"She has that beautiful body
And the timeless loveliness of her face...
But if she had nothing but her voice, she could
Still break your heart with it."

Ernst Hemingway

Marlene Dietrich The Songbook

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She was born in Berlin in 1901, and christened Maria Magdalena Dietrich von Losch. The name Marlene, like her unique screen personality, was very much her own invention. Always a music-lover, she studied guitar, piano and violin before turning her attention to drama.

When she died in Paris in 1992, she had long been one of the world’s most legendary stars. She began as a stage actress in the vibrant theatre of inter-war Germany with the distinguished director Max Reinhardt, and also made a number of films in Germany before The Blue Angel launched her to international stardom in 1930. She went on to conquer Hollywood during its star-studded heyday, and then found immense honour during the Second World War by rejecting the Nazi regime and touring the combat zones as an entertainer for the Allied forces. Finally, she reinvented herself yet again as a top cabaret and concert singer throughout the fifties and sixties.

Part of her enigmatic appeal lay in the paradoxes of her personality. She was the femme fatale with more than a touch of the hausfrau, the ice maiden with a warm heart, the impossibly glamorous exotic who was just as happy cooking an omelette or scrubbing floors.

Josef von Sternberg, director of The Blue Angel and many of her greatest Hollywood films, has often been cited by film critics as having “invented” the screen image of Marlene Dietrich. As David Thomson writes, “With Sternberg, Dietrich made seven masterpieces, films that are still breathtakingly modern, which have no superior for their sense of artificiality suffused with emotion and which visually combine decadence and austerity, tenderness and cruelty, gaiety and despair.” (Those Dietrich paradoxes again.) Her roles for Sternberg included Lola-Lola, Spy X27, Shanghai Lily, Amy Jolly, Concho Perez... and even Catherine the Great.

However, Sternberg had a great deal of assistance in the so-called “creation” of Marlene Dietrich. The lady herself deserves more than a little credit - after all, she was no mere puppet, no Trilby being manipulated by a Svengali. She was an extremely talented actress, and had a considerable reputation in the theatre. She had starred in the stage version of Pandora’s Box, and had already made more than a dozen films (with such directors as Pabst and Korda) before appearing in The Blue Angel. Also assisting Sternberg was the magnificent lighting cameraman Lee Garmes, the great master of chiaroscuro...light and shade. He showed great artistry in capturing on film the extraordinary magic of that fabulous Dietrich face.

But was her screen image shaped by yet another artist - Friedrich Hollander? He was the composer of ‘Falling In Love Again’, the haunting hit song which became forever associated with her, and which (it has been suggested) actually helped to define her screen persona. It contains many of the paradoxes of her image - tender, and yet dismissive; controlling, and yet helpless.

Like Dietrich, Hollander had worked in the theatre with Max Reinhardt, after studying at the Berlin Conservatory of Music. And, like Dietrich, he was snapped up by Hollywood following the success of The Blue Angel. They continued to work together occasionally, and, in 1939, he composed the rousing songs for Destry Rides Again, including ‘The Boys In The Back Room’. Hollander scored dozens of films in America, including musicals for another exotic chanteuse, Dorothy Lamour, as well as one of the oddest fantasies ever filmed, The 5000 Fingers of Doctor T, with script and lyrics by Theodore Geisel, who was better known under his nom de plume of Doctor Seuss.
After the partnership with Sternberg, Marlene worked with many more great directors, including Alfred Hitchcock, Orson Welles, Billy Wilder, Rouben Mamoulian, Ernst Lubitsch, and Rene Clair. Among her co-stars were such luminaries as James Stewart, Charles Laughton, Robert Donat, John Wayne, Gary Cooper, Edward G Robinson, Charlton Heston, Jean Gabin and Spencer Tracy.

And then, more than twenty years after finding stardom as the cabaret singer Lola-Lola in The Blue Angel, Marlene found herself in the role of night-club entertainer once more. But this time she was a headliner at the world’s most exclusive venues - because, wherever she went and whatever she did, Marlene was a star. Having made a sensational debut at the Hotel Sahara in Las Vegas, she came to London’s Café de Paris, where she was introduced by her dear friend Noel Coward with these words...“Now we all might enjoy seeing Helen of Troy / As a gay cabaret entertainer / But I doubt that she could be one quarter as good / As our legendary, lovely Marlene!”

