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The KEYS-HANSEN Book

SIXTY TWO STARS - SIXTY TWO HITS

Vocal Album * Words * Music * Ukulele and Guitar Chords

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ALLY, ALLY OXEN FREE

By
 ROD MCKUEN
 TOM DRAKE
 STEVEN YATES

Moderately Slow

p

E_b *C_m* *A_b* *B₇* *E_b*

Time to let the rain - fall With - out the help of man;
 free. Time to blow the smoke a - way And look at the sky a - gain;

mp *p*

C_m *A₇* *B₇* *E_b*

Time to let the trees grow tall Now if they on - ly can;
 Time to let our friends know We'd like to be - gin a - gain;

p

A_b *B₇* *E_b* *A₇* *B₇* *E₇*

Time to let our chil - dren Live in a land that's free.
 Time to send the mes - sage A - cross the land and sea.

mf

G_m *A_b* *B₇* *E_b* *G_m* *A_b* *B₇*

Al - ly al - ly al - ly, al - ly ox - en free, Al - ly al - ly al - ly, al - ly ox - en

E_b *Cm* *F7*

free. Strong and weak, mild and meek, No more hide an

Bb7 *E_b* *Cm* *A_b* *Bb7* *E_b*

seek. Time to see the fair - ness Of a chil - dren's game;

mp

Cm *A_b* *Bb7* *A_b* *Bb7*

Time for men to stop And learn to do the same; Time to make our

mf

E_b *A_b* *Bb7* *E_b* *Gm*

minds up If the world at last will be. Al - ly al - ly

A_b *Bb7* *E_b* *Gm* *A_b* *Bb7* *E_b*

al - ly, al - ly ox - en free, Al - ly al - ly al - ly, al - ly ox - en free.

p

THE ALLEY CAT SONG

By
JACK HARLEN
FRANK BJORN

Moderato

C

mf He goes on the She can't trust him
prowl each night out of sight,
like an Al - ley there's no doubt of

G7

Cat, that, Look - in' for some new de - light like an Al - ley
He just don't know wrong from right like an Al - ley

1. C 2. C F C

Cat. Cat. He meets 'em and loves 'em

D7 G7

and leaves 'em like that Cat - sa - no - va does. *mf*

C G7

That's no way to treat a pal, She should tell him, Scat!

C

Aren't you sor - ry for that gal with her Al - ley Cat? And that's the

F F#dim C4 A7 D7 G7 C

sad, sad, tale of a lone - some frail, and her Al - ley Cat.

A-61
150

BLAME IT ON THE BOSSA NOVA

LJ
CYNTHIA WEIL
BARRY MANN

Moderately

The musical score is written in a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Moderately'. The score consists of seven systems of music, each with a vocal line and a piano accompaniment line. Chord symbols (F, C7, Bb) are placed above the staff to indicate the harmonic structure. The lyrics are written below the vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with a '2' or '5' indicating a specific fingering. The lyrics are: 'I was at a dance when she caught my eye, stand-in' all a- Now that lit-tle girl is my bride to be And we're gon-na lone raise Look-in' sad and shy. We be-gan to And when our kids dance, sway-in' to and fro, And soon I knew I'd ask how it came a-bout, I'm gon-na say to nev-er let her go. } Blame it on the Bos-sa. No-va with it's mag-ic them with-out a doubt. } spell, Blame it on the Bos-sa No-va that she did so well. Oh, it all be-gan with just one lit-tle dance, But soon it end-ed up a big ro-mance. Blame it on the Bos-sa No-va, the dance of love.

BABY, THE RAIN MUST FALL

(from the Columbia film, "Baby, The Rain Must Fall")

Words and Music by
ELMER BERNSTEIN and
ERNIE SHELDON

Moving and steady

Piano introduction in B-flat major, 4/4 time. The music is marked *f* (forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

F C7 F Bb C

Five guitar chord diagrams are shown above the first system of the vocal melody. From left to right: F major (first fret, 2-4-3-2-1), C7 major (first fret, 2-3-3-2-1), F major (first fret, 2-4-3-2-1), Bb major (first fret, 2-4-3-2-1), and C major (open, 3-2-1-3-2-1).

1. Some men climb a moun-tain Some men swim the sea
2. Do not love for sil-ver Do not love for gold My
3. Am not rich or fam-ous But who can ev-er tell I

Piano accompaniment for the first vocal system, marked *mf* (mezzo-forte). The right hand plays chords and single notes, while the left hand has a rhythmic accompaniment of eighth notes.

F F7 Bb F Eb C

Six guitar chord diagrams are shown above the second system of the vocal melody. From left to right: F major (first fret, 2-4-3-2-1), F7 major (first fret, 2-4-3-2-1), Bb major (first fret, 2-4-3-2-1), F major (first fret, 2-4-3-2-1), Eb major (first fret, 2-4-3-2-1), and C major (open, 3-2-1-3-2-1).

Some men fly a - bove the sky They are what they must be.
heart is mine to give a - way It nev - er will be sold.
do not know what waits for me May-be heav - en may be hell.

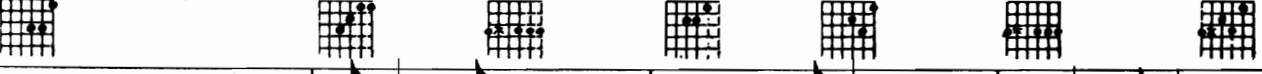
Piano accompaniment for the second vocal system. The right hand plays chords and single notes, while the left hand has a rhythmic accompaniment of eighth notes.

F Ebmaj7 F Bb Ab



Ba - by, The Rain Must Fall, ba - by, the wind must

Bb F Gm Am Dm Gm C7



blow Wher-ev - er my heart leads me_ Ba - by, I must

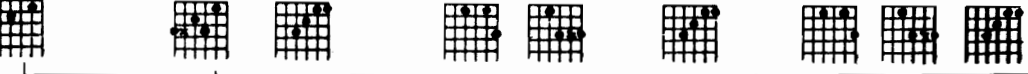
F Dm 1. Gm C7 F 2. Gm



go. Ba - by, I must go. 2. I Ba - by

3. I

C6 C7 F Cm Eb F Cm Eb F



I must go! rit.

BEAUTIFUL BROWN EYES

Words and Music by
ALTON DELMORE
ARTHUR SMITH
JERRY CAPEHART



F F7 B^b F

1. Wil - lie — I love you, my Dar - lin' — Love you with
2. Life's — full of prob - lems and troub - les — Life's — full of

The first vocal line is written on a single staff with a treble clef. It features two verses of lyrics. The melody is in a minor key and includes various note values such as quarter, eighth, and half notes. Chord symbols F, F7, B^b, and F are placed above the staff.

C7 F F7

all — my heart — To - mor - row we might have been
wor - ries and woes — A man needs the love of a

The second vocal line continues the melody from the first line. It includes the lyrics 'all my heart' and 'To-mor-row we might have been'. The musical notation includes a variety of note values and rests. Chord symbols C7, F, and F7 are indicated above the staff.

B^b C7 F

mar - ried — But ram - blin' has kept us a - part —
wo - man — To guide him where - ev - er he goes —

The third vocal line concludes the piece with the lyrics 'mar-ried' and 'To guide him where-ever he goes'. The musical notation includes a variety of note values and rests. Chord symbols B^b, C7, and F are indicated above the staff.

CHORUS

F F7 Bb

Beau - ti - ful, BEAU - TI - FUL BROWN EYES _____

F G7 C7

Beau - ti - ful, BEAU - TI - FUL BROWN EYES _____

F F7 Bb C7

Beau - ti - ful, BEAU - TI - FUL BROWN EYES _____ I'll nev - er love

1. F 2. F Bb F

blue eyes a - gain. _____ gain. _____

BEGIN TO LOVE

(COMINCIAMO AD AMARCI)

English Lyric by SYDNEY LEE
Italian Lyric by VITO PALLAVICINI

Music by
GINO MESCOLI

With motion

The piano introduction is in 4/4 time, marked *fp* (fortissimo piano). The right hand (R.H.) features a melodic line with eighth notes and a trill, while the left hand (L.H.) provides a rhythmic accompaniment with eighth notes. The piece concludes with a fermata on a whole note chord.

Chorus - Slowly (a tempo)

The first system of the chorus is in 4/4 time, marked *mf* (mezzo-forte). It features a vocal line with lyrics and a piano accompaniment. Chords are indicated above the staff: C7, F, Fmaj7, Am7-5, and D7. The melody includes triplet eighth notes and a final quarter note with a fermata.

I will love you, al-ways love you, oh so ten-der, I'll a-
Co-min - cia - mo ad am - ar - ci ques - ta se - ra, Co - min-

The second system of the chorus continues the vocal and piano parts. Chords indicated are B7, Bbm, and Eb7. The melody features triplet eighth notes and a final quarter note with a fermata.

dore you, live just for you, please sur - ren - der. Don't be
cia - mo con un ba - cio pia - no pia - no. Poi di

The third system of the chorus concludes the vocal and piano parts. Chords indicated are F, Em7, A7, and Dm7. The melody features triplet eighth notes and a final quarter note with a fermata.

shy, dear, if love is what you feel, Don't de - ny, dear, ev - 'ry mo - ment we
re - mo la co - sa di sem - pre, Ma sa - ran - no co - me nuo - ve per

steal. When our hands touch, they be-tray much to each oth-er, When our
 noi. Co-min-cia - mo ad a-mar-ci per la vi-ta, Co-min-

lips meet, let our hearts greet one an-oth-er. Love's not wrong, dear, Not when you be -
 cia-mo a te-ner-ci per la ma-no, Ed an-dre - mo pad-ro-ni del

long, dear. So let us be - gin, so let us BE - GIN TO
 mun - do. In - na-mor-a - ti, In - na-mor-a - ti so -

1 LOVE. I will LOVE. 2 LOVE.
 si. Co - min - si.

poco a poco rit. e dim.

