

PIANO
VOCAL

The
Great
Entertainer

A Century Of Great Music

128

Immortal Songs

edited by Dick Stern

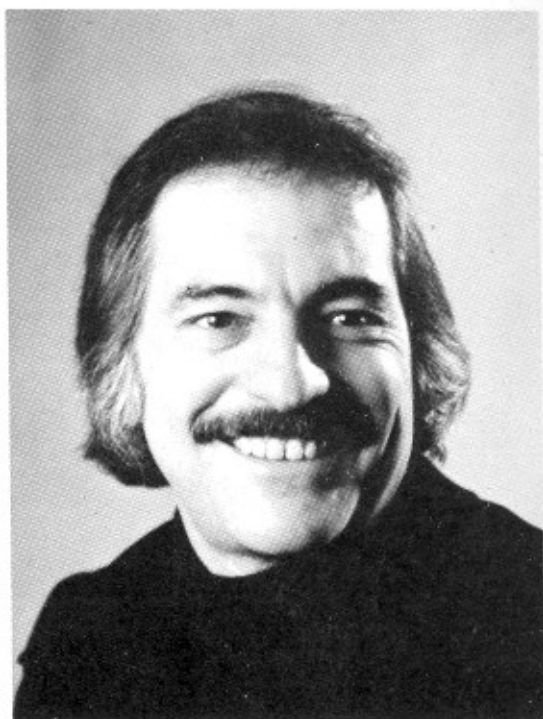
The Big 3 Music Corporation
NEW YORK, N.Y.

**The
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Entertainer**

A Century Of Great Music

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Immortal Songs



Dick Stern is no newcomer to the world of show business. A former band leader, radio and television personality, he is also the author of the book and lyrics of the new musical comedy, *ALL'S FAIR*. He is credited with the book and lyrics for numerous industrial shows and has produced many television commercials. Among those with whom Dick has collaborated are Raymond Scott and Richard Rome. His musical credits also include *TAJI*, recorded by Gordon MacRae on Capitol Records, *YOUR TIME IS NOW* and *YOU'RE NOT HERE*.

Mr. Stern is also author of the soon to be released book, *THOSE WONDERFUL YEARS*, an anthology of musical history at the turn of the century.

A former Chicagoan, he now lives in Manhattan with his wife, Pamela.

A Big 3 Book

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To all those composers, songwriters and lyricists everywhere whose creative genius is included, this book is dedicated. And to Herman Steiger, whose understanding, initiative and inspiration gave birth to the original concept of THE GREAT ENTERTAINER, a very special thanks.

foreword

A close look at the history of this country will expose the influence that music has played in its development. Political campaigns have used music to influence voters. Careers have been built and corrupted with music. Wars have created music. Events and people have influenced musical taste.

In THE GREAT ENTERTAINER, I have attempted to compile the most popular, the most influential music into an anthology representative of the musical literature during the past 100 years. It would have been impossible to include every hit of the past century, for merely lifting such a volume would have been in itself a Herculean task. Instead I have tried to isolate those tunes with which important trends or events have been identified.

THE GREAT ENTERTAINER, then, is a journey through 100 years of American culture and sound experience. Here, generations can be brought together in a criss-cross of tempo and time. And each can re-discover the other in melodies that speak of common hopes and dreams, of the complexities of love, happiness and sorrow, of fantasy and reality.

And as we hear each song, play them and sing them, we will surely all come closer together.

DICK STERN

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New York, N.Y.

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The Big 3 Music Corporation
NEW YORK, N.Y.

Great Hits Of The 50's, 60's & 70's

It all seems to be coming together now—the explosive thrusting beat of the Sixties, the yearning to express new feelings in our lyrics and to reach new measures of time and imagery in our music. The Seventies have arrived with a full realization of the creativity of a new generation and the song tapestry of the time is one woven of many tastes and many talents. If one wants to make a choice—he can make it with ease in this era of everything—heavy pop, unabashed romantic, country, gospel, folk, film music and jazz—are all represented. The time is now and the choice is yours.



Recorded by THE NEW SEEKERS on ELEKTRA Records
Recorded by THE HILLSIDE SINGERS on METROMEDIA Records

I'D LIKE TO TEACH THE WORLD TO SING (In Perfect Harmony)

Words and Music by B. BACKER, B. DAVIS, R. COOK, R. GREENAWAY

Moderately

F

G7

I'd like to build the world a home and furnish it with love,

C

Grow apple trees and honey bees and

Bb

C7

§ F

snow-white turtle doves. I'd like to teach the world

G7

to sing in perfect harmony, I'd

C Bb

like to hold it in my arms— and keep it com - pa - ny.—

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (Bb). The vocal line begins with a C chord and contains the lyrics "like to hold it in my arms— and keep it com - pa - ny.—". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F

I'd like to see the world— for once— all

The second system continues the vocal line and piano accompaniment. The key signature remains Bb. The vocal line starts with an F chord and contains the lyrics "I'd like to see the world— for once— all". The piano accompaniment continues with chords and a bass line.

G7 C

stand - ing hand in hand,— And hear them ech - o through—

The third system continues the vocal line and piano accompaniment. The key signature remains Bb. The vocal line starts with a G7 chord, moves to C, and contains the lyrics "stand - ing hand in hand,— And hear them ech - o through—". The piano accompaniment continues with chords and a bass line.

Bb F Fine

the hills— for peace through - out the land.—

Fine

The fourth system concludes the vocal line and piano accompaniment. The key signature remains Bb. The vocal line starts with a Bb chord, moves to F, and contains the lyrics "the hills— for peace through - out the land.—". The system ends with a double bar line and the word "Fine". The piano accompaniment concludes with chords and a bass line.

F

G7

That's the song I hear, — let the world sing to - day. —

C

Bb

F

— A song of peace that ech-oes on — and nev-er goes a-way. —

C

C7

F

Put your hand in my hand, Let's be - gin to - day.

C

C7

Bb
(C Bass)

D.S. al Fine

C9 %

Put your hand in my hand, Help me find the way. I'd

D.S. al Fine

From the Motion Picture "BLACK ORPHEUS"

A DAY IN THE LIFE OF A FOOL

Words by CARL SIGMAN
Music by LUIZ BONFA

Slowly, with a bossa nova beat

The piano introduction is in 4/4 time, marked *mp*. It features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The melody consists of eighth and quarter notes, with some triplets. The accompaniment uses chords and single notes, creating a bossa nova feel.

Am Dm6 E7(b9) Am

A day in the life of a fool,

This system contains the first line of the song. The vocal line is in 4/4 time, starting with a half note 'A' and a quarter note 'day'. The piano accompaniment continues with the same rhythmic pattern as the introduction, featuring chords and triplets. The lyrics are: "A day in the life of a fool,"

Dm6 E7 Am Dm7 G7

A sad and a long, lone - ly

This system contains the second line of the song. The vocal line continues with a half note 'A' and a quarter note 'sad'. The piano accompaniment features a triplet of eighth notes. The lyrics are: "A sad and a long, lone - ly"

Cmaj7 C6 Dm7

day. I walk the av - e - nue

This system contains the third line of the song. The vocal line continues with a half note 'day.' and a quarter note 'I'. The piano accompaniment features a triplet of eighth notes. The lyrics are: "day. I walk the av - e - nue"

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G7 Cmaj7 C6 Fmaj7

And hope I'll run in - to The wel - come

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Dm6 E7 Am Dm6 E7

sight of you com - ing my way. I

The second system continues the melody. The vocal line has a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment includes a triplet of eighth notes in the right hand.