Not to be outdone by Noel Coward in London, Jean Cocteau wrote these words to welcome Miss Dietrich to her cabaret début in the French Riviera...“Marlene Dietrich, your name begins with a caress. Your voice, your looks, are those of a Lorelei. But Lorelei was dangerous. You are not dangerous because the secret of your beauty is the secret of your heart.”

Leslie Frewin has written perceptively of the mystery of Marlene...“When Marlene achieved world fame as Lola-Lola in The Blue Angel, it was as a kind of fatal woman, a beautiful aloof seductress, that stamped her immediately as a product of the twenties. This remote ideal of womanhood - languid, mysterious, a little perverse - has always seemed on the edge of being overtaken by time, and no doubt it would have been if Dietrich herself had not proved time's most persistent antagonist...When Dietrich stopped working with von Sternberg, a too exquisite goddess came down to earth and smiled. In Angel she was a charming adventuress, a woman of the world, still miraculously elegant but almost approachable. A few years later, she discovered her Destry act, and now the goddess good-naturedly disguised herself as a saloon queen, mixing with the boys in the back room, until she started off on her USO tours... Then, she played what was perhaps her most brilliant trick of all - she played herself. Her extraordinary success was due to the wheel of fashion turning full circle. Many features of the twenties had been cultivated in the fifties and sixties, and Dietrich could be worshipped as an embodiment of them.”

However, while Dietrich did indeed show consistency in her screen and stage personas, her success was surely not due to “the wheel of fashion turning full circle”. To an extent, it is true that if you stand still as a performer, you may be rediscovered from time to time - “what goes around comes around”. But Dietrich never stood still. Instead, rather like Madonna in a later era, Marlene was able to keep reinventing herself - even if the “new” personas were simply variations on a theme. But what variations! And what a theme!

Marlene Dietrich’s final film appearance was in 1978 with David Bowie in David Hemmings’ Just A Gigolo. She retired to her flat in Paris in 1981 and died there in 1992.

A last word from Marlene herself...“Everything there is to say about me has been said. I’m not much, nothing spectacular. A director once said to me when I was making a picture ‘Come now, give me Marlene!’ ‘What is Marlene?’ I asked him, ‘I do not know’.”

Philip Glassborough
As Helen Faraday in "Blonde Venus" directed by Josef von Sternberg for Paramount in 1932.
"Blonde Venus" was the fourth film Marlene made in Hollywood with Sternberg.
Marilyn as Madeline de Beaupré in “Desire”
directed by Frank Borzage for
Paramount in 1936
Josef von Sternberg and Marlene Dietrich
in Hollywood at the height of their
seven-film partnership
Dietrich as Domini Enfilden in "The Garden of Allah"
directed by Richard Boleslawski for
Selznick International in 1936
Marlene photographed during a 1922 recording session in New York City by Eve Arnold of Magnum.
Falling In Love Again
Page 18
HER SIGNATURE SONG, FIRST HEARD IN THE 1930 FILM THE BLUE ANGEL.
LISTEN, IF YOU CAN, TO THE ORIGINAL RECORDING AND YOU’LL HEAR A PRETTY,
ALMOST SWEET VOICE IN THE HIGHER REGISTER, PLAYFUL AND GIRLISH -
ESPECIALLY IN THE GERMAN VERSION - AND ENTIRELY WITHOUT THE WORLD-WARY
HUNGER THAT LATER CAME TO CHARACTERIZE HER VOCAL PERFORMANCES.

The Boys In The Backroom
Page 21
AFTER A SLEEPS IN POPULARITY, IN 1939 MARLENE REINVENTED HERSELF YET AGAIN,
THIS TIME AS A SALOON SINGER. THE GREAT DIETRICH IN A WESTERN? CERTAINLY!
IN DIXIE BELLS AGAIN SHE REVEALED A DELIGHTFUL SENSE OF FUN AND REAL EMOTION.
SHE SANG THIS BOHEMIAN NUMBENK BY HER OLD FRIEND FRIEDRICH HOLLANDER,
WITH LYRICS BY FRANK LEBBER (YEARS BEFORE HIS HIT SHOW GUYS & DOLLS).