TAKE ME BACK TO MY BOOTS AND SADDLE

By
WALTER G. SAMUELS
LEONARD WHITCUP
TEDDY POWELL

Moderately

Take me

back to my Boots and Sad - dle, Ooh-oo-
ram - ble a - long the prair - ie, Ooh-oo-

G
000
D9
000
D7
000
G
000

- ooh, ooh-oo- ooh, Ooh-oo- ooh, Let me
- ooh, ooh-oo- ooh, Ooh-oo- ooh, Rop - in'

G#dim Am7 D7 Am7 D7

see that gen -'ral store, Let me ride that range once more,
steers on old "Bar X," With my bud - dies, Slim and Tex,

G7
000
C
000
C#dim

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G D7 G 1 D7

Give me my Boots and Sad - dle. Let me

2 G7 C C6 Cmaj7 C

Got a hank - er - in' to be with a ban - jo on my knee,

G G7 Dm7 G7 C C6

Strum - min' a pret - ty west - ern tune. There's a gal in Cher - o - kee, and she's

Cmaj7 C G A9 D7

wait - ing there for me, wait - in' be - neath a Tex - as moon, So take me

G D9 D7 G

back to my Boots and Sad-dle, Ooh-ooh-ooh, Ooh-ooh-

G#dim Am7 D7 Am7 D7 G7

- ooh, ooh-ooh-ooh. Let me greet each blaz-in' morn, on the

C C#dim G D7 G

ranch where I was born, Give me my Boots and Sad-dle.

G#dim D7 G

Ooh-ooh-ooh, ooh-ooh-ooh, ooh-ooh-ooh.

From Walt Disney's "MARY POPPINS"
CHIM CHIM CHER-EE

By
 RICHARD M. SHERMAN
 ROBERT B. SHERMAN

Lightly with gusto

CHORUS

1 & 2. Chim chim-in-ey, chim chim-in-ey, chim chim cher - ee! A sweep is as luck - y as
 3. Up where the smoke is all bil - lered and curled 'Tween pave - ment and stars is the
 4. Chim chim-in-ey, chim chim-in-ey, chim chim cher - ee! When you're with a sweep you're in

*) Repeat Chorus 4 directly after Chorus 3

luck - y can be. Chim chim-in-ey, chim chim-in-ey, chim chim cher - oo! Good luck will rub
 chim-ney sweep world. When there's 'ard - ly no day nor 'ard - ly no night, There's things 'alf in
 glad com - pa - ny, No - where is there a more 'ap - pi - er crew Than them wotsings

off when I shakes 'ands with you. Or blow me a kiss and that's luck - y, too.
 shad - ow and 'alf - way in light. On the roof tops of Lon - don, coo, what a sight!
 chim chim cher - ee chim cher - oo! Chim chim-in-ey chim chim cher - ee chim cher - oo!
Fine

VERSE

1. Now, as the lad - der of life 'as been strung, You may think a sweep's on the
 2. I spends me time in the ash - es and smoke, In this 'ole wide world there's no
 3. I choose me bris - tles with pride, yes I do, A broom for the shaft and a
 4. 'covered with soot from me 'ead to me toes, A sweep knows 'e's wel - come wher -

1. bot - tom - most rung. — Though ap - pi - er bloke.
 brush for the flue. — Though I'm ev - er 'e goes.

2. D.C. al Fine
 Dm

COOL WATER

Words and Music by
BOB NOLAN

Moderato

Piano introduction musical notation in G-flat major, 4/4 time, Moderato tempo. The piece begins with a series of chords in the right hand and a simple bass line in the left hand.

Chord diagrams and names for guitar, uke, and banjo:

- Eb (E-flat)
- Ab Bb D (A-flat, B-flat, D)
- Bb7 (B-flat 7)
- Eb (E-flat)
- Bb7 (B-flat 7)

(For 2nd, 3rd & 4th verses)
wa - ter

1. All day I've faced a bar-ren waste with-out the taste of wa-ter
2. The nights are cool and I'm a fool each star's a pool of wa-ter
3. The shad-ows sway and seem to say "To-night we pray for wa-ter
4. Dan's feet are sore he's yearn-ing for just one thing more than wa-ter

Piano accompaniment musical notation for the first system, featuring chords and a bass line.

wa-ter

Cool wa-ter Old Dan and I with throats burnt dry and souls that
Cool wa-ter But with the dawn I'll wake and yawn and car-ry
Cool wa-ter And 'way up there He'll hear our prayr and show us
Cool wa-ter Like me I guess he'd like to rest where there's no

Piano accompaniment musical notation for the second system, including a *cresc.* (crescendo) marking.

wa-ter wa-ter wa-ter wa-ter

cry for wa-ter Cool, clear wa-ter
on to wa-ter Cool, clear wa-ter
where there's wa-ter Cool, clear wa-ter
quest for wa-ter Cool, clear wa-ter

Piano accompaniment musical notation for the third system.

*Diagrams for Guitar, chord names for Uke & Banjo




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REFRAIN  wa - ter  wa - ter  wa - ter

Keep a-mov-in', Dan, don't you lis-ten to him, Dan, He's a dev-il, not a man, and he



 wa - ter  wa - ter wa - ter  wa - ter





spreads the burn-ing sand with wa - ter _____ Dan, can you see that




 wa - ter  wa - ter  wa - ter

big green tree where the wa - ter's run-ning free, and it's wait-ing there for you and



1,2,3	<i>D.S.al Fine</i>	4
	 	
wa-ter	cool_ clear_ wa-ter	cool_ clear_ wa-ter _____

me _____ me . *Fine*



DARK AS A DUNGEON

Words and Music by
MERLE TRAVIS

Piano introduction in 2/4 time, featuring a melody in the right hand and a bass line in the left hand.

C F G7 C

1. Come lis-ten, you fel-lers, so__ young and so fine, Oh__ seek not your
 2. (It's__) man-y a man I have__ known in my day, Who__ lived just to
 3. (The__) mid-night, the morn-ing, or the mid-dle of day, Is the same to the
 4. (I__) hope when I'm gone and the__ a - ges shall roll, My__ bod - y will

Vocal melody and piano accompaniment for the first system of lyrics, including the first four lines of the song.

F C

for - tune in the dark drear - y mine, It - 'll form as a hab - it and
 la - bor his__ young life a - way, Like a fiend with his dope and a
 min - er who__ la - bors a - way, Where the De - mons of Death of - ten
 black - en and__ turn in - to coal, Then I'll look from the door of my

Vocal melody and piano accompaniment for the second system of lyrics, including the final four lines of the song.

F G7 C F C

seep in your soul, Till the stream of your blood is as black as the coal.
 drunk-ard his wine, A man will have lust for the lure of the mine.
 come by sur - prise, One fall of the slate and you're bur - ried a - live.
 heav - en - ly home, And pit - y the min - er a - dig - gin' my bones.

CHORUS

G7 C G7

It's DARK AS A DUN-GEON and dampas the dew, Where the dan-ger is dou - ble and

C F G7

pleas-ures are few, Where the rain nev-er falls and the sun nev-er shines, It's

C F C F C

DARK AS A DUN-GEON 'way down in the mines. 1-2-3 4
 2. It's down in the mines.
 3. The
 4. I

DANKE SCHOEN

By
KURT SCHWABACH
MILT GABLER
BERT KAEMPFERT

Moderately

G+ G6 G D7(b9) D9

Dank - e Schoen, dar - ling, Dank - e Schoen.

D7(b9) D9 G+ G6

Thank you for all the joy and pain.
Save those lies, dar - ling don't ex-plain.
Thank you for walks down lov - er's lane.
Thank you for see - ing me a - gain.

G7(b9) G9 C+ C6 C

Pic - ture shows, sec - ond bal - co - ny, Was the
I re - call Cen - tral Park in fall, How you
I can see Hearts carved on a tree, Let - ters
Though we go on our sep - 'rate ways, Still the

G Dm7 D7 G+ G6 1.2.3. D7(b9) D9

place we'd meet, sec - ond seat. Go Dutch treat, you were sweet.
ture your dress, what a mess! I con - fess that's not all.
in - ter - twined for all time; Yours con - fess and mine, that was fine.
mem - 'ry stays for al - ways. My heart says, that was fine.

4. D7(b9) D9 G+ G6 D7(b9) D9 G+ D9 G

Dank - e Schoen, wied - er - sehn, Dank - e Schoen. *p*

DENVER

By
RANDY SPARKS

Moderately Bright

mp

I was driv - in' a rig out - a Tex as, full-
had quite a way with the la - dies, "Sweet

load - ed and bound for Chey - enne; Tak - in' my
Dad - dy'' was my mid - dle name, Till I got to a

pleas - ures so free - ly, Just a good lov - in' ram - bl - in'
place they call Den - ver, And I ain't nev - er been quite the

1. *F* man. I same. *mf* I went to St. Lou - ie and
2. *F* *F* *F*

A - bi - lene, I ram - bled through man - y a town, But I got me a

wom - an in Den - ver, Lord; That's where I'm set - tl - in' down.

DESERT PETE

By
BILLY EDD WHEELER

Moderately

mf

You've got to prime the pump, You must have faith and believe, And you must give of your-

self Be-fore you're worth-y to re-ceive. Drink all the wa-ter you can hold, Wash your

face, cool your feet, But leave the bot-tle full for oth-ers. Thank you kind-ly, Des-ert Pete. *Fine*

1. { I was trav'lin' west of Buckskin On my way to a cattle run, 'Cross a little cactus
So I took it to be a miracle at first, I'll fool a thirsty man. Then I saw a
You'll have to prime the pump, Work that handle like there's a fire. Under that
Well, I found the jar and I tell you nothin' Was ever prettier to my eye, And I was tempted strongly to
So I poured in the jar and started pumpin' And I heard the beautiful sound Of water bubblin'

desert Under a hard bargaining sun. Thirsty down to my toe nails, I stopped to rest me on a
note Stuck in a bakin' powder can. "This pump is old," the note began, "But she works, so give her
find some water Left there in a vinegar jar. Now there's just enough to prime it with. So don't you go drinking
drink it Because that pump looked mighty dry. But the note went on, "Have faith, my friend. There's water down be-
'n' splashin' up Out of that pipe in the ground. Then I took off my shoes and drunk my fill Of that cold refreshin'

stump, But I tell you I just couldn't believe it When I looked and saw that pump. } D. C.
a try. I, put a new sucker washer in her, And you may find the leather dry. }
first. Just pour it in and pump like hell, And, Buddy, you'll quench your thirst." }
low. You've got to give to really get, And I'm the one that ought to know." } D. C. al Fine
treat. Then I thanked the Lord, and I thanked that pump, And I thanked old Desert Pete. }

DOODLIN'

By
HORACE SILVER

Moderately, with a solid beat

The musical score is written for piano and bass. It consists of seven systems of two staves each. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* and *f*. Chord symbols are placed above the notes, including C, F7, A7, Dm7, D9, G9, Bbdim7, Adim7, Abdim7, Gdim7, F#dim7, Fdim7, Edim7, Ebdim7, Ddim7, Dbdim7, Cdim7, C#dim7, B#dim7, Bdim7, A#dim7, A7, Dm7, G7, C7, Dm7, G7, G#9, G7, and C6. The score is divided into two first endings, with the second ending marked with a first ending bracket and a repeat sign.