Am Dm6 E7(b9) Am Dm6 E7

stop just a - cross from your door, But

The third system features a vocal line with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a triplet of eighth notes in the right hand.

A7sus. A7(b9) Dm

you're nev - er home an - y more.

The fourth system concludes the phrase. The vocal line has a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment includes a triplet of eighth notes in the right hand.

So back to my room and there in the

3 Dm6 E7(b9) Am *3*

gloom I cry tears of good - bye.

Dm6 E7 *Rubato* Am Dm7 *3*

'Til you come back to me, that's the way it will be ev - 'ry

Am Dm7 Am7 Dm7 Am7 *3*

day in the life of a fool.

Dm7 Em7 Am7 *Sua* *a tempo* *Sua*

APRIL LOVE

Lyric by PAUL FRANCIS WEBSTER
Music by SAMMY FAIN

Broadly

C Dm7 G7 C Dm7 G7

A - PRIL LOVE is for the ver - y young, -

p - mf

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a C major chord and contains the lyrics 'A - PRIL LOVE is for the ver - y young, -'. The piano accompaniment includes a dynamic marking of *p - mf* and features arpeggiated chords in the right hand and a steady bass line in the left hand.

C D7 G7 C Eb dim G7

Ev - 'ry stars a wish - ing star that shines for you.

The second system continues the vocal line with the lyrics 'Ev - 'ry stars a wish - ing star that shines for you.'. The piano accompaniment features a D7 chord and a diminished chord (Eb dim) before returning to G7.

C Dm7 G7 C Em

A - PRIL LOVE is all the sev - en won - ders,

The third system continues the vocal line with the lyrics 'A - PRIL LOVE is all the sev - en won - ders,'. The piano accompaniment features a Dm7 chord and an Em chord.

Am Cm G D9 Dm7 G7 Dm7 G7

One lit - tle kiss can tell you this is true.

The fourth system concludes the vocal line with the lyrics 'One lit - tle kiss can tell you this is true.'. The piano accompaniment features a Dm7 chord and a G7 chord.

C Gm7 C9 C Gm7 C9 Am Gm7 C F

Some - times an A - pril day will sud - den - ly bring show - ers,

Am7 D9 G Bbdim D7 G7

Rain to grow the flow - ers for her first bou - quet. But

C Dm7 G7 C Fm C A7

A - PRIL LOVE can slip right thru your fin - gers, So if she's the one, don't

rall.

Dm7 G7 1. C Am7 Dm7 G9 2. C

let her run a - way. way.

a tempo

Recorded by BOBBY VINTON on EPIC Records

EV'RY DAY OF MY LIFE

By JIMMIE CRANE and AL JACOBS

Moderately with feeling

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and finally a quarter note F4. The left hand provides a harmonic accompaniment with chords: G major, F major, E major, and D major. The dynamic marking is *mf*. A *rall.* (ritardando) marking is placed over the final two measures.

EV-'RY DAY OF MY LIFE I'll be in love with you,

Chords: C, Dm7, Cdim, C, C+7, F

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand. The dynamic marking is *p-mf*. A *a tempo* marking is present at the beginning of the system.

EV-'RY DAY OF MY LIFE I prom - ise I'll be true.

Chords: G7, Dm7, G7, Em6, G7, G+7, Cmaj7

The piano accompaniment continues with the same rhythmic pattern. The dynamic marking is *p*.

I'll nev - er make you cry, And as the years go by

Chords: C6, Gm7, C7, F, Dm, G7, G9, Cmaj7

The piano accompaniment continues with the same rhythmic pattern.

I'll al - ways try to do what pleas - es you.

Chords: Am7, D7, Dm7, Fm6

The piano accompaniment concludes with the same rhythmic pattern.

G7 C Dm7 Cdim C C+7 F

EV-'RY DAY OF MY LIFE I'll need you close to me,

G7 Dm7 G7 Em6 G7 F7-5 E7

And if I have my way that's where you'll al - ways be.

Gm6 A7 Dm Dm7 Fm6 C Em7

I'll prove how much I love you o - ver and o - ver a -

A7 Dm G G7 G7-9

gain, Ev - 'ry mo - ment I live, EV-'RY DAY OF MY

1 2

C Ab9 G7 C F7-5 C6

LIFE. EV-'RY DAY OF MY LIFE.

BABY IT'S YOU

Words and Music by MACK DAVID, BURT F. BACHARACH, BARNEY WILLIAMS



Moderately Slow

mp

CHORUS

Ab

Eb

It's not the way you smile — that touched my heart.
You should hear what they say — a - bout — you.

Ab

Eb

It's not the way you kiss that tears me a - part. —
They say you've nev - er nev - er nev - er been true. —

Cm

Fm

Man-y man-y nights roll by. — I sit a-lone — at home and cry o-ver
Does-n't mat-ter what they say. — I know I'm gon-na love you any old way, what can I

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1. Eb Cm Ab Bb7

you. What can I do? I can't help my - self,

Bb7 (tacet) Eb Cm Eb Cm

'Cause, ba-by, it's you. Ba-by, it's you.

2. Eb Cm Ab Bb7

do when it's true. I don't want no - bod-y,

Bb7 (tacet) Eb Cm Eb

'Cause, ba-by, it's you. Ba-by, it's you. _____

CANDIDA

Words and Music by TONI WINE, IRWIN LEVINE



Moderately, with a beat

Piano introduction for the song Candida, featuring a melody in the right hand and a bass line in the left hand, both in 4/4 time with a key signature of one sharp (F#).

Verse

D

1. The stars won't come out _____ if they know that you're a - bout, 'cause they
 2. (The) fu - ture is bright, the gyp - sy told me so last night, said she

A7

Em7

could-n't match the glow _____ of your eyes, And
 saw our chil - dren play - ing _____ in the sun - shine, And

A7

oh, who am I, _____ just an or - di - nar - y guy; _____
 there was you and I, _____ in a house, ba - by, no lie; _____ And

D

D7

Try - in' hard to win me and they first prize. Oh, _____
 all these things were yours and they were mine. Oh, my _____

Chorus

Chorus

Can - di - da, we could make it to - geth - er, the

G D

fur - ther from here, girl, the bet - ter, where the air is fresh and

A7

clean. Can - di - da, just take my hand and I'll

D D7 G

lead ya, I prom - ise life will be sweet - er, and it says so in my

D A7

1. dream. 2. The dream. Oh, Can -

D Em (A Bass) A7 D D7 D.S. and fade

mf

Recorded by THE CARPENTERS on A&M Records

(They Long To Be) CLOSE TO YOU

Words by HAL DAVID

Music by BURT BACHARACH

Slowly and Steady $A\flat$ $G7$ (sus4) $G7$ $Gm7$

Why do birds sud-den-ly ap- pear ev-'ry- time you are

$Cm7$ $A\flat$ $E\flat6$ $E\flat maj7$

near. Just like me, THEY LONG TO BE CLOSE TO YOU.

Tacet $A\flat$ $G7$ (sus4) $G7$ $Gm7$

Why do stars fall down from the sky ev-'ry- time you walk

$Cm7$ $A\flat$ $E\flat6$ $E\flat maj7$

by. Just like me, THEY LONG TO BE CLOSE TO YOU.

E \flat 6 E \flat 7 A \flat

On the day that you were born the an- gels got to- geth- er and de-

Gm C9 C9 C7 A \flat
(sus4)

cid- ed to cre-ate a dream come true. So they sprin- kled moon dust in your hair of

Abmaj7 A \flat 6 B \flat

gold and star- light in your eyes of blue. That is

Facet *8va* *Loco*

A \flat G7 G7 Gm7 Cm7
(sus4)

why all the boys in town fol- low you all a- round.