Lola
Page 24
ANOTHER OF THE NUMBERS FROM THE BLUE ANGEL, WHICH SHE CONTINUED
TO SING IN HER CABARET AND CONCERT ACT THROUGHOUT HER CAREER.

Lilli Marlene
Page 26
SHE WAS DECORATED BY BOTH AMERICA AND FRANCE FOR HER EXTRAORDINARY
WORK ENTERTAINING THE TROOPS THROUGHOUT THE SECOND WORLD WAR.
DURING THOSE YEARS, THIS SONG ALMOST CAME TO REPLACE
FALLING IN LOVE AGAIN AS HER SIGNATURE SONG.

I May Never Go Home Anymore
Page 29
MARLENE STARRED WITH CHARLES LAUGHTON IN THE 1937 BILLY WILDER FILM
WITNESS FOR THE PROSECUTION (BASED ON THE AGATHA CHRISTIE PLAY) AND
SANG THIS SONG, WRITTEN BY RALPH ROBERTS AND JACK BROOKS.

Take Me To Your Heart Again
Page 34
(La Vie En Rose)
NATURALLY, FOR HER THOUSANDS OF FAITHFUL FRENCH FANS, MARLENE ALWAYS WAS
SURE TO PERFORM HER UNIQUE VERSION OF ‘LA VIE EN ROSE’.

Kisses Sweeter Than Wine
Page 38
IN CABARET IN THE FIFTIES AND SIXTIES, MARLENE NATURALLY SANG ALL THE
OLD FAVOURITES FROM HER FILMS. HOWEVER, SHE ALSO MADE A POINT OF
INTEGRATING CONTEMPORARY HITS, SUCH AS THIS GREAT SONG.

Look Me Over Closely
Page 40
FOR HER TRIUMPHANT SECOND SEASON AT LAS VEGAS IN 1954, SHE WORE
A VERY REVEALING COSTUME AND SANG ‘LOOK ME OVER CLOSELY’.

Honeysuckle Rose
Page 44
ANOTHER FAVOURITE FROM HER NIGHT-CLUB ACT. QUITE WHY SHE INCLUDED THIS
FATS WALLER/ANDY KRAYF NUMBER IS AN ENIGMA, BUT SHE MADE A SPLENDID JOB OF IT, PROVING THAT
SHE COULD RESTYLE A STANDARD AS EFFECTIVELY AS HER OWN TAILORED MADE MATERIAL.

Time For Love
Page 48

Good For Nothin’
Page 50
MARLENE MADE MANY RECORDINGS THROUGHOUT HER CAREER, INCLUDING THESE
TWO SONGS BY THE ELABORATE TEAM OF ALEC WILDER AND WILLIAM ENGVIGHT.

Blowin’ In The Wind
Page 55

Where Have All The Flowers Gone?
Page 58
DIETRICH CREATED HER OWN EXTREMELY DISTINCTIVE VERSIONS OF THESE TWO
CLASSIC ‘PROTEST SONGS’ BY BOB DYLAN AND PETE SZEGER.

I Wish You Love
Page 60
WHEN PERFORMING THIS SONG IN CONCERT, MARLENE
WOULDN’T ALWAYS DEDICATE IT “TO THE CHILDREN”.

I Wish You Love
Page 60
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WOULDN’T ALWAYS DEDICATE IT “TO THE CHILDREN”.

I Wish You Love
Page 60
WHEN PERFORMING THIS SONG IN CONCERT, MARLENE
WOULDN’T ALWAYS DEDICATE IT “TO THE CHILDREN”.
Falling In Love Again

Tempo di valse andante

I often stop and wonder why I appeal to men

how many times I blunder in love and out again.

They offer me devotion I like it I confess
when I reflect emotion there's no need to guess.

Refrain

I'm falling in love again, never wanted to,

what am I to do, I can't help it. Love's always

been my game, play it how I may, I was made that way, I can't
Men cluster to me like moths around a flame,
and if their wings burn I know I'm not to blame,
falling in love again, never wanted to, what am I to do,
I can't help it. I'm help it. molto rall.
The Boys In The Backroom

Words & Music by Friedrich Hollander & Frank Loesser


Moderately

Cdim    G7
C       Cdim  G7

See what the boys in the back-room will have and

Dm      A     G7
D          A      G7

tell them I'm having the same.

