-cause my

Em Baug Em7 A9 Eb9 6fr. D9 5fr. Ab7

Din - ah might — Change her mind_ a-bout me.

G

Din - ah, — If she wan-dered to Chin - a, — I would hop an o-cean

D7 G N.C. G

lin - er — Just to be with Din-ah Lee!

Clap Hands! Here Comes Charley!

No telling at this late date who the gentleman was to deserve all the handclapping. Whatever his distinction, he enjoyed two rounds of popularity. The first was in 1925, when this song appeared and was recorded widely by bands and singers of the day, including the popular California Ramblers featuring the jazz bass saxophone of Adrian Rollini. Jazzmen, in fact, accounted for "Charley's" second moment of celebrity: Swing Era recordings by Count Basie and, appropriately, Charlie Barnet gave the old standard a brief but rousing revival.

Words by Billy Rose and Ballard Macdonald; Music by Joseph Meyer

In a bright good-time 2 ($\text{♩} = 1$ beat)

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The tempo is marked as 'In a bright good-time 2' with a quarter note equal to one beat. The score is divided into four systems, each with a piano introduction and a vocal line. The piano introduction includes a dynamic marking of *mf* and a guitar chord diagram. The vocal line includes lyrics and a guitar chord diagram. The first system has four measures with lyrics: 'Clap hands!', 'Here comes Char-ley!', 'Clap hands!', and 'Good-time Char-ley!'. The second system has four measures with lyrics: 'Clap hands!', 'Here comes Char-ley', 'now!', and 'now!'. The third system has five measures with lyrics: 'This way, This way,', 'join the par - ty; meet the dol - lies;', 'I say, I say,', 'meet Mc - Car - thy. Zieg - feld Fol - lies.', and 'Hey! hey! Hey! hey!'. The guitar chord diagrams are: C, F7, C, F7, C, A7, D7, G7, C, N.C., C, F7, C, F7, C, A7.

D7 G7 C Am N.C.

Char-ley take a bow. Char-ley take a bow. Gin-ger ale and White Rock for this See the smile on all those hun-gry

F7 A7

ta fac ble; Grab a chair, move o - ver there, And fac es; They can tell that he's a buy - er

D7 G7 C9 F9 8fr.

let him sit right next to Ma - bel. From those wide and o - pen spac-es. Clap hands! Here comes Char-ley!

C9 F9 8fr. C7 8fr. B7+5 8fr. Bb7 6 8fr. A7(V) 8fr. D9 5fr. G7+5

Clap hands! Good-time Char-ley! Clap hands! Here comes Char-ley

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

now! now!

My Honey's Lovin' Arms

Surely one of the most underappreciated of all major songwriters must be California-born Joseph Meyer. Many of his efforts became anthems of the '20s and '30s. They include "California, Here I Come," "If You Knew Susie," "Crazy Rhythm" and this 1922 standard,

his first hit. It's been a favorite of older-generation jazzmen through the years because of its flowing chord sequence and rhythmic melody. The recording by Bing Crosby, backed by The Mills Brothers and the Dorsey Brothers Orchestra, is a landmark in jazz history.

Words by Herman Ruby; Music by Joseph Meyer

Lively

Note: Organ pedal plays lowest note of piano left hand except where small notes appear.

F

Bb7

F

I love your lov-in' arms;— They hold a world of charms,— A place to

Cm6/Eb

D7

G7

nes-tle when I am lone-ly. A com-fy, coz-y chair,—

C7

F9

Bb

N.C.

Fm/Ab

G7

N.C.

G7

C7

G7/D

Oh, what a hap-py pair!— One ca-ress,— Hap-pi-ness— Seems to bless my

D#dim7 C7/E F Bb7

lit-tle hon - ey. I love you more each day. When years have

F Cm6/Eb D7

passed a - way, You'll find my love be-longs_ to you on - ly;

opt. chord

G7 C7 F7 Bb Fm/Ab G7 G7-5

'Cause when the world seems wrong, I know that I be - long_

F/C G7 C7 F N.C.

Right in my hon-ey's lov-in' arms.

The Japanese Sandman

Words by Raymond B. Egan

Paul Whiteman's orchestra, featuring the muted trumpet of Henry Busse, gave this 1920 classic its first and most lasting fame — and in a way obscured its true beauty. Whiteman took the song fast, in the manner of the day. Yet a glance at Ray Egan's words and Richard Whiting's melody reveals that "The Japanese Sandman" is a lullaby, best played and sung softly and gently.