Recorded by BARRY McGUIRE on Dunhill Records

EVE OF DESTRUCTION

Words and Music By
P. F. SLOAN

Moderately (with intensity)

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'with intensity'.

Verse

The East-ern world— It is ex-plod-in', Vi-o-lence flar-in' and bul-lets load-in', You're

The first line of the verse features a vocal melody with lyrics and a piano accompaniment. Above the vocal line are guitar chord diagrams for D, G, A7, D, G, and A. The piano accompaniment includes a treble and bass staff with a dynamic marking of 'mf'.

old e-nough to kill, But not for_ vot-in', You don't be-lieve in war, But

The second line of the verse continues the vocal melody and piano accompaniment. Above the vocal line are guitar chord diagrams for D, G, A, and D. The piano accompaniment includes a treble and bass staff.

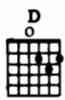
what's that gun you're to-tin'? And ev-en the Jor-dan Riv-er has bod-ies float-in'! But you

The third line of the verse concludes the vocal melody and piano accompaniment. Above the vocal line are guitar chord diagrams for G, A, D, G, and A. The piano accompaniment includes a treble and bass staff.

Chorus



Tell me o-ver and o - ver and o - ver a - gain — my friend, — Ah, you don't be-lieve we're



To Coda



on the Eve — Of Des-truc-tion. —



Verse



Don't you un - der - stand what I'm try'n to say? — Can't you feel the fear — that I'm



feel-in' to - day? If the but-ton is pushed_ there's no run-ning a - way — There'll be



no one to save— with the world in a grave.— Take a look a-round you, boy, It's

bound to scare you, boy, But you

D. S. al ♠ Coda

You don't be-lieve we're

on the Eve-Of Des-truc-tion.—

Extra Verses My blood's so mad feels like coaglatin'
 I'm sittin' here just contemplatin'
 You can't twist the truth it knows no regulatin'
 And a handful of Senators don't pass legislation
 Marches alone can't bring integration
 When human respect is disintegratin'
 This whole crazy world is just too frustratin'.

(Repeat Chorus)

Think of all the hate there is in Red China
 Then take a look around to Selma, Alabama!
 You may leave here for four days in space
 But when you return, it's the same old place.
 The pounding drums, the pride and disgrace
 You can bury your dead, but don't leave a trace
 Hate your next door neighbor, but don't forget to say grace.

(Repeat Chorus)

FIVE HUNDRED MILES

By
HEDY WEST

♩ G Em C6 Am7

If you miss the train I'm on, You will know that I am gone, You can
 one, Lord, I'm two, Lord, I'm three, Lord, I'm four, Lord, I'm
 shirt on my back, Not a penny to my name, Lord, I

D7 Am7 D7 G C

hear the whistle blow a hundred miles A hundred
 five hundred miles a-way from home A-way from
 can't go back home This a-way This a-

G Em C6 Am7

miles, a hundred miles, a hundred miles, a hundred miles, You can
 home, a-way from home, a-way from home, a-way from home, Lord, I'm
 way, this a-way, this a-way, this a-way, Lord, I

D7 Am7 D7 G Last time C to Coda

hear the whistle blow a hundred miles Lord, I'm
 five hundred miles a-way from home Not a
 can't go back home You can

♩ C D7 C G

♩ CODA hear the whistle blow a hundred miles.

FAST FREIGHT

By
TERRY GILKYSON

Moderately Fast

mp

Cm G7 Cm G7 Cm

1. I lis - ten for the whis - tle and I lie a - wake and wait, I
 2. (I'd) ride a - long to Tex - as or may - be Mex - i - co, I'd
 3. (So) ev - 'ry night I lis - ten and I won - der if it's late, And

mp

Fm G7 Cm G7 Cm

wish the rail - road did - n't run so near. 'Cause the rat - tle and the
 meet a pal or two a - long the way. The wheels are mak - in'
 in my dreams I'm rid - in' on that train. I feel my pulse a -

G7 Cm G7

clat - ter of the old fast freight is al - ways sing - in' mu - sic in my
 mu - sic in the val - ley down be low, "Go bum a - gain" is what they seem to
 beat - in' with that old fast freight, And then I want to hit the road a -

Cm

ear. _____
say. _____ } Go bum a - gain, _____ Go bum a - gain. _____
gain. _____

C Bb

Hear _____ the whis-tle blow, _____ Hear _____ the whis-tle

p

C Cm Cm

blow. _____ Click-i - ty clack, Click-i - ty clack,

mp

Fm7

Wheels are say-in' to the rail-roadtrack: If you go you can't come back, If you go _____

mf

Fm 1.2. Cm 3. Cm

_____ you can't come back., _____ 2. I'd back. _____
3. So

mp *mp*

GOLDFINGER

From the Motion Picture "GOLDFINGER"

Words and Music by
 LESLIE BRICUSSE,
 ANTHONY NEWLEY
 and JOHN BARRY

Slowly

The musical score is presented in a standard format with piano accompaniment on the left and vocal lines on the right. The tempo is marked 'Slowly'. The key signature has one flat (Bb). The score includes guitar chord diagrams for various chords such as F, Db, Fmaj7, Bb, E, C, C7, Am, F, Am6, Em, and B7. The lyrics are: 'Gold - fin-ger He's the man, the man with the mi-das touch A spi-der's touch Such a cold fin-ger Beck-ons you to en-ter his web of sin But don't go in. Golden words he will pour in your ear But his lies can't dis-guise what you fear For a'.

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E Cm Gm6 Dbdim F D₇

gold-en girl knows when he's kissed her It's the kiss of death from Mis-ter Gold - fin-ger

Fmaj7 B_b E

Pret-ty girl be - ware of this heart of gold This heart is

1. Am F Am6 F Am F Am6 F Am F

2. Am F Am6 F Am F

cold. Gold-en cold. He loves on-ly gold,

Am6 F Am F Am6 F Am F Am6 F Am F

on - ly gold He loves gold he loves on-ly gold,

Am6 F Am F Am6 F Am F Am6 F Am6

on - ly gold He loves gold, he loves gold.

B-31

T. 120

GRAVY WALTZ

By
STEVE ALLEN
RAY BROWN

Moderately, with a beat

C F C E7 Am D9 *mf* *f* Fm6 3

Miss Mi-ran-da's in the kit-chen this glor-i-ous day, Smell the gra-vy

Gm6 3 A7 D7 G7 C C F C E7

sim-mer - in' near-ly half a mile a - way. La-dy Morn-in' Glo-ry, I say good morn - in' to

Am D9 Fm6 Gm6 3 A7 D7 G7 C ⁴ F7

you, Chir-py lit-tle chick-a-dee told me that my ba-by was true. Miss Mi-ran-da ran to

C F7 C7 F7 C

get her fry - in' pan when she saw me com-in', Gonna get a taste be-fore it goes to waste,

D7 G6 D7 G D7 G7 C F C E7 Am

This hon - ey - bee's hum - min! Mis-ter Weep-in' Wil-low, I'm thru with all of my faults,

D9 Fm6 Gm6 A7 D7 G7 1. C 2. C

'Cause Mir-an-da's rea-dy to do the ev-er new Gra-vy Waltz. Waltz. *rit.*

GREEN, GREEN

By
BARRY MCGUIRE
RANDY SPARKS

Moderately

Green, green, it's green, they say — On the far side of the hill!

Green, green, I'm go - in' a - way — To where the grass is green-er still!

Well, I told my ma - ma on the day I was born, — 'Don - cha cry when you see I'm gone...
No, there ain't no - bod - y in this whole — wide world — Gon - na tell me how to spend my time...

_____ You know there ain't no wo - man gon - na set - tle me down. — I just
_____ I'm just a good — lov - in' ram - bl - in' man. — Say,

got ta be trav - el - in' on. — A sing - in' — Hear me cry - in' it's a
Bud - dy, could you spare me a dime. — — — — — *D. C. al Fins*

GREEN FIELDS

By
TERRY GILKYSON
RICH DEHR
FRANK MILLER

Slow and steady

Chords: Dm, Gm, Dm, A7, Dm, Gm, Dm, A7

Once there were green fields kissed by the sun; Once there were val-leys where riv-ers used to run;
Green fields are gone now, parched by the sun; Gone from the val-leys where riv-ers used to run;
I'll keep on wait-ing, till you re-turn; I'll keep on wait-ing un-til the day you learn;

mp

Chords: Bb, C+, GAC Am7, D7, Gm, C7, Dm, A7

Once there was blue sky with white clouds high a-bove; Once they were part of an ev-er-last-ing love.
Gone with the cold wind that swept in-to my heart; Gone with the lov-ers who let their dreams de-part.
You can't be hap-py while your hearts on the roam; You can't be hap-py un-til you bring-it home,

mf

Chords: Dm, Gm, Dm, A7, Dm, Gm, Dm, A7

We were the lov-ers who strolled through green fields.
Where are the green fields that we used to roam?
Home to the green fields and me once a-gain.

mp

to Coda 1. 2.