Go

C
Cdim    G7
C       Cdim  G7

see what the boys in the back-room will have and
give them the poison they name.

And when I die, don’t spend my money
die, don’t buy a casket
die, don’t pay the preacher

on flowers or my picture in a
of silver, with the candles all a
for speaking of my glory and my

frame, flame, fame,
just see what the boys in the

back - room will have and tell them I sighed

and tell them I cried

and tell them I died of the

1. same!

And when I same.
Moderately

Verse

C C7 F Fm C G7 C

Lo - la, Lo - la, das ist Ras - se für sich.
Lo - la, Lo - la, ev - ry bo - dy knows me.
Lo - la, Lo - la! Oft ko - piert, nie er - reicht.

Cdim Dm G7 Dm D#dim C

Al - le flie - gen auf mich.
Ask the first man you see
Ken - nen sie denn viel - leicht
Kei - ne wirkt so wie ich!

C7 F Fm Am E7 Am

Lo - la, Lo - la! Das ist schon ein Pro - gram.
Old men, young men,
Lo - la, Lo - la! All fall in - to my net
mek - kert's im Gram - mo - phon.
Je - der Frei - er steht stramm
und wird sanft wie ein Lamm.

Ich

Refrain

bin die fe - sche Lo - la,
der Lieb - ling der Sai - son.
Ich hab ein Pi - a

no - la zu Haus’ in mein’ Sa - lon.
Doch will mich wer be - glei - ten
hier

N.C.

un - ten aus dem Saal,
den hau’ ich in die Sei - ten
und tret’ ihm auf’s Pe - dal.

Don’t

Fine
Lilli Marlene

Music by Norbert Schultee. Words by Hans Leip.
English Words by Tommie Connor & Jimmy Phillips.

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Slow 4

N.C.

Un - der - neath the lan - tern
Time would come for roll call,

G7

by
time
the
bar - rack
gate,

dar - ling
I'd
re - mem - ber
you
and

way
press
you
to
my
heart;

'twas
there
'neath
that
far
pered

C

C7

F

Page 26
tenderly, you loved me, you'd always be, my

Lilli of the lamplight, my own Lilli Marlene.

Orders came for sailing somewhere over there, all confined to barracks was
Resting in a billet just behind the line, even tho' we're parted your
more than I could bear; I knew you were waiting in the street, your lips are close to mine; you wait where that lantern softly gleams, your
heard sweet face seems, but to haunt not my dreams; my Lilli of the lamp - light, my own Lil - li Mar - lene.

1. Dm7 G7 C F C G7

| 2. Dm7 G7 C F C G7 |

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I May Never Go Home Anymore

Words & Music by Ralph Roberts

Come on, join the party, have a hearty

Komm doch, liebe kleine, sie die meine

glass of rum. Don't ever think about tomorrow,

sag' nicht nein! Du sollst bis morgen früh um

for tomorrow may never come, Liebste sein.
When I find me a happy place,
Ist dir's recht na dann bleib' ich dir
that's where I wanna stay.
Treu so gar bis um zehn.
Time is
Hak' mich

Nothing as long as I'm living it up this way.
Unter wir woll'n jetzt zusammen mal bum - - - meln geh'n.

I may never go home any more,
Auf der Ree - per-bahn nachts um halb eins.
Dim the
Ob du'n
lights and start locking the door.
Mädchen hast oder hast kein's,
Give your arms to me, give your
amüsierst du dich, denn das

charms to me, after all, that's what sailors are for.
findet sich auf der Reeperbahn nachts um halb eins.
I've got
Wer noch

kisses and kisses galore that have never been tasted before,
niemals in lustiger nacht solchen Reeperbahn bummel ge-

fore, if you treat me right, this might be the night.
macht, ist ein armer Wicht, denn er kennt dich nicht,
I may never go home, (I may never go home) I may never go home any more. I may never go home any more, dim the lights and start locking the door.

Give your arms to me, give your charms to me, after amüsiert du dich, denn das findet sich auf der
all, that's what sailors are for. I've got kisses and kisses galore.