A \flat E \flat 6 E \flat maj7 E \flat 6 E \flat maj7

Just like me, THEY LONG TO BE CLOSE TO YOU.

Keep Repeating and Fade Out

dim. poco a poco

Recorded by DAVID CASSIDY on BELL Records

CHERISH

Words and Music by TERRY KIRKMAN

Moderately (with a subdued feeling throughout)

The piano introduction for the first system consists of two staves. The right hand plays a series of chords: F major, Gm7, Eb major, and Gm7. The left hand plays a simple bass line with quarter notes.

F Gm7 Eb Gm7

The vocal line for the first system is on a single staff in treble clef. It begins with a quarter rest, followed by a series of eighth and quarter notes.

1. 3. CHER-ISH is the word I use to de - scribe _____ all the
 2. Per - ish is the word that more than ap - plies _____ to the

The piano accompaniment for the second system continues with the same chord progression as the first system. The right hand features some chordal textures, and the left hand maintains the bass line. A dynamic marking of *mp* is present.

F Gm7 Eb Gm7

The vocal line for the second system continues with eighth and quarter notes.

feel - ing that I have hid - ing here for you in - side. _____ You don't know
 hope in my heart each time I re - a - lize _____ That I am

The piano accompaniment for the third system continues with the same chord progression. The right hand has a more active melodic line, and the left hand continues the bass line.

Am Bb Am

The vocal line for the third system continues with eighth and quarter notes.

how man - y times I've wished that I had told you, You don't know how man - y times I've wished that I could
 not gon - na be the one to share your dreams, That I am not gon - na be the one to share your

The piano accompaniment for the fourth system continues with the same chord progression. The right hand has a rhythmic pattern of eighth notes, and the left hand continues the bass line. A dynamic marking of *mf* is present.

Bb Am Bb Am Gm

hold you, You don't know how man - y times I've wished that I could mold you in - to some-one who could
 schemes, That I am not gon - na be the one to share what seems to be the life that you could

Bb C C

CHER-ISH me as much as I do CHER-ISH you. yours. Oh, I'm be -

Gm C Am E

gin - ning to think that man has nev - er found the words that could make you want me. That have the

C F Dm7 Bb Gm

right a - mount of let - ters, just the right sound, that could make you hear make you see that you are

Eb C F C

driv - ing me out of my mind. Oh, I could say I need you, but then you'd re - a - lize that I

tacet

Cm D9 Bbmaj7 C7

want you. Just like a thousand other guys who'd say they loved you with all the rest of their lies — when all they

Dm Bb Gm7 Eb6 C D. S. al Coda

want - ed was to touch your face, your hands and gaze in - to your eyes. _____

⊕ CODA Eb C F Bb

CHER-ISH me as much as I CHER-ISH you. _____ And I

C F Bb C F Bb C

do _____ CHER-ISH you, _____ And I do _____

dim. poco a poco

F Bb C F6

CHER-ISH you. _____ CHER-ISH is the word. _____

Rit.

Recorded by THE CARPENTERS on A&M Records

FOR ALL WE KNOW

Lyric by ROBB WILSON, ARTHUR JAMES

Music by FRED KARLIN

Moderato - with a light beat

Piano introduction musical notation in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment with eighth notes.

Piano accompaniment musical notation. The right hand has a complex rhythmic pattern with slurs and fingerings (2-5, R.H. 3 2 1, 2 1). The left hand has a simple bass line.

G A9 A7 C6

Love, _____ look at the two of us, _____ Stran - gers _____

Musical notation for the first vocal line, including a triplet of eighth notes. The piano accompaniment continues below.

Am Cm G Bm7 Em

_____ in man - y ways. _____ We've got a

Musical notation for the second vocal line, including a triplet of eighth notes. The piano accompaniment continues below.

1011

G A7 Dmaj7 Gmaj7

life - time — to share. So much to say — — — — — And as we

Cmaj7 D7sus G A9 A7

go — — — — — from day to day, — — — — — I'll feel you close to me, — — — — —
two of us — — — — —

C6 Cm G Bm7

— — — — — But time — — — — — a - lone will tell. — — — — —
— — — — — Stran - gers — — — — — in man - y ways. — — — — —

Em G A7 Dmaj7

Let's take a life - time — to say, " I knew you well, " — — — — —

Gmaj7 Cmaj7 Bm7

For on - ly time will tell us so

Em Em7 Cmaj7 D7sus D9 G (G bass) D

And love may grow FOR ALL WE KNOW.

C (G bass) D7 (G bass) G Gmaj7

(Waa

2-5 R.H. 3 2 1

C (G bass) D7 To Coda G D. S. al Coda

) Love Look at the

⊕ CODA G

rit.

EVERYBODY'S TALKIN'

Words and Music by FRED NEIL

Moderately

Piano introduction in F major, 4/4 time, marked 'Moderately'. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

F F7

Ev-'ry-bod-y's — Talk - in' at me I don't hear a word they're say - in'

Vocal line with lyrics: "Ev-'ry-bod-y's — Talk - in' at me I don't hear a word they're say - in'". Piano accompaniment in F major, 4/4 time.

C7 F C F \oplus C F

On - ly the ech - oes — of my mind. — — — — — Peo - ple

To Coda \oplus

Vocal line with lyrics: "On - ly the ech - oes — of my mind. — — — — — Peo - ple". Piano accompaniment in F major, 4/4 time. Includes a 'To Coda' section.

F7 C7

stop-pin' star - in' I can't see the fac - es On - ly the

Vocal line with lyrics: "stop-pin' star - in' I can't see the fac - es On - ly the". Piano accompaniment in F major, 4/4 time.

F C F C Gm7 C7

shad-ows of their eyes I'm go-in' where the sun keeps shin-in'

F Cm7 F7 Gm7 C7

thru the pour-in' rain Go-in' where the weath-er suits my

F F7 Gm7 C7 F

clothes Bank-in' off of the north-east wind Sail-in' on a sum-mer-

F7 Bb C7 F C F C

breeze Skip-pin' o-ver the o - cean like a stone.

D. S. al Coda

Coda *Repeat and fade* C7 F

— And I won't let you leave my love be - hind No,
 I won't let you leave my love be - hind And,
 I won't let you leave my love be - hind

GROOVIN'

Words and Music by FELIX CAVALIERE, EDWARD BRIGATI, Jr.

Moderately slow



mf

Bb Cm7 (F Bass) Bb Cm7 (F Bass)

Groov - in' on a Sun - day af - ter - noon,
 Groov - in' down a crowd - ed a - ve - nue
 Groov - in' on a Sun - day af - ter - noon,

mf

Bb Cm7 (F Bass) 1. 2. Bb Cm7 (F Bass)

Real - ly could - n't get a - way too soon.
 Do - in' an - y - thing we'd like to do.
 Real - ly could - n't get a - way too

Bbmaj7 Cm7 Bbmaj7

I can't im - ag - ine an - y - thing that's bet - ter, The world is ours when - ev - er
 There's al - ways lots of things that we could see, We could be an - y - one we'd

Cm7 Bbmaj7 Cm7 Ebmaj7 F9

we're to - geth - er. There ain't a place I'd like to be in - stead of
 like to be. And all those hap - py peo - ple we could meet just

3. Bb Cm7 Cm7 (F Bass) Bbmaj7 Cm7 Cm7 (F Bass)

soon, no, no, no, no. We'll keep on spend-in' sun-ny days this way, —

Bbmaj7 Cm7 Cm7 (F Bass) Bbmaj7 Cm7 Cm7 (F Bass)