Music by Richard A. Whiting

It was one of several hits for the team of Egan and Whiting. Whiting's daughter, Margaret, has had a long and varied career as a popular singer and has been responsible for keeping many of her father's greatest hits, "The Japanese Sandman" among them, alive. It is still recorded and performed, and sounds as fresh and sweet today as it did in 1920.

Moderately

F6

Here's the Jap - a - nese Sand - man, Sneak - ing on with the

p delicately

D9

5fr.

opt. G9

C7

dew. Just an old sec - ond - hand man,

Gm C7 F6

He'll buy your old day from you. He will take ev-'ry

A

sor - row Of the day that is through, And he'll give you to-

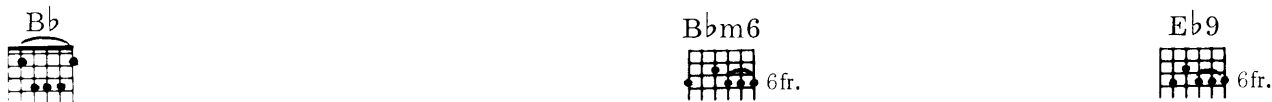
E7 A Adim

mor - row Just to start life a - new.

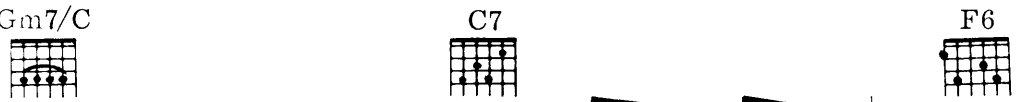
Gm N.C. F Faug F6 F7

Then you'll be a bit old - er In the dawn when you

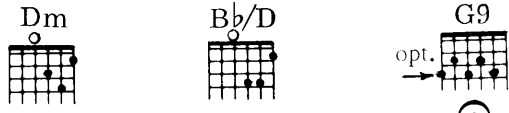
The Japanese Sandman



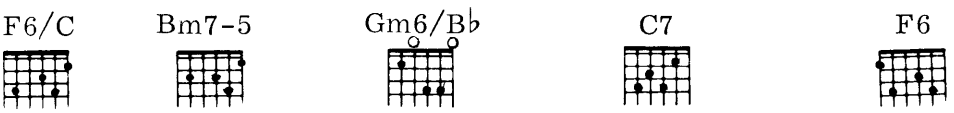
wake, And you'll be a bit bold - er With the new day you



make. Here's the Jap - a - nese Sand - man;



Trade him sil - ver for gold. Just an old sec - ond -



hand man, Trad - ing new days for old. fading away - - *ppp*

L. H.

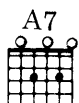
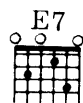
Sweet Georgia Brown



The beloved "Ol' Maestro," bandleader Ben Bernie, first popularized this rhythmic standard in the mid-'20s, and its flowing line and chord structure have been a favorite of jazz soloists ever since. Its composer was Maceo Pinkard, who also added such perennials as "Sugar" and "Them There Eyes" to the jazzman's repertoire. "Sweet Georgia Brown" has not only been played and revived repeatedly over the years; she even had offspring. "The Daughter of Sweet Georgia Brown," by Bernie, lyricist Ken Casey and arranger Kenn Sisson, appeared in 1939 but never achieved quite the prominence of the original. Dan Fox's arrangement here incorporates a time-honored feature of jazz performances: a Charleston beat, running throughout and kicking the melody merrily along.

Words and Music by Ben Bernie, Maceo Pinkard and Kenneth Casey


Charleston tempo







Sweet Georgia Brown


D7  Daug 


They all sigh and wan-na die For Sweet Geor-gia Brown. I'll tell_ you just



G  Daug  G  B7 


why; _____ You know_ I don't lie, Not much!




E7 

It's been said she knocks 'em dead When she lands in
All those tips the por-ter slips To Sweet Geor-gia



A7 

town. Since she came, why it's a shame How
Brown, They buy clothes at fash-ion shows With



she one cools 'em down. down. Fel - lers Oh, boy,

dol - lar down. boy,

Em G/D

she can't get are fel - lers she ain't met. she's the cats.

tip your hats; joy, cats.

C7 B7 Em G/D C7 B7

Geor - gia claimed her, Geor - gia named her Sweet Geor - gia Who's that mis - ter? 'Tain't her sis - ter, Sweet Geor - gia

G F7 E7 A7 D7

1. G G7 F#7 F7 2. G Daug G

Brown. Brown.