Chords: Bb, Gm7, C7, F, Gm7, C7, Gm, C7, F, A7

I'll nev-er know what made you run a-way. How can I keep search-ing when dark clouds hide the day?

f

Chords: Dm, Bb, Gm, Dm, Gm, D.S. al Coda

I on-ly know there's noth-ing here for me, Noth-ing in this wide world left for me to see. But

mp

Chords: Dm, A7, Bb, Gm7, Dm, Bb7, A7, Dm

Home to the green fields and me once a-gain.

f *p*

CODA

HELP!

By
JOHN LENNON and
PAUL McCARTNEY

Moderato

G Bm Em

1. 3. When I was young-er, so much young-er than to day, I nev-er need-ed
2. And now my life has changed in, oh, so man-y ways. My in-de-

mf

C F G Bm

an - y - bod - y's help in an - y way. But now these days are gone, - I'm not so self as-sured,
pen - dence seems to van - ish in the haze. But ev -'ry now and then - I feel so in-se - cure,

Em C F G Am

Now I find I've changed my mind, I've o - pened up the doors. Help me if you
I know that I just need you like I've nev - er done be-fore.

F

can. I'm feel - ing down And I do ap - pre - ci - ate you be - ing 'round,

D7 G

Help me get my feet back on the ground. Won't you please,

Em G

1. 2. please, help me? 3. please help me? Help me! Help me! Oo.

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HAVE YOU HEARD

By LEW DOUGLAS A.S.C.A.P.
FRANK LAVERE A.S.C.A.P.
and ROY RODDE

Moderately slow

mp rit.

Voice

C B7+ Em F C Dm7 G7

HAVE YOU HEARD? Who's kiss-ing {him her} now Do you think {he's blue she's

mp-mf a tempo

Gm A7 Fm G7 C B7+ Em

Did {he she} say we're thru Has {he she} found some-one new Have you seen

F C Dm7 G7 Gm A7 Dm7 G7

The way {he she} looks now Does {he she} act the same when {he she} hears my name Does {he she} say who's to

C E G#7 A Edim

blame My arms are emp-ty, my nights are long and lone-ly, I

A E G B7 C

miss {him her} so Each new to-mor-row, can on-ly bring me

C7 B7+ B7 G9 G7 C B7+ Em

sor-row, I love {him her} so HAVE YOU HEARD?

F C Dm7 G7 Gm A7

Of their wed-ding day Ru-mors come and go still I'd like to know

Fm G7 C Gm A7 Dm7 G7b9 1. C Cdim Dm7 G7b9 2. C

if it's true, won't you tell me HAVE YOU HEARD? HEARD?

LEFT MY HEART IN SAN FRANCISCO

By
DOUGLAS CROSS
GEORGE CORY

OS - SLO ROCK / A-15
TEMP - 84
T90

Slowly

2 1 3 C Dm 2 1

mp I left my heart in San Fran - cis - co, High on a

3 G7 C 2 1 C 3-1 Cm

hill it calls to me. To be where lit-tle ca-ble cars climb

G E7 3 Am D7 G 4

half-way to the stars, The morn-ing fog may chill the air, I don't

2 1 3 C Dm

care. My love waits there in San Fran - cis - co, A - bove the

G7 1 F E A7

blue and wind-y sea. When I come home to

D 2 1 Dm G7 C F C

you, San Fran - cis - co, Your gold-en sun will shine for me.

Recorded By THE JIVE FIVE On United Artists Records

I'M A HAPPY MAN

Words and Music by
CASEY SPENCER

Moderately Slow

mp

F C F G7

1. I'm a hap - py man, I'm a hap - py man, Wo, wo, wo, wo, my
 2. hand down the lov - er's land. And I, I, I, love you,

C Am C

ba - by, You look so good. Yea, yea, yea, yea, my ba - by,
 ba - by, I love you so. Wo, wo, wo, wo, my ba - by,

Am F

Just like I knew you would. To - night when we go out,
 This I know, 'Cause I'm a hap - py man,

1. I'll feel — so proud,
I'm a hap - py man,

2. Walk-in' hand_ in
I'm a hap-py man, Yeah,

ba- by, I'm a hap - py man. Woo, woo, I'm a hap - py

man. Come on help me sing this song, Sing it just - a one more time.

And when we take our stroll To-night, if it's cold, We'll cud-dle up

close, _____ Then and then and then I'll kiss you, ba-by, _____ We'll be as

G7 C

one. _____ Yea, yea, yea, in love, my ba-by. _____ We'll have such fun, _____

Am C Am

'Cause I'm a hap - py man, _____ I'm a hap - py man, _____ I'm a hap - py

F

man, _____ Yeah, ba-by, I'm a hap - py man. _____

C

THE "IN" CROWD

By
BILLY PAGE

Slow Rock Beat



I'm in with The "In" Crowd, I go where The "In"
I'm in with The "In" Crowd, I know ev - 'ry lat -



Crowd goes. I'm in with the "In" Crowd And I know what The
est dance. When you're in with the "In" Crowd It's eas - y to



How to have fun!
And we work out!

How to have fun!
And we work out!

"In" Crowd knows. An - y time of the year, don't you hear?
find ro - mance At a spot where the beat's real - ly hot.

F A7

Dress - in' fine, — mak - in' time, — We breeze up and down — the street. —
 If it's square — we ain't there. — We make ev - 'ry min - ute count. —

Dm G7

We get re - spect from the peo - ple we meet, — They — make way — day or night. —
 Our share is al - ways the big - gest a - mount. — Oth - er guys — im - i - tate — us,

C Eb

They know The "In" Crowd is out of sight. —
 But the o - rig - in - al's still the great - est. —

F Eb F Eb

We got our own way of walk - in', — Got our own way of talk -

F Eb F Eb

in'. — Got - ta have fun! —



Got - ta have fun!



An - y time _____ of the year, _____ don't you hear? _____ Spend - in' cash, _____



_____ talk - in' trash. _____ Girl, I'll show you a real _____ good time. _____ Come on with me and leave your



'trou - bles be - hind. _____ I _____ don't care _____ where you've been, _____



You ain't been no - where till you been in _____ with The



"In" Crowd. _____

LEMON TREE

By
WILL HOLT

Moderately

1. When I was just a lit-tle boy, my fa-ther said to me, "Come here and learn a -
 2. neath that Le-mon Tree one day, my love and I did lie, A girl so sweet that
 3. day she left with-out a word, she took a - way the sun, And in the dark she

les-son from the love-ly Le-mon Tree?" "My son, it's most im-por-tant;" my fa-ther said to
 when she smiled the sun rose in the sky. We passed the sum-mer lost in love be- neath the Le-mon
 left be-hind, I knew what she had done. She left me for an - o - ther, It's a com-montale but

me, To put your faith in what you feel and not in what you see?" Le-mon
 Tree, The mu-sic of her laugh-ter hid my fa-ther's words from me, A
 true, A sad-der man but wi - ser now, I sing these words to you.

Tree ve-ry pret-ty, And the le-mon flow-er is sweet, But the fruit of the poor le-mon is a

thing one can-not eat. Le-mon Tree ve-ry pret-ty, And the le-mon flow-er is sweet, But the

fruit of the poor le-mon is a thing one can-not eat.

1 & 2
 Eb F Eb
 3
 2. Be-
 3. One eat.

(I'll Remember)

IN THE STILL OF THE NIGHT

B77

T-50

By
FRED PARRIS

Slow 4 (12 beats to the bar)

Piano *mf*

The piano introduction consists of two staves. The right hand features a series of chords, primarily triads and dyads, with some triplets. The left hand plays a simple bass line with quarter and eighth notes.

Refrain

In the still of the night, I held you, held you

The first line of the refrain is written on a grand staff. The vocal line is on the treble clef, and the piano accompaniment is on the grand staff. Chords C, Am, and F are indicated above the vocal line. The lyrics are: "In the still of the night, I held you, held you".

tight, 'Cause I love, love you so, Prom - ise I'll

The second line of the refrain continues the vocal and piano parts. Chords F, C, D, Dm7, G7, C, and Am are indicated above the vocal line. The lyrics are: "tight, 'Cause I love, love you so, Prom - ise I'll".

nev - er let you go, In the still of the night.

The third line of the refrain continues the vocal and piano parts. Chords F, Dm7, G7, C, and F are indicated above the vocal line. The lyrics are: "nev - er let you go, In the still of the night."

I re - mem - ber that night in May, The

The fourth line of the refrain continues the vocal and piano parts. Chords C, C7, and F are indicated above the vocal line. The lyrics are: "I re - mem - ber that night in May, The".

C G+ C G7 C7 F

stars were bright — boys — I'll hope — and I'll pray — To

G7 C

keep your pre - cious love. {Well,} be - fore the —
 {So,}

Am F FACD Dm7 G7

light, — hold me a - gain, — With all of your might, — In the still — of the

1. C F Dm7 G7 2. C F

night. In the night.

Dm7 G7 C F C

In the still — of the night.

KANSAS CITY STAR

Words and Music by
ROGER MILLER

Moderately

F B \flat F C7 Cdim C7 Gm7

1. Got a let - ter just this morn - in', It was post - marked O - ma - ha. It was
2. on T. V. a - grin - nin', Wear - in' pis - tols and a hat. It's a

C7 C9 C7 F

typed and neat - ly writ - ten, Off - 'rin' me this bet - ter job; Bet - ter job at high - er
kid - die show and I'm a he - ro of the young - er set; And the num - ber one at -

F7 B \flat 6 B \flat B \flat 6 C7 Gm7 C7

wag - es, Ex - pens - es paid and a car, But I'm on T. V. here loc - al - ly And I
- trac - tion at ev - 'ry su - per mar - ket park - in' lot, I'm the king of Kan - sas Ci - ty. No, thanks,

can't quit, I'm a star. _____ 2. I'm _____
 O-ma-ha, thanks a lot. _____ Kan-sas Ci-ty star, _____ That's what I are. _____

tacet

Yo-del - ee -dle-ed -dy, You ought-a see my car. Got a big old Cad-il - lac with

wire wheels, Got rhine-stones on the spokes; _____ I got cred - it down at the groc-'ry store _____ And my

bar - ber tells me jokes. _____ I'm the num - ber one at - trac-tion at ev-'ry su-per mar-ke't park-in'

lot, I'm the king of Kan - sas Ci - ty. No, thanks, O-ma-ha, thanks a lot. _____

LET'S GO TO CHURCH

(Next Sunday Morning)

By
STEVE ALLEN

Moderately

The musical score is written for piano and voice. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and bass line. The tempo is marked 'Moderately'. The key signature has one sharp (F#).