We're gon-na talk and laugh our time a-way. — I feel it com-in' clos-er day by day. —

Eb Dm Cm7 Cm7 (F Bass) Bb Cm7 Cm7 (F Bass)

Life would be ec-sta-sy, you and me end-less-ly Groov-in'. — on a Sun-day af-ter-

Bb Cm7 Cm7 (F Bass) Bb Cm7 Cm7 (F Bass)

noon, — Real-ly — could-n't get a-way too

Bb Cm7 Cm7 (F Bass) Repeat and fade Bb Cm7 Cm7 (F Bass)

soon, no, no, no, no. Groov-in' ah ha ah ha. —

Repeat and fade

Recorded by BOBBY HEBB on MERCURY Records

SUNNY

Words and Music by BOBBY HEBB

Moderate rock

Am C7 F7 E7

1. Sun - ny, — yes - ter - day my life was filled with rain. —
 2. Sun - ny, — thank you for the sun - shine — bou - quet. —

mp

Am C7 F7 E7

Sun - ny, — you smiled at me and real - ly eased the pain. — Oh, the
 Sun - ny, — thank you for the love you've brought my way. — — You

Am Am7 Am6 Fmaj7 Fm

dark days are done, — and the bright days are here, — my sun - ny one — shines so sin - cere, — Oh
 gave — to me — your — all — and all — Now I feel — ten feet tall. —

Bm7-5 E7 Am E7

Sun - ny one so true, — I love you. —

Am C7 F7 E7

3. Sun - ny, — thank you for the truth you've let me see. —
 4. Sun - ny, — thank you for that smile up - on your face. —

Am C7 F7 E7

Sun - ny, — thank you for the facts from A to Z. — My —
 Sun - ny, — thank you for that gleam that flows with grace. —

Am Am7 Am6 Fmaj7 Fm

life — was torn — like — wind-blown sand, — Then a rock was formed — when we held hands. —
 You're my spark — of — na - ture's fire, — you're my sweet — com - plete de - sire. —

Bm7-5 E7 Am E7

Sun - ny one so true, — I love you. —

*After Repeat
D.C. and fade*

HE

Lyric by RICHARD MULLAN
Music by JACK RICHARDS

Moderately slow

mf. rall.

The piano introduction consists of two staves. The right hand starts with a series of chords and moving lines, while the left hand provides a simple bass line. The tempo is marked 'Moderately slow' and the dynamics are 'mf.' and 'rall.'.

With deep feeling

B \flat Dm E \flat B \flat

He can turn the tides and calm the an - gry sea.
He can grant a wish or make a dream come true.

p - mf

The first system of the song features a vocal line and piano accompaniment. The key signature has two flats (B \flat major/D \flat minor) and the time signature is 3/4. The lyrics are: 'He can turn the tides and calm the an - gry sea. He can grant a wish or make a dream come true.' The piano accompaniment is marked 'p - mf'.

Cm Gm Cm D7

He a - lone de - cides who writes a sym - pho - ny.
He can paint the clouds and turn the gray to blue.

The second system continues the vocal and piano accompaniment. The lyrics are: 'He a - lone de - cides who writes a sym - pho - ny. He can paint the clouds and turn the gray to blue.' The piano accompaniment continues with chords and moving lines.

E \flat E \flat m B \flat Dm Gm

He lights ev - 'ry star that makes our dark - ness bright.
He a - lone knows where to find the rain - bow's end.

The third system concludes the vocal and piano accompaniment. The lyrics are: 'He lights ev - 'ry star that makes our dark - ness bright. He a - lone knows where to find the rain - bow's end.' The piano accompaniment continues with chords and moving lines.

A7 Dm Cm F7 Cm7 F7 Bb

He keeps watch all through each long and lone - ly night. He still finds the
 He a - lone can see what lies be - yond the bend. He can touch a

cresc. *mf-f*

Gm Cm7 F7 Cm7 F7

time to hear a child's first prayer. Saint or sin-ner call and al-ways
 tree and turn the leaves to gold. He knows ev-'ry lie that you and

p.

Bb Gb7 Ebm Bb

find Him there. Though it makes Him sad to see the way we
 I have told.

Dm Cm F9 F7-9 Bb Cm F7

live, He'll al-ways say, "I for - give."

1.

Bb Eb Bb Eb Ebm Bb

give, I for - give."

f molto rall.

IF I WERE A CARPENTER

Words and Music by TIM HARDIN

Moderately

mf

The piano introduction consists of two staves. The right hand plays a simple melody in D major, and the left hand provides a rhythmic accompaniment with chords. The tempo is marked 'Moderately' and the dynamic is 'mf'.

D C G D

If I Were A Car - pen - ter and you were a la - dy
If I worked my hands in wood would you still love me?

mp

The first system of the vocal melody is shown above a piano accompaniment. The piano part includes a treble and bass staff with chords and a bass line. The dynamic is 'mp'.

C G D

 Would you mar - ry me, an - y - way, Would you have my ba - by?
 An - swer me, Babe, "Yes I would, I'd put you a - bove me."

The second system of the vocal melody is shown above a piano accompaniment. The piano part includes a treble and bass staff with chords and a bass line.

C G D

If a tink - er were my trade, would you still love me?
If I were a mill - er at a mill wheel grind - ing,

The third system of the vocal melody is shown above a piano accompaniment. The piano part includes a treble and bass staff with chords and a bass line.

C G D

Car - ry - ing the pots I made, fol - low - ing be - hind me.
 Would you miss your col - ored blouse, your soft shoes shin - ing?

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Car - ry - ing the pots I made, fol - low - ing be - hind me. Would you miss your col - ored blouse, your soft shoes shin - ing?". The piano accompaniment is written in a grand staff (treble and bass clefs). The first measure has a C chord, the second has a G chord, and the third has a D chord. The piano part consists of chords and moving lines in both hands.

C D Em C D

Save my love through lone - li - ness, Save my love for sor - row I've giv - en you my

The second system continues the musical score. The vocal line lyrics are: "Save my love through lone - li - ness, Save my love for sor - row I've giv - en you my". The piano accompaniment continues with chords and moving lines. The first measure has a C chord, the second has a D chord, the third has an Em chord, the fourth has a C chord, and the fifth has a D chord.

C G 1. D

own - li - ness. Come and give me your to - mor - row.

The third system features a first ending. The vocal line lyrics are: "own - li - ness. Come and give me your to - mor - row.". The piano accompaniment includes a first ending bracket over the final two measures. The first measure has a C chord, the second has a G chord, and the first ending is marked "1. D".

2. D A7sus D rit.

mor - row.

The fourth system features a second ending. The vocal line lyrics are: "mor - row.". The piano accompaniment includes a second ending bracket over the final two measures. The first measure has a D chord, the second has an A7sus chord, and the second ending is marked "2. D" and "rit." (ritardando).

JOY TO THE WORLD

Words and Music by HOYT AXTON

Moderate Gospel Rock



D C G Bb F C Db D N.C.

1. Je - re - mi - ah was a bull -
 (2.) If I were the
 (3.) know I love the la -

C Db D N.C. C Db D

- frog, Was a good friend of mine.
 king of the road, Tell you what I'd do.
 - dies, Love to have my fun. I'm a

D7 G Bb D Em7 (A bass)

Nev - er un - der - stood a sin - gle word he said, — But I helped him a - drink - in' his wine. —
 Throw a - way the cars and the bars and the wars, And make sweet love to you. —
 high night fly - er and a rain - bow ri - der, A straight shoot - in' son - of - a - gun. —

D G7 Em7 (A bass) L

Yes he al - ways had some might - y fine wine.
 Yes I'd make sweet love to you. Sing - ing
 Yes a straight shoot - in' son - of - a - gun.