SECTION 9 | Old-Time Evergreens

When You Wore a Tulip (and I Wore a Big Red Rose)

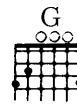


Though Percy Wenrich's name may not be familiar today, at least three of his many songs are. There are no more beloved melodies surviving from the first two decades of this century than "Put On Your Old Gray Bonnet," "Moonlight Bay" and this one, written with Jack Mahoney. In addition to composing popular songs and piano rags, Wenrich had a successful vaudeville career with his wife, Dolly Connolly.



Words by Jack Mahoney; Music by Percy Wenrich

Like a march, but not too fast



f *tr* *tr* *>*

When you wore a tu-lip, A

mf

G7 C G

sweet yel - low tu - lip, And I wore a big red rose.

C G E7

When you ca - ressed me, 'Twas then heav - en blessed me, What a

A7 D7 G

bless-ing, no one knows. You made life

G7 C

cheer-y When you called me dear-ie, 'Twas down where the blue grass

B7 E7 A7

grows. Your lips were sweet-er than ju-lep When you wore that

D7 G

tu-lip And I wore a big—red rose.

My Gal Sal

Words and Music by Paul Dresser;
Adapted and arranged by Dan Fox

His brother Theodore was a celebrated novelist, but Paul Dreiser had the urge to wander. After a short try at studying for the priesthood, he joined a medicine show as a singer and comedian, changing his name to Dresser to avoid embarrassing his family. His career was varied and colorful — and ended in frustration and poverty, but not before he had penned dozens of songs, at least two of them immortal. "On the Banks of the Wabash" is a barbershop quartet favorite, but the tale of "frivolous Sal," its melody and lyric tugging at the heart, will live forever.

Moderate bounce (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

mf They

G G7 C/G Cm/G G

called her friv - o - lous Sal, A pe -

G7 C/G Cm/G G

cu - liar sort of a gal, With a

B7 Em

heart that was mel - low, An all - round good fel - low Was

A7 D7 G G7

my old pal. Your trou-bles,

C/G Cm/G G B7

sor-rows and care She was al-ways will-ing to

Em B/D# G7/D C6 G F7 E7

share, A wild sort of dev-il but dead on the

Am7 A9 D7 G6 8va

lev-el Was my gal Sal.



(Back Home Again in)
INDIANA



Jazzmen have always enjoyed playing "Indiana" — early recordings by Red Nichols and Eddie Condon are collectors' items, and the song's flowing chord sequence has been the basis for many bebop lines, among them saxophonist Charlie Parker's "Donna Lee." The moon shining on the Wabash has reflected

in several songs: Ballard Macdonald and James Hanley wrote of it in this 1917 classic, in the process quoting (in the next-to-last line) from Paul Dresser's 1896 "On the Banks of the Wabash"; and Hoagy Carmichael included a reference to it in his 1940 "Can't Get Indiana Off My Mind."

Moderate swing

Words by Ballard Macdonald; Music by James F. Hanley

mf

N.C. 8fr. 7fr. 6fr. 5fr. A7 5fr.

gain in In - di - an - a, And it

D9 5fr. G Am7 G/B D7 G7 6fr. C

seems that I can see The gleam - ing can - dle -

G F9 E7 A7 Gmaj7/B Cdim7 A7/C#

light still shin - ing bright Through the syc - a - mores for

D7 N.C. N.C. G7 F#7 F7 E7

me. The new-mown hay sends all its

A7 D9 B7/D# Em

fra - grance From the fields I used to roam.

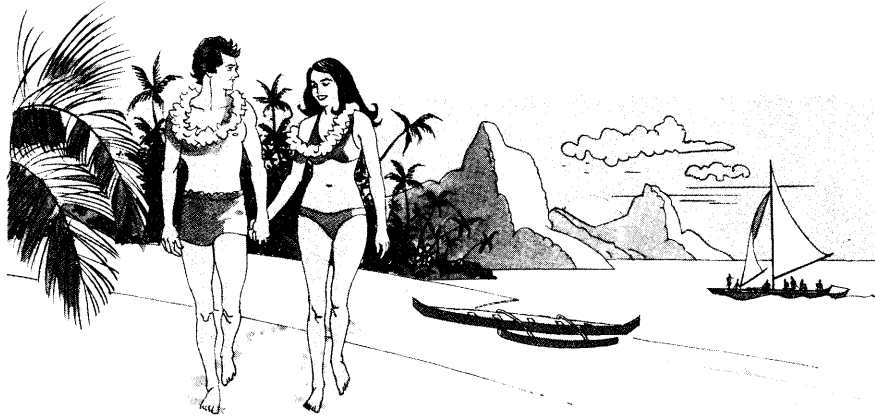
Cm G B7/F# Em C#dim7

When I dream a - bout the moon - light on the Wa - bash, Then I

G/D D7 G G7 Gdim7 Cm6/G G

long for my In - di - an - a home. 3 3 3

Down Among the Sheltering Palms



Among the most popular of all popular songs have been those describing tropical climes and exotic far-offlands. They seldom bear more than passing resemblance to reality, but for tired city-bound listeners, even the slightest suggestion of romance and adventure can be enough. Despite the alluring hints of tropical islands in