System 1: Chords: G, Gdim., G, Gdim., G, Dm, E+, E7, A, Bdim. Lyrics: Let's go to church next Sun - day morn - ing, Let's kneel and see our

System 2: Chords: A, Bdim., A, Em7, A, D7, Ddim., D7, Ddim. Lyrics: pray side by side. Our love will grow on friends on the way. Well stand and sing on

System 3: Chords: D7, Am7, D7, Dm7, A7, D7, Am. Lyrics: Sun - day morn - ing If we have the Lord as our guide. Sun - day morn - ing And I'll hold your hand as we pray.

System 4: Chords: F7, D7, G7, C, Cdim., C, Cdim., C. Lyrics: Through the week you love and laugh and la - bor, Through the years well al - ways be to - geth - er.

System 5: Chords: A7, D7, Ddim., D7, Ddim., D7, Am, D7-9, G, Gdim. Lyrics: But on Sun - day don't for - get to "love thy neigh - bor." Let's make a You'll be mine and we won't fear the storm - y weath - er. Let's go to

System 6: Chords: G, Gdim., G, Dm, E+, E7, Am, D7, Am7, D7-9, G, C, G. Lyrics: date for Sun - day morn - ing. We'll go to church, you and I church for next Sun - day morn - ing. Let's go through life side by side.

THE LITTLE WHITE DUCK

By
WALT BARROWS
BERNARD ZARITZKY

Lightly

There's a lit-tle white duck sit-ting in the wa - ter, A lit-tle white duck

Do - ing what he ought - er. He took a bite of a li - ly pad, Flapped his wings and he

said, "I'm glad I'm a lit-tle white duck sit-ting in the wa - ter" quack, quack,

quack. There's a lit-tle green frog swim-ming in the wa - ter, A lit-tle green frog

Do - ing what he ought - er. He jumped right off of the li - ly pad that the lit-tle duck bit and he

said, "I'm glad I'm a lit-tle green frog swim-ming in the wa - ter" glumph, glumph, glumph.

MATILDA

By
NORMAN SPAN
(King Radio)

CHORUS Brightly

MA - TIL - DA MA - TIL - DA MA - TIL - DA she

take me mon - ey and run Ven - e - zue - la!
(sway)

VERSE 1

1. It real - ly hurt me,
2. So nev - er, me
3. Five thou - sand
4. Me mon - ey was to
5. Me mon - ey was
6. I feel a
7. When I chook me

Fine

friends, but what to do? Now lis - ten how de wo - man draft a clue
friends, to love a - gain Now lis - ten how me mon - ey gone in vain
dol - lars, friends, are lost De wo - man e - ven sell me cart and horse
buy a house and land Now lis - ten how she draft a ser - ious plan
quite in - side me bed Chook up in de mat - tress quite be - low me head
jum - bi shove me head Say - ing "Boy, no mon - ey in - side de bed."
hand was all in vain Right on de spot I got a ser - ious pain

MA - TIL - DA she take me mon - ey and gone Ven - e - zue - la!

*Last time
D. C. al
Fine*

TEMP = 80

ONLY YOU

(And You Alone)

By
BUCK RAM
ANDE RAND

Slowly with expression

The musical score is written in G major and 4/4 time. It consists of seven systems of music, each with a vocal line and a piano accompaniment. Chord markings are placed above the vocal line, and dynamic markings are placed below the piano line. The lyrics are written below the vocal line.

System 1: Chords: G, B7. Lyrics: On - ly You can make this world seem right. Dynamics: *mp*.

System 2: Chords: Em, G7. Lyrics: On - ly You can make the dark - ness bright. On - ly. Dynamics: *mf*.

System 3: Chords: C, D7, G, B7, Em, A7. Lyrics: You and you a - lone can thrill me like you do And fill my heart with

System 4: Chords: Am, D7, G. Lyrics: love for on - ly you. On - ly You can make this. Dynamics: *mp*.

System 5: Chords: B7, Em, G7. Lyrics: change in me, for it's true you are my des - ti - ny.

System 6: Chords: C, Cm, G. Lyrics: When you hold my hand, I un - der - stand the mag - ic that you. Dynamics: *mf*, *crac.*

System 7: Chords: E7, A7, D7, G, Cm. Lyrics: do, You're my dream come true, my one and On - ly You. Dynamics: *mf*.

55 @ 100

MOBILE

Words and Music by
**BOB WELLS and
DAVID HOLT**

Tune Uke
A D F# B

Moderato With A Beat

Piano introduction in G major, 4/4 time. The melody starts with a quarter rest followed by a quarter note G, then a half note G-A, and continues with a series of eighth and quarter notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include *mf* and *mp*.

C E7 A7

They saw a swal-low build-ing his nest, I guess they fig-ured he knew best, so they

Vocal line with lyrics: "They saw a swal-low build-ing his nest, I guess they fig-ured he knew best, so they". Piano accompaniment continues with the same eighth-note bass line and chord accompaniment. Chords shown are C, E7, and A7.

D9 Dm7 G9 G+9 C Am7 D7 Dm7 G7-9

built a town a-round him and they called it Mo-bile, (Where's that?) Al - a - bam - a.

Vocal line with lyrics: "built a town a-round him and they called it Mo-bile, (Where's that?) Al - a - bam - a.". Piano accompaniment continues. Chords shown are D9, Dm7, G9, G+9, C, Am7, D7, Dm7, and G7-9.

C E7 A7

They took a swanp-land, heav- y with steam, they add-ed peo-ple with a dream and that

Vocal line with lyrics: "They took a swanp-land, heav- y with steam, they add-ed peo-ple with a dream and that". Piano accompaniment continues. Chords shown are C, E7, and A7.

D9 Dm7 G9 G7-9addE C D#dimC F6 G7-9 C6 E7

dream be-came a heav- en by the name of Mo- bile. Pret-tysoon the

Vocal line with lyrics: "dream be-came a heav- en by the name of Mo- bile. Pret-tysoon the". Piano accompaniment continues. Chords shown are D9, Dm7, G9, G7-9addE, C, D#dimC, F6, G7-9, C6, and E7.

Bm7 E7 A7 D7 Am7 G#dim D7

town had grown 'til they had a slide trom-bone and a man who played pi - an - o

G7 G9 G+7 G+9 C E7

and a swal-low who sang so-pra-no, No use your won-d'rin' where you should go -

A7 D9 Dm7 G9

it's on the Gulf of Mex - i - co - where the south-ern belles are ring-in' and the cli-mate's i - deal,

E7 G#dim Dm7 Dm9 G7-9addE

It's a hon - ey suck - le heav - en by the name of Mo - bile. -

mf *f*

1. C F#dim Dm7 Dm9 G+7-9 2. C F#dim Dm7 D#7b9 C6

mp

MOON OVER NAPLES

Lyric by
CHARLES SINGLETON
and EDDIE SNYDER

93 TANGO
69 BOLERO @ 135

Music by
BERT KAEMPFERT

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords in the treble clef, while the left hand plays a rhythmic bass line in the bass clef. The tempo is marked 'Moderato' and the dynamics are 'p' (piano).

G

Wine and gui - tars,
Night af - ter night,

The piano accompaniment for the first vocal line features a treble staff with chords and a bass staff with a rhythmic line. The dynamics are marked 'mp' (mezzo-piano).

D7

Moon o - ver Na - ples and a mil lion stars; There
Kiss af - ter kiss un - til the sun was bright, Two

The piano accompaniment for the second vocal line continues with chords in the treble and a bass line in the bass. The dynamics are 'mp'.

by the sea, Soft in my arms she vowed her love to
sleep-y eyes Hat-ed to say good - bye to Par - a -

The piano accompaniment for the third vocal line concludes the piece with chords in the treble and a bass line in the bass. The dynamics are 'mp'.

G




me. _____
dise. _____

Gone, _____ now she's gone _____



G7



C



And so I search for her from dawn to dawn. _____



Cm



Cm6



G




D7



Where _____ can she be? _____ Moon o - ver Na- ples,




G



1.


2.

G



light her way to me. _____

me. _____



~~Slow Rock~~

MY HAPPINESS

By
BETTY PETERSON and
BORNEY BERGANTINE

~~INTRO.~~ B-77

REFRAIN

INTRO. B-77

REFRAIN C F

Eve - ning shadows make me

F C C G7

blue When each wea - ry day is through, How I long to be with you,

G7 G+ C C F F C

MY HAP - PI - NESS. Ev' - ry day I rem - i - nisce, Dream - ing of your ten - der

C G7 C C7

kiss, Al - ways think - ing how I miss MY HAP - PI - NESS. A

MY LOVE, FORGIVE ME

(Amore, Scusami)

By
SIDNEY LEE,
VITO PALLAVICINI
and GINO MESCOLI

Slowly, with expression

mf

CHORUS

G7 Dm7 G7 Cmaj9 C6 Am7 F

My Love, For - give Me, I did - n't mean to have it end like this,
A - mo - re scu - sa - mi se sto pian gendo a - mo - re scu - sa - mi,

mf

A7 Dm7 G7 G7+ Em7 Eb9 Dm7 G7 Dm7 G7

I did - n't mean to have you fall in love, in love with me. My love, please
ma ho ca - pi - to che la - scian - do - li io sof - fri - ro. A - mo - re

Cmaj9 C6 Am7 3 F A7

kiss me, Ar - ri - ve - der - ci a - mo - re, Kiss me, 1. Re - mem - ber when we part, you'll
ba - cia - mi, ar - ri - ve - der - ci a - mo - re ba - cia - mi, 2. Though we're a - part, you'll still be
e se mi pen - se - rai ri -

Dm7 G7 C F C (tacet) Dm7

have my heart, I love you so. It was just a slight flir - ta - tion,
in my heart, I love you te. Ti ri - cor - di quel - la se - ra
cor - da - ti che a - mo te.