R.H. R.H.

D A D A

JOY TO THE WORLD. All _____ the boys and

D D7 G Bb

girls — now. Joy to the fish - es in the deep blue sea, —

To Coda ⊕

D A7 D 1 C Db D 2 D

Joy to — you and me. —

D A D

D7 Bb D

D. S. al Coda C Db D ☼

You

♠ CODA D

E

A

JOY _____ TO _____ THE WORLD.

E

A

E

A

All _____ the boys and girls. _____ JOY _____ TO _____ THE WORLD,

E

A

D

A

Joy _____ to you and me. _____ JOY _____ TO THE

D

A

D

D7

WORLD. All _____ the boys and girls. Joy to the fish-es in the

G7

Bb

D

A

D

Repeat and Fade

deep blue sea. _____ Joy to you and me. _____

Recorded by PETER, PAUL and MARY on WARNER BROS. Records

LEAVING ON A JET PLANE

Words and Music by JOHN DENVER

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a C major key signature, while the left hand plays a simple bass line with quarter notes.

Verse

D7 G C G

1. All my bags are packed, I'm ready to go. I'm standing here out -
 2. (There's so) many times I've let you down; So many times I've
 3. () Now the time has come to leave you, one more time let

mp

The first system of the verse includes a repeat sign. The piano accompaniment features chords in the right hand and a steady bass line in the left hand.

C G Em

side your door, I hate to wake you up to say good -
 played a - round, I tell you now they don't mean a
 me kiss you, Then close your eyes, I'll be on my

The second system continues the verse with similar piano accompaniment.

D D7 G

bye. But the dawn is break - in', it's
 thing. Ev - 'ry place I go I'll
 way. Dream a - bout the

The final system concludes the verse with the same piano accompaniment style.

1011

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C G C

ear - ly morn.,— The tax - i's wait - in', he's blow - in' his horn.— Al -
 think of you,— Ev - 'ry song I sing— I'll sing for you.— When
 days to come,— When I won't have— to leave a - lone.— A -

G Em D D7

read - y I'm so lone - some I — could — cry. —
 I come back I'll {bring your wed - ding — ring. —
 bout the times — I won't have — to — say. —

Chorus G C G

So kiss me and smile for me,— Tell me that — you'll

mf

C G Am D7

wait for me,— Hold me like — you'll nev - er let me go.—

G C G

I'm Leav - in' On A Jet - Plane, Don't know when

Bm

I'll be back - a - gain. Oh babe, - I hate - to -

1. 2. Am7 D7 3. Am7 D7

go. _____ 2. There's so go. _____ I'm

3. _____

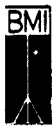
Repeat and fade

G C G

Leav - in' On A Jet - Plane, Don't know when I'll , be back - a - gain.

KNOCK THREE TIMES

Words and Music by IRWIN LEVINE, L. RUSSELL BROWN



Moderately

f

Verse:

D

Hey, girl, what - cha do - in' down there? Danc - in' a - lone ev - 'ry
you look out your win - dow to - night, Pull in the string with the

night while I live right a - bove you. I can hear your mu - sic play -
note that's at - tached to my heart. Read how man - y times I saw -

- in', How I can feel your bod - y sway - in', And
you, How in my si - lence I a - dore you,

One floor be - low me, you don't e - ven know me, I love you.
on - ly in my dreams did that wall be - tween us come a - part.

Chorus:

G

D

Oh, my dar - lin', Knock Three Times on the ceil - ing if you want - me; -

A7

Twice on the pipe if the an - swer is

D

D7

G

no. Oh, my sweet - ness, (Knock) means you'll meet me in the

D

A7

hall - way; - Twice on the pipe

Dmaj7

D

1. G

A7

2. D.S. and fade

means you ain't gon - na show. 2. If Oh, my dar - lin',

D.S. and fade

THE LETTER

Words and Music by WAYNE CARSON THOMPSON

Moderately

Am F

Give me a tick - et for an air - plane,

Am7 D7 Am F7

Ain't got time_ to take the fast-est train. Lone-ly days are gone,_ I'm a-go-in' home,_ My

E7 Am

ba - by just wrote_ me a let - ter. I don't care how much mon - ey I

F Am7 D7 Am

got - ta spend, Got to get back_ to my ba - by. Lone-ly days are gone,_

F7 E7 Am

I'm a - go - in' home,_ My ba - by just wrote_ me a let - ter. Well she

C G F C G

wrote me a let - ter said she could-n't live_ with-out_ me no more.

C G F C G E7

Lis-ten mis-ter can't you see I got to get back_ to my ba-by once more, An - y way.

Am F Am7 D7

Give me a tick - et for an air - plane, Ain't got time_ to take the fast-est train.

Am F7 E7

Lone-ly days are gone, I'm a - go - in' home, My ba - by just wrote_ me a

1. Am 2. Am *Repeat for fade* E7 Am

let-ter. Well she let-ter. My ba-by just wrote_ me a let-ter. My

Repeat for fade

LOVE IS A MANY-SPLENDORED THING

Lyric by PAUL FRANCIS WEBSTER

Music by SAMMY FAIN

Moderately (*not too fast*)

mf *poco rit.*

mp-mf *a tempo*

E \flat Cm Gm B \flat m7 E \flat 7

LOVE IS A MAN-Y-SPLEN-DORED THING, — It's the

A \flat A \flat 6 A \flat maj7 Fm6 Cm Fm6 Cm

A-pril rose that on-ly grows in the ear-ly Spring; — Love is

Fm7 Cm7 Fm6 G7-9 Cm Cm7

na-ture's way of giv-ing a rea-son to be liv-ing, The gold-en crown that

D7 Am7 D7 G Bb7 Eb Cm

makes a man a king. ————— Once ————— on a high and

Gm Bbm7 Eb7 Ab Abmaj7 Ab6 Ab, Gm7 C9

wind - y hill, — In the morn-ing mist two lov-ers kissed and the world stood still, —

Gm7 C7 Fm Fm7 Fm6 G7+5 C7+5 C7 F7 Abm6

Then your fin-gers touched my si-lent heart and taught it how to sing, Yes,

poco rit.

1. 2. Eb Cm Fm7 Bb7-9 Eb Fm7 Bb7-9 Eb Fm7 Eb

true LOVE'S — A MAN-Y-SPLEN-DORED THING. ————— THING. —————

slower allarg. rall.

Recorded by THE MAMAS & THE PAPAS on DUNHILL Records

MONDAY, MONDAY

Words and Music by JOHN PHILLIPS

Moderately

mf

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderately' and the dynamics are 'mf'.

G

1.. 3. MON - DAY, MON - DAY, so good ___ to me ___
 2. MON - DAY, MON - DAY, Can't trust ___ that day ___

The first system of the song features a vocal line with two verses and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The piano accompaniment is marked 'mf'.

Mon - day morn - in', it ___ was all ___ I hoped it would be. ___
 MON - DAY, MON - DAY, some - times it just turns out ___ that way. ___

F 3

The second system continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line and the piano accompaniment. The key signature remains one sharp (F#).

Bb **D**

Oh, Mon - day morn - in', Mon - day morn - in' could - n't guar - an - tee ___
 Oh, Mon - day morn - in', you give me no warn - in' ___ of what was to be ___

The third system continues the vocal line and piano accompaniment. The key signature changes to two flats (Bb) and then to two sharps (D) for the final measure. The piano accompaniment features a triplet of eighth notes.