one such song, "Down Among the Sheltering Palms," composers James Brockman and Abe Olman actually had the city of San Francisco in mind when they wrote the ditty in 1914. Olman followed this hit three years later with "Oh, Johnny, Oh" and continued with "Down by the O-HI-O" and "Come Back to Waikiki."

Words by James Brockman; Music by Abe Olman

Slowly, but with a lilt (♩ = $\frac{3}{4}$)

G F9 E7

Down _____ a - mong the shel - ter - ing palms, — Oh, hon - ey,

A7 E7 A7 D7

wait for me; — Oh, hon - ey, wait for me. — Don't be — for - get - tin'

we've got a date,— Out where the sun goes down a-bout eight.—

G A7 A7

How my love— is burn-ing, burn-ing, burn-ing; How my heart— is

G7 C E7

yearn-ing, yearn-ing, yearn-ing To be down _____ a - mong the

A7 Am7/D G

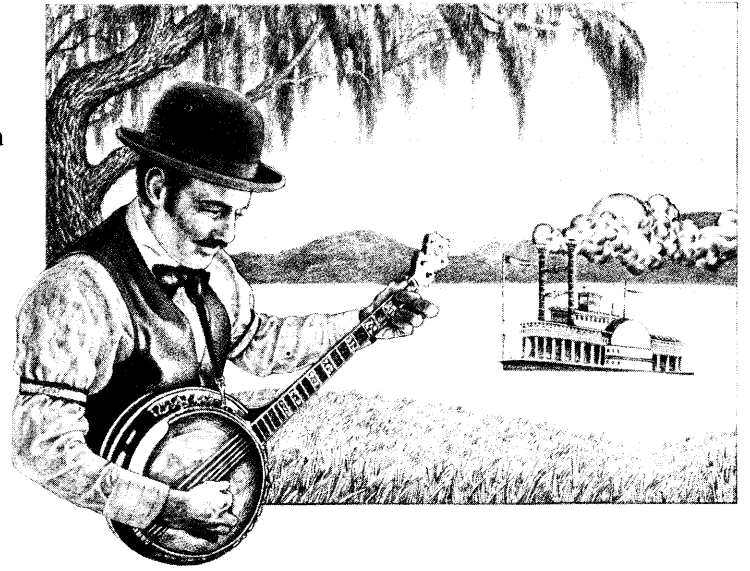
shel-ter-ing palms,— Oh, hon-ey, wait for me.

F9 E7 A7 D7 G

SWANEE

Words by Irving Caesar; Music by George Gershwin

The card players objected: the two guys at the piano in the corner were making too much noise and disturbing the game. But as one of the culprits was quick to remark, it was his apartment and he'd do what he wanted to in it. And so he did. It took less than half an hour for the two men, lyricist Irving Caesar and composer George Gershwin, to produce this simple, enduring standard, a hit for the great Al Jolson in his 1919 show *Sinbad*. For all Gershwin's later successes, "Swanee" became his greatest commercial triumph and was a milestone in Jolson's long career as well.



Brightly, in 2 (♩ = 1 beat)

Verse

mp

I've been a - way from you a long time. I nev - er
 The birds are sing - ing it is song time, The ban - jos

thought I'd miss you so. Some - how I feel
 strum - min' soft and low. I know that you

G Dm/F A7/E 1. Dm Dm/C Bb7-5 A7

Your love was real; Near you I long to be.
Yearn for me too;

2. Dm Dm/C Bb7 A7 Dm Dm/C E7/B Bbm6

Swan - ee, you're call - ing me.

D Daug G6

Chorus

Swan - ee, How I love you, how I love you, My

Em7 Em7/A D D/F# Bb7/F Em7

dear old Swan-ee. I'd give the world to be

Swanee

Em7 A7 D A7

A-mong the folks in D - I - X - I - E - ven now my

D Daug G6 Em7 Em7/A

mam - my's wait-ing for me, Pray-ing for me Down by the

D D Daug G

Swan-ee. The folks up North will see me no more.

Em7 Ab7 A7 D

When I go to the Swan-ee shore.