G7 C Ebdim7 3 Dm7

That was all it was to be,
che per gio-co ti ba-ciai?

How could I know this — fas-ci - na-tion
Sem-bra - va so-lou — n'av-ven - tu - ra,

G7+ C (tacet) Dm7

would turn to love for you and me,
u - n'av-ven - tu - ra in-ri-vaal mar.

How to tell you of my heart - ache?
Ti ba-cia-vo nel si - len - zio

G7 C Ebdim7 Dm7

How to tell you I'm not free?
non vo-le vo con-fes-sar,

How can I bear to see your heart - break,
che sta-vo for-sea po-co a po - co

F#m9 Dm9 Dm7 C F C G7 Dm7 G7 D.S. al Coda C

To see your heart break o - ver me.
in-na-mo-ran-do - mi di te.

My Love, For-
A - mo-re

so, _____
te, _____

Dm7 G7 C Dm7 C

I love you so, _____
A - mo te, _____

I love you so, _____
A - mo te, _____

rall.

NO ARMS CAN EVER HOLD YOU (Like These Arms of Mine)

2/4
T=72

Words and Music by
ART CRAFER
JIMMY NEBB

Slowly, with great feeling

Tune Ukulele
A D F# B

mf *rall.*

REFRAIN

*

NO ARMS_ CAN EV - ER HOLD YOU, Like these arms of mine, _____

a tempo
mp-mf

No heart_ can ev-er love you, Like this heart of mine. _____ My dreams can all come

true, If you'll care for me, _____ This love that I feel for you, was

* Symbols for Guitar, Diagrams for Ukulele.

Fm7

Bb7

Eb

Cm

Fm7

just meant to be. No lips— can ev-er kiss you, Like these lips of mine,—

Bb7

Eb

Cm

Fm7

G7

— No one— can ev-er of-fer, what I of-fer you, My

Cm

Abm

Eb

Ebdim

Eb

heart, my love are yours, 'til the end of time, — (Opt.) NO ARMS— CAN EV-ER

Ebdim

Fm7

Bb7

1. Eb

Gm7

Fm7

Bb7

2. Eb

HOLD YOU, Like these arms of mine. mine.

mf *rall.*

OLD SHEP

Words and Music by
CLYDE (RED) FOLEY

Moderato

mp *mf*

E_b **C7** **F7** **B_b**

1. When I was a lad and old Shep was a pup, O'er hills and
 2. years rolled a long side and at last he grew old. His eye-sight was
 3. went to his side and sat on the ground. He laid his

mf

B_b9 **B_b7** **B_b7+5** **E_b** **C7** **F7**

mead - ows we'd roam; Just a boy and his dog, we were both full of
 fast grow - ing dim. Then one day the doc - tor looked at me and
 head on my knee. I stroked the best pal that a man ev - er

B_b **B_b9** **B_b7** **E_b** **A_b** **E_bma₇** **A_b** **E_b** **E_b7** **A_b**

fun. We grew up to - geth - er that way. I re - mem - ber the
 said, "I can't do no more for him, Jim." With a hand that was
 found, I cried so I scarce - ly could see. Old Shep - pie, he

Abm Eb C7 F7-5

time at the old swim-ming hole When I would have drowned be - yond doubt.
 tremb - ling I picked up my gun; I aimed it at Shep's faith - ful head.
 knew he was go - ing to go, For he reached out and licked at my hand.

Bb7 Eb C7 F7 Bb

Shep was right there; to the res - cue he came. He jumped in and
 I just could -n't do it; I want - ed to run And I wished that they'd
 He looked up at me just as much as to say, "We're part - ing, but

Bb9 Bb7 1.2. Eb Bb7 3. Eb Ab Ebmaj7 Ab Eb

helped pull me out. 2. So the
 shoot me in - stead. 3. I
 you un - der - stand. Now old Shep is

B7 F7-5 Bb7 Eb Cm7 F7 Bb Eb6 Bb7

gone where the good dog-gies go And no more with old Shep will I roam, But if

Eb C7 C7+5 C7 F7 Bb Bb9 Bb7 Eb

dogs have a heav-en, there's one thing I know: Old Shep has a won-der - ful home.

68 SLA ROCK @ 75 (It's No)

SIN

A 33

Lyrics by 75

CHESTER R. SHULL

Music by
GEORGE HOVEN

Piano

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

Refrain - Moderately slow

Guitar tacet -----

GAC

Am17

D7

Take a - way the breath of flow - ers, _____ it would sure - ly be a

The piano accompaniment for the first line of the refrain features a right hand with eighth-note patterns and a left hand with quarter-note accompaniment. A vertical bar line is present after the first measure.

SIN. _____ Take the rain from A - pril show - ers it's a

The piano accompaniment for the second line of the refrain continues with similar rhythmic patterns. Chord markings above the staff include Gma17, G6, G, GAC Am17, D7, and D7+.

SIN. _____ Take a - way the vi - o - lins, dear, _____ from a love - ly sym - pho -

The piano accompaniment for the third line of the refrain concludes the phrase. Chord markings above the staff include G, G6, G, GAC Am17, and D7.

F#GB

GAC
Ami7

GmaJ7 G6 D7 D7b9 G

ny, _____ and the mu - sic deep with - in would cease to be.

Ami Gdim B7 B9 B7b9 Em1 E7 A7

Is it a SIN _____ to love you so? _____ To hold you close and

D7 C Bm1 Edim D7 C6 D7 - - - - - Guitar tacet - - - - - Ami7

know you are leav - ing. _____ Though you take a - way my heart, dear, _____

D7 F#GB GmaJ7 G6 G GAC Ami7

_____ still the beat - ing there with - in, _____ I'll keep lov - ing you for - ev - er, for

D7 D7b9 1. G Bbdim D7 - - - - - Guitar tacet - - - - - 2. G

IT'S NO SIN. _____ Take a - way the breath of SIN. _____

PIPELINE

By
BOB SPICKARD
BRIAN CARMAN

Moderately

Em 1 2 Am 1 2
mp

B7 2 C

B7 C B7

1. Am 2. Am To next strain 3. Fine Em 2 f

G 8 F 3 4 1. G 8

mf

4 Am 2. Em D. C. al Fine

SIXTEEN TONS

69

By
MERLE TRAVIS

Moderato

Em

Some peo-ple say a man is made out of mud, — A poor man's made out of mus-cle and blood.
see — me com-in' bet-ter — step a-side, — A lot-ta men did-n't and a lot-ta men died.

Mus-cle and blood and skin and bones, A mind that's weak And a back that's strong. You load }
One fist of i-ron the oth-er of steel, If the right one don't-a get you, Then the left one will. You load }

Six-teen Tons, what do you get? — An - oth-er day old-er and deep-er in debt, — Saint

Pe-ter don't you call me 'cause I can't go, — I owe — my soul to the com-pa - ny store.

1. 2. Em B7 Em If ya
3. Em B7 Em

SKYLARK

By
JOHNNY MERCER
HOAGY CARMICHAEL

Moderately

C6 G+7 C F C Em F C

Sky - lark, have you an - y-thing to say to me? Won't you tell me where my
Sky - lark, have you seen a val - ley green with spring, Where my heart can go a -

F C D7 3 G7 1. C Am F G7

love can be? Is there a mea-dow in the mist, where some-one's wait-ing to be kissed?
jour-ney - ing, o - ver the sha-dows and the

2. Continue to next strain C G+7 C Fmaj7 Dm7 Gm7 C7 Fmaj7 F6

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?

A7 3 Dm Bb7 3 Dm7 C+7 F E

Wonder-ful mu - sic faint as a will o' the wisp craz-y as a loon, sad as a gyp-sy ser-e-

F#7 B7 E G7 C6 G+7 C F C Em

nad - ing the moon. Sky - lark, I don't know if you can find these things,

F C F C D7 3 G7 C G+7 C

But my heart is rid - ing on your wings, so if you see them an - y - where, won't you lead me there?

A-31
T-72

SOMEWHERE IN THE NIGHT

("Naked City" Theme)

By
MILTON RASKIN
BILLY MAY

Slowly

GA⁻Am7 1 2 D7 G E7-9

Some-where in the night chas-ing shad-ows a-round the bend,

mp

GA⁻Am7 1 2 4 1 BCEb Cm7 F7 Bb 3 DEG Em7 A7

Some-where in the night chas-ing rain-bows that have no end.

FGB^b Gm7 1 2 1 5 C7 F Bm7 E7 1

In the mist-y light you are mine and you hold me fast, But

A B9 1 Bm 2

dreams have a way of call-ing it a day. They sel-dom last, my

E E+ 3 GA⁻Am7 1 2 D7 G

dreams have passed. But in my lone-ly flight I'll keep search-ing till time is

E7-9 4 E7 GA⁻Am7 1 2 F7 E7 Eb7 D7 GMA7 7

through, Just some-where in the night till I find you.

mf

STAY

Words and Music by
MAURICE WILLIAMS

Moderately

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with eighth and quarter notes.

B \flat Gm E \flat F7 B \flat Gm E \flat F7

Dance _____ just a lit - tle bit long - er, _____

The first vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff.

B \flat Gm E \flat F7 B \flat Gm

Please, please, please, please tell ___ me that you're go - in' to. _____

The second vocal line continues the melody on a treble clef staff. The piano accompaniment continues on a grand staff. The lyrics are written below the vocal staff.

E \flat F7 B \flat Gm E \flat F7

_____ Now your dad - dy don't mind, _____ and your

The third vocal line concludes the phrase on a treble clef staff. The piano accompaniment concludes on a grand staff. The lyrics are written below the vocal staff.

B \flat Gm E \flat F7 B \flat Gm

mom-my don't mind, _____ Could we have an - oth - er dance, dear. -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are "mom-my don't mind, _____ Could we have an - oth - er dance, dear. -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

E \flat F7 Gm (tacet)

_____ Just - a one more, one _____ more _____ time. Oh, won't you

The second system continues the musical score. The vocal line has lyrics "_____ Just - a one more, one _____ more _____ time. Oh, won't you". The piano accompaniment continues with similar harmonic support. A "(tacet)" marking is placed above the vocal line for the final measure of this system.