G Gsus4 1. G

That Mon - day eve nin' you would still be here with me.
 Oh, MON-DAY, MON - DAY how could you leave and not take

2. G Ab

me. Ev-'ry oth-er day, ev-'ry oth-er day, ev-'ry oth-er day of the week is

f

F Ab

fine, yeah! But when-ev - er Mon - day comes,

F D G DS and fade

but when-ev - er Mon - day comes you can find me cry'n, yeah!

mf

OH HAPPY DAY

Words and Music by EDWIN R. HAWKINS

Moderately

Play 3 times

mp

The piano introduction consists of two systems. The first system has a treble clef with a whole rest and a bass clef with a melodic line. The second system has a treble clef with a whole rest and a bass clef with a melodic line. The key signature is one sharp (F#) and the time signature is common time (C).

The piano accompaniment for the first system consists of two systems. The first system has a treble clef with a whole rest and a bass clef with a melodic line. The second system has a treble clef with a whole rest and a bass clef with a melodic line. The key signature is one sharp (F#) and the time signature is common time (C).

Oh Hap-py Day. _____ Oh Hap-py Day, _____

mf

Oh Hap-py Day. _____ Oh Hap-py Day. _____

Chords: G, C, G

The second system includes vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef. The vocal lines are in the treble clef. The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef. The vocal lines are in the treble clef. The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef.

When Je - sus washed, _____ Oh, _____ when he washed, _____

Chords: E7, A7, D7, A7

The third system includes vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef. The vocal lines are in the treble clef. The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef.

When Je - sus washed, _____ He washed the sins a - way. _____

Oh Hap - py Day _____

Chords: D7, A7, D7, G

The fourth system includes vocal lines and piano accompaniment. The vocal lines are in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef. The vocal lines are in the treble clef. The piano accompaniment features a melodic line in the bass clef and a harmonic line in the treble clef.

C G 1. C 2. D7

Aw hap-py day. Oh Hap-py Day,— He taught me

Oh Hap-py Day.

G C

how joic to watch, fight and pray,—
ing ev ry day,—

G C G 1. D7

fight and pray,— And live re -
ev - 'ry day.—

2. C G C

Oh Hap - py Day,— Oh Hap - py Day,—

Oh Hap - py Day.—

G E7 A7

When Je - sus washed,—

Oh Hap - py Day.—

D7 A7 D7

Oh when he washed, When Je - sus

A7 D7 G

washed, He washed my sins a - way.

Oh Hap - py Day -

C G C

Oh Hap - py Day. He taught me

Oh Hap - py Day.

G C G

how to watch, fight and pray,
joic ing ev 'ry day.

C G 1. D7 2. C D.S. and fade

fight and pray. And live re - Oh Hap - py Day,

ev - 'ry day.

CALIFORNIA DREAMIN'

Words and Music by JOHN PHILLIPS

Medium Rock Beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked as 'Medium Rock Beat' and the dynamics are 'mf'.

Am G F G

All the leaves are brown, And the sky is grey.

The first system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is shown on two staves below. Chords are indicated above the vocal line: Am, G, F, G.

Bm7 E7 F C E7

I've been for a walk

The second system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is shown on two staves below. Chords are indicated above the vocal line: Bm7, E7, F, C, E7. A triplet of eighth notes is marked with a '3' over the notes.

Am F6 E Dm6 E7

on a winter's day. 1. I'd be safe and
2. If I did n't

The third system of the vocal melody is shown on a single staff with lyrics. The piano accompaniment is shown on two staves below. Chords are indicated above the vocal line: Am, F6, E, Dm6, E7. The lyrics include two alternative endings for the phrase 'on a winter's day'.

Am G F G Bm7

warm, _____ if I was in L. A. _____
 tell her _____ I could leave _____ to - day. _____

E7 Am G To Coda F G

CAL - I - FOR - NIA DREAM-IN' _____ On such a win - ter's

Bm7 E7 Am G

day. _____ Stopped in - to a church,

F G Bm7 E7 F

I passed a - long the way. _____ Oh, I got down on my

C E7 Am F E Dm6

knees, _____ And I pre - tend _____ to pray. _____

E7 Am G F G

You know the preach-er likes the cold, _____ He knows I'm gon - na

Bm7 E7 Am G

stay. CAL - I - FOR - NIA DREAM - IN' _____

F G Bm7 E7 D.S. al Coda

On such a win - ter's day. _____ All the leaves are

♩ CODA F G Am G F G Am G

On such a win - ter's day. (CAL - I - FOR - NIA DREAM - IN') On such a win - ter's day. (CAL - I - FOR - NIA DREAM -

F G Fmaj7 Am

IN') On such a win - ter's day. _____

(I Never Promised You A) ROSE GARDEN

By JOE SOUTH

Moderately bright, with a beat

Am D G Am

I beg your par-don, I nev-er prom-ised you a rose-gar-den, A-long with the sun-shine,

mp

D G C C+

there's got to be a lit-tle rain some-time, When you take you got to give so live and let live or let

Am D G

go, oh, oh, oh, I beg your par-don, I nev-er prom-ised you a rose-gar-den.

Verse:

G

1. I could prom-ise you things— like big dia-mond rings— but you don't find ros-es
2. sweet talk-ing you— could make it come true— I would give you the world right now
3. I could sing you a tune— and prom-ise you the moon but if that's what it takes to
4. Look be-fore you leap, still wa-ters run deep— and there won't al-ways be

Am D

grow-ing on stalks of clo - ver, So you bet-ter think it o - ver.
 on a sil - ver plat - ter, But what would it mat - ter?
 hold you I'd just as soon let you go, But there's one thing I want you to know.
 some - one there to pull you out, And you know what I'm talk - in' a - bout.

1. 2. Am D Bdim

2. When it's. So smile for a-while and let's be jol-ly, love should-n't be so
 4. You better

E Am C

mel-an-chol - y, — Come a-long and share the good times while we can. — I beg your

1. *D.S. to fade-out*
D

D.S. to fade-out

2. D Am D G

— I beg your par-don, I nev-er prom-ised you a rose-gar-den,

Am *Start to fade out* F G

A-long with the sun-shine there's got to be a lit-tle rain some-time. —

M-G-M and Filmways Present A Martin Ransohoff Production "THE SANDPIPER"

THE SHADOW OF YOUR SMILE

Lyric by PAUL FRANCIS WEBSTER

Music by JOHNNY MANDEL

Moderately (in slow 2)

Rubato (in 2)

C6 F6 C6(9) C6

One day we walked a -

p *rit.*

Dm7 G7-5 Cmaj7 C6 C#m7 F#m7

long the sand, One day in ear - ly spring. You held a pip - er

rall. accel. rall. accel.

Bm7 E7 D6 A6(9) Gm7 A7-9

in your hand to mend its bro - ken wing, Now I'll re - mem - ber

rall. accel. rall.

Dm Dm7 Bm7-5 E7 Bb9 Am9 Am Am7 Cdim

man-y a day and man-y a lone-ly mile. The ech-o of a

Bm7 Em7 Am7 D7 C6 G6(9)

pip-er's song the shad-ow of a smile.

Chorus

Moderately (slow 4)

Tacet

F#m7 B7 F

The Shad-ow Of Your Smile when you are

mp

Em A9 Am7

gone Will col-or all my dreams and

R.H.

D7 Ab7-5 G Cmaj7(9)

light the dawn, _____ Look in - to my

F#m7-5 F#m7 B7 B7-9 Em Em7

eyes my love and see _____ All the love-ly

C#m7-5 F#7 C7 C9 F#m7 B9 Tacet-----

things you are to me, _____ Our wist-ful lit-tle

F#m7 B7 F Em A9

star was far too high, _____ A tear-drop kissed your

R.H.