Ree-per-bahn nachts um halb eins. Wer noch nie-mals in lusti-ger nacht

that have never been tasted before, if you treat me right, this might be the night. I may never go home, (I may

sol-chen Ree-per-bahn bum-mel gemacht, ist ein ar-mer Wicht, denn er kennt dich nicht, mein St. Pau-li bei nacht, (mein St.

never go home) I may never go home any more.
Take Me To Your Heart Again
(La Vie En Rose)

Music by R S Louiguy
English Lyric by Frank Eyton

How soon the shadows would depart, If you would give me back your heart, How life would take a rosy hue; Could we begin it all anew. You're mine what
Ev - er may be - fall, Life is short, and love is

G7 rit. Chorus
C a tempo Cmaj7 C

all. Take me to your heart a - gain, Let's
mf rit.

Cmaj7 C Cdim Dm7

make a start a - gain, For - giv - ing and for - get - ting;

G7 Dm7 G7

Take me to your heart a - gain, And
leave behind, from then; A life of lone regretting.

Dear est, let's turn back the years, Let smiles come after tears, Like

sunshine after rain. I'm yearning

for you by night and by day, Praying I'll soon hear you
say-ing "I love you," Then we'll nev-er part a-gain, If

you will take me to your heart a-gain.

gain.

cresc.
Kisses Sweeter Than Wine

Words by Paul Campbell
Music by Joel Newman

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Slowly, but with a steady beat

Chorus

Oh, kisses sweeter than wine.

Last time, Fine

Oh, kisses sweeter than wine.
Verse 1:
When I was a young man and never been kissed, I got to thinkin' over what I had missed. I got me a girl I kissed her and then, Oh, Lord, I kissed her again.

Verse 2:
He asked me to marry and be his sweet wife,
And we would be so happy all of our life.
He begged and he pleaded like a natural man and then,
Oh, Lord, I gave him my hand. \((Repeat chorus)\)

Verse 3:
I worked mighty hard and so did my wife,
A-workin' hand in hand to make a good life.
With corn in the fields and wheat in the bins and then,
Oh, Lord, I was the father of twins. \((Repeat chorus)\)

Verse 4:
Our children numbered just about four
And they all had sweethearts knock on the door.
They all got married and they didn't wait, I was,
Oh, Lord, the grandfather of eight. \((Repeat chorus)\)

Verse 5:
Now we are old and ready to go
We get to thinkin' what happened a long time ago.
We had lots of kids and trouble and pain, but,
Oh, Lord, we'd do it again. \((Repeat chorus)\)
Look Me Over Closely

Words & Music by Terry Gilkyson

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Moderately slow

1. Look me over closely don’t tell me what you see
2. When you come to see me don’t try to change my way
3. Look me over closely tell me what you see

A lady likes to look her best and
You have a part with in my heart and
A lady likes to look her best and
fore she pours the tea. You'll see a diamond
it will always stay there's room for you there's
fore she pours the tea.

stud-ded gown that makes the evenin' sun go down
love for all but please don't blame me if you fall
stud-ded gown that makes the evenin'

Look me over closely tell me what you
Look me over closely tell me what you

find But don't get over anxious I'm
find But don't get over anxious I'm
not the marry-in’ kind. Like a

port in a storm a harbour where it’s warm.

In my arms you will hide from the
great big world outside.

2. But side.

D.S. al Coda
sun go down So look me over closely and
if I change my mind Then darling you're the one to blame if
I should end my little game Look me over closely 'cause I may be the marry-in' kind.
Honeysuckle Rose

Music by Thomas 'Fats' Waller
Words by Andy Razaf

Have no use for other sweets of any kind, since the day you came around.

From the start, I instantly made up my mind,
sweeter sweetness can't be found. You're so sweet, can't be
beat, nothin' sweeter ever stood on feet.

Ev'ry honey bee fills with jealousy when they see you out with

me, I don't blame them, goodness knows, honey suckle
When you're passing by

flow - ers droop and sigh, and I know the rea - son why, you're much sweet - er,

good - ness knows, hon - ey - suck - le rose.