B \flat Gm E \flat F7 B \flat Gm E \flat F7

STAY _____ just a lit - tle bit long - er, _____ Please let me

The third system of the score features the lyrics "STAY _____ just a lit - tle bit long - er, _____ Please let me". The piano accompaniment includes a fermata over a chord in the right hand during the phrase "just a lit - tle bit".

B \flat Gm E \flat F7 B \flat

dance, _____ Please say that you will. _____

The final system on the page contains the lyrics "dance, _____ Please say that you will. _____". The piano accompaniment concludes with a final chord and a fermata over the vocal line.

A-31
F=80

STRANGER ON THE SHORE

By
ROBERT MELLIN

Slowly

mp

Here I stand watching the tide go out, So

FG♭
Gm7 C7 F F7 B♭ Bbm

all a-lone and blue just dream-ing dreams of you.

FCD
Dm7 G7 G+ G Gm7 C7

watched your ship as it sailed out to sea, Shall
Why, oh, why must I go on like this?

% F
Gm7 C7 F F7 B♭ Bbm

Tak-ing all my dreams and tak-ing all of me.
I just be a lone-ly stran-ger on the shore? *Fine*

FCD
F Dm7 Am F7 B♭ C7 F

The sigh-ing of waves, the wail-ing of the wind, The

B♭ 2 F Gm C7 F

tears in my eyes burn plead-ing, "My love, re-turn?" *D. S. al Fine*

B♭ Am G7 Gm7 C7 %

SUKIYAKI

(My First Lonely Night)

By HACHIDAI NAKAMURA, ROKUSUKE EI,
TOM LESLIE and BUZZ CASON

Moderately

The musical score is written in G major and 4/4 time. It consists of seven systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line with lyrics. The tempo is marked 'Moderately'. The score includes various musical notations such as chords (G, Em, Am7, D7, Bm, C, B7, Gmaj7, Cm, A7, D7), dynamics (mp, mf, p), and articulation (accents, slurs). The lyrics are: 'I'll hold my head up high, look - ing to the sky — I know the night will hide — sad - ness I feel in - side. — So I'll go on a - lone, — pre - tend - ing you're not gone, — So they won't see all the tears that are in my eyes. — No one will know for the smile on my lips won't tell them No one will I'm los - ing But I can't hide all the mo - ments of love we knew, — Mem - 'ries of know you you I'm go - ing through My first lone - ly night with - out — And go - ing through My first lone - ly night with - out — As I go through My first lone - ly night with - out — you. you. you. As I walk a - lone, the lone - ly winds seem to say, "From this dark - ness on — all your nights will be this way." D. C. al Fine

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A SWINGIN' SAFARI

By
BERT KAEMPFFERT

Moderato

The musical score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols (G, C, D7) are placed above the treble staff. The piece concludes with a 'Fine' marking and a 'D. S. al Fine' instruction.

D. S. al Fine

SWINGING ON A STAR

From the Paramount Picture "GOING MY WAY"

By
JOHNNY BURKE
JAMES VAN HEUSEN

Moderato

Handwritten: 04086

Chorus:

A mule is an an-i-mal with long fun-ny ears, He kicks up at an-y-thing he
 pig is an an-i-mal with dirt on his face, His shoes are a ter-ri-ble dis-
 fish won't do an-y-thing but swim in a brook, He can't write his name or read a

Verse:

hears. His back is brawn-y and his brain is weak, He's just plain stu-pid with a
 grace. He's got no man-ners when he eats his food, He's fat and la-zy and ex-
 book. To fool the peo-ple is his on-ly thought, And though he's slip-per-y, he

Bridge:

stub-born streak, And by the way, if you hate to go to school, You may grow up to be a
 tre-me-ly rude, But if you don't care a feather or a fig, You may grow up to be a
 still gets caught, But then if that sort of life is what you want, You may grow up to be a

Chorus (Repeat):

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

Verse (Repeat):

jar, And be bet-ter off than you are, Or would you rath-er be a
 jar, And be bet-ter off than you are, Or would you rath-er be a
 few, So you see it's all up to you, You can be bet-ter than you

Final Section:

1. 2. pig? A are,
 fish? A You could be swing-ing on a star.

TAKE FIVE

By
PAUL DESMOND

Moderately fast

The musical score is written for piano and bass. It begins with a treble clef and a 5/4 time signature. The tempo is marked 'Moderately fast'. The score is divided into several systems, each with a treble and bass staff. Chords are indicated above the treble staff, and fingerings are shown with numbers 1, 2, 3, and 4. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score includes a first ending (1.) and a second ending (2.) with a key signature change to B-flat major. A *D.S. al Coda* marking appears in the third system. The *CODA* section is marked with a double bar line and a diamond symbol. The piece concludes with a final chord and a double bar line.

Chords and fingerings for the first system: Dm, Am7 (1 3 1 3), Dm, Am7 (1 2), Dm, Am7 (3), Dm, Am7 (3).

Chords and fingerings for the second system: 1. Dm, Am7 (3 1 2); 2. Dm, Am7, Bb (3), C7 (1 2 3 1), Am7, Dm (1 2 3 1), Gm7, C7 (1 2 1 2).

Chords and fingerings for the third system: F (1 2 1), F7 (2), Bb, C7, Am7, Dm, Gm7, C7, Em7, A7 (2).

Chords for the *CODA* section: Dm, Am7, Dm, Am7, Dm (1 2 1), Am7, Dm, Am7, Dm (5), Am7, Dm (4).

Chords for the final system: Dm (1), Am7 (1), Dm (5), Am7, Dm, Am7, Dm, Am7, Dm, Am7, Dm (1 2 1), Am7, Dm (3), Am7 (1), Dm (3 2), Am7 (1), Dm (3), Am7 (5 3), Dm (2 1).

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THIS IS ALL I ASK

By
GORDON JENKINS

Slowly, with expression

2

3 Edim

The musical score is written for piano and voice. It consists of several systems of music. The piano part includes chords and melodic lines in both hands. The vocal part includes lyrics for both a boy and a girl. The score is marked 'Slowly, with expression' and includes dynamic markings like 'mp' and 'cresc.'. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as triplets, slurs, and fermatas.

System 1:
 (Boy) { Beau - ti - ful girls, walk a lit - tle slow - er when you walk by
 (Girl) { Soft - spok - en men speak a lit - tle soft - er when you speak to

System 2:
 me. } Ling - er - ing sun - sets stay a lit - tle long - er with the lone - ly sea. Chil - dren ev - 'ry -
 me. }

System 3:
 where, when you shoot at bad men, shoot at me, Take me

System 4:
 to that strange en - chant - ed land grown - ups sel - dom un - der - stand. Wan - der - ing

System 5:
 rain - bows leave a bit of col - or for my heart to own. Stars in the sky

System 6:
 make my wish come true be - fore the night has flown, and let the mu - sic play as long as there's a
 cresc.

System 7:
 song to sing, And I will stay young - er than spring. *p*

TIE ME KANGAROO DOWN, SPORT

By
ROLF HARRIS

Moderato

F

Recitation:
mp There's an old Australian stockman lying, dying. And he gets himself up on to

one elbow, And he turns to his mates, who are gathered 'round him, And he says:

VERSE F F7 Bb C7 1 F F7 5 2

mf

1. Watch me wal - la - by's feed, mate, Watch me wal - la - by's feed. They're a dan - gerous
2. Keep me cock - a - too cool, curl, Keep me cock - a - too cool. Don't go act - ing the
3. Take me ko - a - la back, Jack, Take me ko - a - la back. He lives some-where out — on the

Bb C7 F 1 CHORUS F F7 Bb

breed, mate, So watch me wal - la - by's feed. Al - to - geth - er now!
fool, Curl, Just keep me cock - a - too cool. Al - to - geth - er now!
track, Mac, So take me ko - a - la back. Al - to - geth - er now! Tie me kan - ga - roo down, sport,

C7 F 1 F7 Bb C7 1.2.3.4.5. 6.

Tie me kan - ga - roo down. Tie me kan - ga - roo down, sport, Tie me kan - ga - roo down. Al - to - geth - er now! down.

4
Let me abos go loose, Lew,
Let me abos go loose.
They're of no further use, Lew,
So let me abos go loose.
Altogether now!

6
Play your didgeridoo, Blue,
Play your didgeridoo.
Keep playing 'til I shoot thro' Blue,
Play your didgeridoo.
Altogether now!

5
Mind me platypus duck, Bill,
Mind me platypus duck.
Don't let him go running amok, Bill,
Mind me platypus duck.
Altogether now!

7
Tan me hide when I'm dead, Fred,
Tan me hide when I'm dead.
So we tanned his hide when he died Clyde,
(Spoken) And that's it hanging on the shed.
Altogether now!

TURN AROUND

By
MALVINA REYNOLDS
ALLAN GREENE and
HARRY BELAFONTE

Slow, with feeling

VERSE C

Where are you go - ing? My lit - tle one, Lit - tle one,
Where are you go - ing? My lit - tle one, Lit - tle one, Lit - tle

mp

Where are you and go - ing? My ba - by, My own. Turn A -
dirt - dels and petti - coats, Where have you gone? Turn A -

round, and you're two, Turn A - round, and you're four. Turn A -
round, and you're ti - ny, Turn A - round, and you're grown. Turn A -

round, and you're a young girl go - ing out of the door.
round, and you're a young wife with babes of your own.

CHORUS

Turn A - round, Turn A - round, Turn A - round and you're a young girl go - ing
Turn A - round, Turn A - round, Turn A - round and you're a young wife with

mf

out babes of the door. own. *rit.*

V-51
H64
T-110

WARM

(Adaptation of "Notre Samba" from the Motion Picture "THE DEVIL AND THE TEN COMMANDMENTS")

Music by GUY MAGENTA
(French Lyrics "Notre Samba"
by Eddy Marnay)

English Lyric by
STEVE ALLEN

Slowly, with slight Tango feeling

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, starting with a major triad and moving through various intervals. The left hand plays a simple bass line with eighth notes. The dynamic marking is *mf*.