Am7 D9 Cdim Bm7-5 E7-9 E7-9

lips and so did I. Now when I re-

Am7 Cm7 F13 Bm7 F9-5

mem - ber spring All the joy that love can bring,

Bm7 E7-9 A13 Eb9-5 Am7 Cm D7-9

I will be re - mem - ber - ing The Shad-ow Of Your

1. G6 Tacet 2. G6

Smile. The Shad-ow Of Your Smile.

mf

PUT A LITTLE LOVE IN YOUR HEART

Words and Music by JIMMY HOLIDAY, RANDY MYERS, JACKIE DE SHANNON

Moderately

D

Think of your fel - low man, lend him a help - ing hand,
An - oth - er day goes by, and still the chil - dren cry.

mf

G D

Put A Lit - tle Love In Your Heart. If
Put A Lit - tle Love In Your Heart.

You see, it's get - ting late, oh, please don't hes - i - tate,
you want the world to know, we won't let ha - tred grow.

G D

Put A Lit - tle Love In Your Heart.
Put A Lit - tle Love In Your Heart.

Chorus

D Em A D

And the world — will be a bet-ter place, And the world — will be a

Em A

bet-ter place for you and me. You just wait — and

1. 2. Bb

see. see, Wait and see.

Eb

Take a good look — a - round, and if you're look - in' down, —

Ab Eb

Put A Lit-tle Love — In Your Heart. — I hope when you — de-cide

kind - ness will be your guide. — Put A Lit - tle Love — In Your

Heart. And the world — will be a

Fm Bb Eb Fm Bb
bet - ter place. And the world — will be a bet - ter place for

you and me. You just wait — and

Repeat and fade
see. Put A Lit - tle Love In Your Heart. —
Repeat and fade

SAN FRANCISCO (Be Sure To Wear Some Flowers In Your Hair)

Words and Music by JOHN PHILLIPS

Moderato

Em

C

If you're go - ing _____ to

mf

G

D

Em

C

G

SAN FRAN - CIS - CO, _____ Be sure to wear some flow - ers in your hair. _____

D

Em

3

G

Bm7

C

G

_____ If you're _____ go - in' _____ to SAN FRAN - CIS - CO, _____

G6

Bm

Em7

G

D

You're gon - na meet some gen - tle peo - ple there. _____

Em C G D Em

For those who come to SAN FRAN - CIS - CO, _____ Sum - mer
 For those who come to SAN FRAN - CIS - CO, _____ Be sure to

C G D Em G Bm7

time will be a love - in there. _____ In the streets _____ of
 wear some flow - ers in your hair. _____ If you come _____ to

C G G6 Bm Em7 To Coda

SAN FRAN - CIS - CO, _____ Gen - tle peo - ple _____ with flow - ers in their
 SAN FRAN - CIS - CO, _____ Sum - mer time _____ will be a love - in

D F Dm F

hair. _____ All a - cross the na - tion, _____ Such a strong vi - bra -

Dm G

tion: _____ Peo - ple in mo - tion. _____

F Dm F

There's a whole gen - er - a - tion _____ with a new ex - pla - na -

Dm G D D.S. al Coda

tion, _____ Peo - ple in mo - tion, _____ Peo - ple in mo - tion.

♩ CODA

G Em F#m7 E7 A C#m7

there. _____ If you come to

D A A6 C#m

SAN FRAN - CIS - CO, _____ Sum - mer _____ time _____ will

F#m7 E7 A E A6 D A

be a love - in _____ there.

SNOWBIRD

Words and Music by GENE MacELLEN

Brightly

C Em Dm

Be - neath this snow - y man - tle cold - and clean _____ the

G7 C

un - born grass lies wait - ing for its coat to turn to green.

Em Dm

The Snow - bird sings the song he al - ways sings _____

G7

and speaks to me of flow - ers that will bloom a - gain in

1. 2. 3. C | 4. C

spring. _____

2. When flow. _____

3. _____

4. The _____

Yeah _____

G7 F

If I could you know that I would fly _____

Dm7 C

a-way with you. _____

2. When I was young my heart was young then too,
And any thing that it would tell me, that's the thing that I would do.
But now I feel such emptiness within
For the thing I want the most in life is the thing that I can't win.
3. Spread your tiny wings and fly away,
And take the snow back with you where it came from on that day.
The one I love forever is untrue,
And if I could you know that I would fly away with you.
4. The breeze along the river seems to say
That he'll only break my heart again should I decid^e to stay.
So, little Snowbird, take me with you when you go
To that land of gentle breezes where the peaceful waters flow.
Yeah, if I could you know that I would fly away with you.

SOFTLY, AS I LEAVE YOU

(Piano)

English Lyric by HAL SHAPER
Music by A. DE VITA

Moderately

The piano introduction consists of two staves. The right hand starts with a series of chords: C major, Dm7, G7, and C major. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking is *mf*.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Soft - ly I will leave you soft - ly For my heart would". The piano accompaniment is on a grand staff. The dynamic marking is *mp - mf*. Chords above the vocal line are C, Dm7, G7, C, Dm7, G7.

The second line of the song features a vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "break if you should wake and see me go. So I leave you". The piano accompaniment is on a grand staff. Chords above the vocal line are C, F, C, Dm7, G7.

The third line of the song features a vocal melody and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "soft - ly long be - fore you miss me, Long be - fore your". The piano accompaniment is on a grand staff. Chords above the vocal line are Eb, Fm7, Bb7, Eb, Fm7, Bb7.

1011

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E \flat Ab Gm7 E \flat Fm7 B \flat 7

arms can beg me stay For one more hour or one more

C Dm7 G7 C Dm G7

day. Aft - er all the years I can't bear the

Am Am7 F Ab 1. Fm7

tears to fall so Soft - ly, As I Leave You

C Dm7 G7 2. Fm7 C

there. As I Leave You there,

Dm7 G7 C Dm7 G7 C Fm6 C

as I leave you there, as I leave you there.

rit.

SOMEWHERE, MY LOVE

(Lara's Theme from "Doctor Zhivago")

Lyric by PAUL FRANCIS WEBSTER

Music by MAURICE JARRE

Moderately with expression

G Gdim D7 Am7

Some - where, My Love there will be songs to sing, Al - though the

D7 Am7 D7 G

snow cov - ers the hope of spring, Some - where a hill

Gdim D7 Am7 D7 Am7 D7

blos - soms in green and gold, And there are dreams all that your heart can

G C G

hold. Some - day we'll meet a - gain my love,

Bb F Bb D7 G

Some - day when - ev - er the spring breaks through. You'll come to

Gdim D7 Am7 D7

me out of the long a - go, Warm as the wind

Am7 D7 G Gdim

soft as the kiss of snow, Till then my sweet think of me now and
(Lar - a, my own)

1. D7 Am7 D7 Am7 D7 G

then, God - speed my love 'til you are mine a - gain.

2. Am7 D7 D7-9 G

'til you are mine a - gain.

rit. e dim.

SPANISH HARLEM

By JERRY LEIBER, PHIL SPECTOR



Moderato

mf

C

There is a rose in SPAN-ISH HAR - LEM,

mf

A red rose up in SPAN-ISH HAR - LEM,

1. It is a
2. With eyes as

F

spec-ial one... It's nev-er seen the sun... It on - ly comes out when the moon is on the
black as coal that look down in my soul, And start a fire ___ there and then I lose con-

130-14651
1011

run and all the stars are gleam- ing, It's grow - ing
 trol, I have to beg your par - don, I'm going to

This system contains the first two lines of the song. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). Chords 'C' and 'G' are indicated above the vocal staff.