Don't buy sug - ar, you just have to touch my cup,
you're my sugar, it's sweet when you

stir it up. When I'm takin' sips from your tasty lips,

seems the honey fairly drips, you're confection, goodness knows,

honey-suckle rose.
Time For Love

Words & Music by Alec Wilder & Bill Engvick

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Valse lento

When you are near, the breezes sigh

Time for love

The stars write words across the
sky.       Time for love  time for love    Let's fol - low
where our hearts may lead    The night will show us how.

Come close to me and you will see the time for

love is now.       When now.
Moderato (not too slowly)

Refrain
F    Caug    F7     Bb6    D    Bb6

Good for noth-in', Men are good for noth-in', I nev-er saw a

mp

D7    G7    G7(+5)    C7    F    Caug    F    F7

good one yet. Good for noth-in',

Bb6    D    Bb6

Men are good for noth-in', And if you love 'em noth-in's,
what you'll get!
He will swear he's seeking your
love forevermore
And then he comes home reeking of per-

fume you never wore.
You'll may be want to

shoot him but he isn't worth the shot and you can bet the other

Page 51
wo - man has found out he's not so hot. Good for
trac - tive when you're wash - in' out his sox.

noth - in', Men are good for noth - in', I nev - er saw a
good one yet. Good for

And if you love 'em
noth-in’s, what you’ll get.

rall.

Their willy arts, their tender pleas, their

fickle hearts, their knobly knees.

Lost Refrain

Good for noth-in’, Men are good for noth-in’, A
girl who's smart will leave 'em be.

Good for noth-in', Men are good for noth-in', but

can we do without 'em? No sir-ee! But

can we do without 'em? No sir-ee!
Blowin' In The Wind

Words & Music by Bob Dylan

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Moderately bright

D

1. How many
2. How many

roads times must a man walk down before you

must a man look up before he can

call him a man? see the sky?

Yes, 'n' How many
Yes, 'n' how many

Page 55
seas must a white dove sail before she sleeps in the sand? 
ears must one man have before he can hear people cry? 

Yes, 'n' how many 
times must the cannonballs fly before they're 
deaths will it take 'til he knows and that too many 

for ever banned? 
people have died? 
The answer, my
friend, is blow-in' in the wind, The answer is

Additional Lyrics

3. How many years can a mountain exist before it is washed to the sea? Yes 'n' how many years can some people exist before they're allowed to be free? Yes 'n' how many times can a man turn his head pretending that he just doesn't see?

The answer, my friend, is blowin' in the wind, The answer is blowin' in the wind.
Moderately slow

Chorus

1. Where have all the flowers gone? Long time
2. Where have all the young girls gone? Long time
3. Where have all the young men gone? Long time

pass - 
ing. Where have all the flowers gone?
pass - 
ing. Where have all the young girls gone?
pass - 
ing. Where have all the young men gone?
Long time ago. Where have all the flowers gone?
Long time ago. Where have all the young girls gone?
Long time ago. Where have all the young men gone?

The girls have picked them every one. Oh, when will you ever learn?
They’ve taken husbands every one. Oh, when will you ever learn?
They’re all in uniform. Oh, when will you ever learn?

1, 2. C

learn?
learn?

3. C
I Wish You Love

Music & Original Lyrics by Charles Trenet
English Lyrics by Albert A Beach

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Moderato

Verse

Goodbye,

No use leading with our chins,

Ce soir,

le vent qui frappe à ma porte

This is where our story ends,

Never lovers, never friends.

Me parle des amours mortes,

Devant le feu qui s'éteint

Goodbye,

Let our hearts call it a day,

Ce soir

c'est une chanson d'automne,
But before you walk away,
Dans la maison qui frissonne

I sincerely want to
Et je pense aux jours loin

say:
s-tains.

I wish you blue birds in the
Que reste-t-il de nos a-

Spring, To give your heart a song to sing;
Que reste-t-il de ces beaux jours, Une photo, but more than

this to I wish you love.
Que reste-t-il de ma jeunesse. And in July, a lemon-

Page 61
best, la
Di - tes - le moi?
I set you free.
I wish you shelter from the
Un p'tit vil - lage, Un vieux clo -

storm, cher.
A co - zy fire to keep you warm,
Un pa - y sage Si bien ca - ché But most of

all, nuage, when snow - flakes fall,
le cher vi - sage De mon pas - sé.
I wish you love.
I wish you fall, I wish you love.