Chords: %Gmaj7, Dm7

Warm as sun-light on a trop-ic shore,
Cold as win-ter stars in skies of gray,

The first vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The key signature has one sharp (F#) and the time signature is common time (C).

Chords: E7, Am

dear. Warm, your love is warm to me and
now. Old, with- out your love that's how I'll

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

Chords: Cm6, D7, To Coda, Gmaj7

more, dear. I need all the love-ly fire—
stay, now. A -

The final vocal line concludes the phrase. The piano accompaniment ends with a final chord. The key signature remains one sharp.

B7 Am B7 E7

of your kiss. Your warm em- bra - ces bring such

A9 Cm6 Em

ten - der bliss; There's such a glow a - bout you, dar-ling, That it's hell - when-ev-er you -

C7 B7 D. S. al Coda

whis - per fare - well - and go a - way,

CODA Gmaj7 G7 Cmaj7 C6

lone I walk the lone - ly streets till dawn, dear.

Cm6 Gmaj7 Em7 Am7 D7 G

I won-der how I shall go on, dear. No oth-er love can keep me warm.

WE'LL SING IN THE SUNSHINE

Words and Music by
GALE GARNETT

Moderately Slow

F Dm7 Gm7 C7 F C9 F

CHORUS

Fmaj7 F7 Bb Gm7 C7 F

We'll Sing In The Sun - shine, — We'll laugh ev - 'ry day; —

Fmaj7 F7 Bb Gm C9 F Dm Gm7 C7

We'll Sing In The Sun - shine — And I'll be on my way.

VERSE

F Bb C7 Gm7 C9

1. I will nev - er love — you; — The cost of loves too dear. —
 2. sing to you each morn - ing, — I'll kiss you ev - 'ry night. —
 3. dad - dy, he once told — me, — Don't love you an - y man, —
 4. when our year has end - ed — And I have gone a - way, — (wo -

F Bb

But though I'll nev - er love you, I'll
 But, dar - ling, don't cling to me; I'll
 Just take what they may give you And
 You'll of - ten speak a - bout me And

man,)

C7 Gm7 C9 F Fmaj7 F7 Bb Gm7 C7

live with you one year And We'll Sing In The Sun - shine, —
 soon be out of sight. But we can sing in the sun - shine, — 1,2,3 } We'll laugh ev - 'ry
 give but what you can. And you can sing in the sun - shine, —
 this is what you'll say: — We sang in the sun - shine, — 4. We laughed ev - 'ry

mf

F Fmaj7 F7 Bb Gm Gm7 C9

day; We'll Sing In The Sun - shine — And I'll be on my
 day; We sang in the sun - shine, — Then he went on his
 (she) (her)

1,2,3. 4. F Gm7 C7 F Bb F

way. 2. I'll
 3. My
 4. And way.

mp *rit.*

WALK, DON'T RUN

By
JOHNNY SMITH

Moderately, not too slow

Am 5 2 1 F E+ 5 2 1 E7 5 3 1 Am 5 2 1 F 3 4 G7 C

G7 C Dm E7 Am 5 2 1 F E+ 5 2 1 E7 5 3 1

Am 5 2 1 F 3 4 G7 C G7 C F

C Am 5 3 1 F 5 2 1

E7 5 3 1 Am 5 3 1 E7 Am 5 2 1 F E+ 5 2 1 E7 5 3 1 Am 5 2 1

F 3 4 G7 C G7 C F 1. C E7 2. C

When The Sparrows Learn To Fly 87

Words by
RICHARD MULLAN

Music by
HAMISH MENZIES

Slowly And Somewhat Freely With Tenderness

The piano introduction for the first system is written in G major, 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The piece is marked *mf* (mezzo-forte).

The first system of lyrics is "A ship with-out a har - bor, Two lov - ers when they said their last good -". The vocal line is in G major, 4/4 time, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in G major, 4/4 time, starting with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The piece is marked *mp* (mezzo-piano). Chord diagrams are provided above the vocal line: C, G, C6, C7, and F.

The second system of lyrics is "bye could - n't be so lone - ly as the nurs - 'ry WHEN THE SPAR - ROWS LEARN TO". The vocal line is in G major, 4/4 time, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in G major, 4/4 time, starting with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The piece is marked *mf* (mezzo-forte). Chord diagrams are provided above the vocal line: C, Dm7, F#dim, Dm7, and G7.

The third system of lyrics is "FLY. A child lost in a for - est, The". The vocal line is in G major, 4/4 time, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment is in G major, 4/4 time, starting with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The piece is marked *mf* (mezzo-forte). Chord diagrams are provided above the vocal line: C, Am7, Dm7, G9, G7, C, G, C6, and C7.

F **C** **Dm7** **F#dim**

ci - ty on a Sun - day in Ju - ly could - n't be so lone - ly as the

Dm7 **G7** **C** **F** **C** **G7** **C7**

nurs - 'ry **WHEN THE SPAR-ROWS LEARN TO FLY.** The

Fmaj7 **F6** **Em7** **Am7** **Dm7** **G9**

rock - ing horse has lost its ri - ders, The fair - y tales are nev - er

Cmaj7 **C6** **Am** **D7** **Am7** **D9**

read and in a chair a ted - dy bear waits for

Am7 **D9** **G7** **Dm7** **G7**

some - one to take him to bed, he's lone - ly. The

C G C6 C7 F

park on mist - y morn - ings, A gard - 'ner when he's seen his last rose

C Dm7 F#dim

die could - n't be so lone - ly as the

mf

Dm7 G9 G7 Em7-5 A+ A7 A7-5 A7

nurs - 'ry WHEN THE SPAR-ROWS LEARN TO FLY,

Dm7 F#dim Dm7 G9

could - n't be so lone - ly as the nurs - 'ry WHEN THE SPAR-ROWS LEARN TO

mf *mp*

1. C Am7 Dm7 G9 G7 | 2. C Fmaj7 C6

FLY. A FLY.

mf *mp* *rall. mf* *mp* *p*

WHY DON'T YOU BELIEVE ME?

54074
22 @ 80

By
LEW DOUGLAS
KING LANEY and
ROY ROODE

Slowly
G 8 G#dim. Am Cm D7 G G Gdim.

Why don't you be-lieve me?
I've told you so oft - en

It's you I a-dore.
the way that I care,

For-ev-er and
Why don't you be-

Am 1. D7 2 1 3 G 2. D7 2 G

ev - er,
lieve me?

Can I pro-mise more?

It just is-n't fair.

FCD Dm7 G7 C A7 Dm7 G7 C DEG Em7 A

Here is a heart that is lone-ly,

Here is a heart you can take,

Here is a heart for you

D B7 E7 A7 D7 G G#dim. Am Cm D7

on-ly that you can keep or break.

How else can I tell you?

What more can I

G G 3 Gdim. Am D7 G

do?

Why don't you be-lieve me?

I love on-ly you.

WILD WEEKEND

91

By PHIL TODARD
and TOM SHANNON

Moderato

The musical score is written for piano in G major and 4/4 time. It consists of six systems of music. The first system begins with a *mf* dynamic marking. The second system includes a *mf* marking at the end. The fifth system includes a *mf* marking at the end. The sixth system concludes with the instruction "Repeat ad libitum and fade away".

Chord progressions are indicated by letters G, C, and D7 above the staff. The score features a mix of eighth and sixteenth notes in the bass line and quarter notes in the treble line. A fermata is placed over a chord in the third system, and another over a chord in the sixth system. A double bar line is used to separate the final system from the preceding one.

WIPE OUT

By
THE SURFARIS

Brightly, with a beat

C
 mf
 C
 F C
 G7 C G (Improvisation)
 C
 f

Musical notation system 1. Treble clef with F7 and C chord markings. Bass clef accompaniment.

Musical notation system 2. Treble clef with G7, F7, C, and G7+ chord markings. Bass clef accompaniment.

Musical notation system 3. Treble clef with C chord marking and mf-f dynamic marking. Bass clef accompaniment.

Musical notation system 4. Treble clef with F and C chord markings. Bass clef accompaniment.

Musical notation system 5. Treble clef with G7, F7, and C chord markings. Bass clef accompaniment.

YESTERDAY

Words and Music by
JOHN LENNON and
PAUL McCARTNEY

2/2/80

DEG

Moderato

p e dolce

Yes-ter-day, all my troub-les seemed so
far a-way Now it looks as though they're here to stay__ Oh I be-lieve__ in
yes - ter-day, __ Sud-den-ly I'm not half the man I used to be
There's a shad - ow hang - ing ov - er me__ Oh yes-ter-day__ came sud-den-ly, __

Chord diagrams: F, Em7, A7, Dm, Dm7, Bb, C7, F, C, Dm, G, Bb, F, Em7, A7, Dm, Bb, F, Dm, G, Bb, F

Em7 A7 Dm C Bb Dm Gm C F

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

Em7 A7 Dm C Bb Dm Gm C F

I said some - thing wrong now I long for yes - ter - day.

Em7 A7 Dm Bb C

Yes-ter-day, love was such an eas - y game to play Now I need a place to

F C Dm G Bb F F G Bb F

hide a - way_ Oh I be - lieve_ in yes - ter - day._ Mm mm mm mm mm.

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By RUSS MORGAN,
LARRY STOCK and
JAMES CAVANAUGH

CERU-

Slowly

YOU'RE NO-BOD-Y 'TIL SOME-BOD-Y LOVES YOU, — You're

no - bod - y till some - bod - y cares; — You

may be king, you may pos - sess the world and its gold, — But

gold won't bring you hap - pi - ness when you're grow - ing old; — The

G B7 E7-9 E7 Dm E7 B7 E7

world still is the same, you'll nev-er change it, _____ As

Am E7 Am E7 Am C

sure as the stars— shine a - bove; _____ YOU'RE NO - BOD-Y 'TIL

C#dim G D+ B>m7-5 E7 Am E7 Am A7 D7

SOME-BOD-Y LOVES YOU, So find your-self some - bod - y to

r.h.
d.

1. G Ebmaj7 F9 D> E>7 D7 D7+ 2. G Cm7 G

love. _____ YOU'RE love. _____

f *mf* *mf* *l.h.* *pp*