1. in the street right up thru the con-crete but soft and sweet_ and dream-ing.
 pick that rose_ and watch

This system contains the third line of the song. It includes a first ending bracket labeled '1.'. The piano accompaniment continues with chords and bass lines.

2. her as she grows

This system contains the fourth line of the song. It includes a second ending bracket labeled '2.'. The piano accompaniment features a more complex chordal texture.

in my gar - den.

This system contains the fifth line of the song. The piano accompaniment concludes with a final chord and bass line.

E D A

young - er than the moun - tains_ grow - in' like a breeze._
 mist - y taste of moon - shine, - tear - drop in my eye. -

A E

Coun - try Roads, take me home to the

F#m D A

place I be - long: West Vir - gin - ia,

E D To Coda

moun - tain mom - ma, Take me home, Coun - try

A 1. 2. F#m E

Roads. All my I hear her voice, in the

A D A

morn - in' hours she calls me, the ra - di - o re - minds me of my

E F#m G D

home far a - way, and driv - in' down the road I get a feel - in' that I

A E E7 D.S. al Coda $\frac{3}{4}$

should have been home yes - ter - day, yes - ter - day.

Coda A E A

Roads, take me home, Coun - try Roads,

E A

take me home, Coun - try Roads.

SPINNING WHEEL

Words and Music by DAVID C. THOMAS

Moderately slow, with a beat

Piano introduction in G major, 4/4 time. The right hand plays a series of chords: D7, E7, A7, D7, G, E7, A7, D7. The left hand plays a rhythmic accompaniment of eighth notes.

E7 A7 D7 G E7 A7 D7 G

What goes up must come down, Spin-ning Wheel got to go 'round...

mf

E7 A7 D7 G D7 Tacet

Talk - in' 'bout your trou-bles, it's a cry - in' sin, — Ride a paint - ed po - ny, let the

D7(+9) Tacet E7 A7 D7 G

Spin-ning Wheel — spin. You got no mon - ey, you got no home, —

L. H.

E7 A7 D7 G E7 A7

Spin - ning Wheel all a - lone, — Talk - in' 'bout your trou - bles and you,

D7 G D7 Tacet D7(+9) Tacet

you nev - er learn, — Ride a paint - ed po - ny, let the Spin - ning Wheel — turn.

L. H.

C Bb Ab G

Did you find your di - rect - ing sign — on the straight and nar - row high - way, —

C Bb Ab G

Would you mind — a re - flect - ing sign? — Just let it shine — with - in your mind, — and

Ab(G bass) Bb C D9

show you the col - ors that are real.

E7 A7 D7 G E7 A7

Some-one is wait - ing just for you. Spin-ning Wheel

D7 G E7 A7 D7 G

spin - ning true, Drop all your trou - bles on the riv - er - side.

Repeat and fade

D7 Tacet D7(+9) Tacet E7 A7 D7 G

Catch a paint-ed po - ny on the Spin-ning Wheel ride.

L. H.

From the United Artists Motion Picture "THE THOMAS CROWN AFFAIR"

THE WINDMILLS OF YOUR MIND

Lyric by ALAN and MARILYN BERGMAN

Music by MICHEL LEGRAND

Moderately

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The right hand plays a series of chords: F#m7, Dm7, and F#m7, with a dynamic marking of *mf*. The left hand plays a rhythmic pattern of eighth notes. The second system continues with the same chords and rhythm.

Em

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Round like a circle in a spi - ral, like a wheel with - in a Mind! Like a tun - nel that you fol - low to a tun - nel of its". The piano accompaniment includes a dynamic marking of *mf*.

B7

Em

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "wheel, Nev - er end - ing or be - gin - ning on an ev - er spin - ning reel, Like a snow - ball down a own, Down a hol - low to a cav - ern where the sun has nev - er shone, Like a door that keeps re -". The piano accompaniment includes a dynamic marking of *p*.

E7

Am7

D7

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "moun - tain, or a car - ni - val bal - loon, Like a car - ou - sel that's turn - ing run - ning rings a - round the volv - ing in a half for - got - ten dream, Or the rip - ples from a peb - ble some - one toss - es in a". The piano accompaniment includes a dynamic marking of *p*.

Gmaj7 Cmaj7 F#m7-5

moon. } Like a clock whose hands are sweep-ing past the min-utes of its face, And the world is like an
stream. }

B7 A#dim B7

ap-ple whirl-ing si-lent-ly in space, Like the cir-cles that you find in The Wind-mills Of Your

Em Am7

Mind! Keys that jin-gle in your pock-et, words that jan-gle in your head, Why did sum-mer go so

D7 Gmaj7 G7

quick-ly? Was it some-thing that you said? Lov-ers walk a-long a shore and leave their foot-prints in the

Cmaj7 F#7 Bm

sand. Is the sound of dis-tant drum-ming just the fin-gers of your hand? Pic-tures hang-ing in a

E7 Am D7

hall-way and the frag-ment of a song, Half re-mem-bered names and fac-es, but to whom do they be-

Gmaj7 Cmaj7 F#m7-5

long? When you knew that it was o-ver you were sud-den-ly a-ware That the au-tumn leaves were
 (Girl) When you knew that it was o-ver in the au-tumn of good-byes, For a mo-ment you could

poco a poco ritard.

B7 Em

turn-ing to the col-or of her hair! Like a cir-cle in a spi-ral, like a wheel with-in a
 not re-call the col-or of his eyes! Like a cir-cle in a spi-ral, like a wheel with-in a

a tempo

B7 A#dim

wheel, Nev-er end-ing or be-gin-ning on an ev-er spin-ning reel, As the im-a-ges un-

Em B7 Em

wind, Like the cir-cles that you find in The Wind-mills Of Your Mind!

poco a poco ritard.

WHAT ARE YOU DOING THE REST OF YOUR LIFE?

Lyrics by ALAN and MARILYN BERGMAN
Music by MICHEL LEGRAND

Moderately with feeling

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The tempo is marked 'mp' (mezzo-piano).

Am Am (G# bass) Am (G bass) Am (F# bass)

What Are You Do - ing The Rest Of Your Life? North and south and east and

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'What Are You Do - ing The Rest Of Your Life?'. The piano accompaniment is marked 'mf legato' and includes a double bar line. Chord symbols above the staff are Am, Am (G# bass), Am (G bass), and Am (F# bass).

Fmaj7 Dm7

west of your life? I have on - ly one re - quest of your life:

The second system continues the song. The vocal line has the lyrics 'west of your life? I have on - ly one re - quest of your life:'. The piano accompaniment includes a double bar line. Chord symbols above the staff are Fmaj7 and Dm7.

Bm7-5 Bm7 (E bass) E7 Am Am (G# bass)

that you spend it all with me! All the sea-sons and the times of your days.

The third system concludes the song. The vocal line has the lyrics 'that you spend it all with me! All the sea-sons and the times of your days.'. The piano accompaniment includes a double bar line. Chord symbols above the staff are Bm7-5, Bm7 (E bass), E7, Am, and Am (G# bass).

Am (G bass) Am F# bass) Fmaj7

All the nick-els and the dimes of your days. Let the rea-sons and the

Dm7 Bm7-5 E7 Amaj7 A

rhymes of your days all be-gin and end with me. I want to

Bm7-5 E9 Amaj7 Bm7-5 E9

see your face in ev-'ry kind of light. In fields of dawn and for-ests of the

Amaj7 Abm7 Db7-9 Gbmaj7

night. And when you stand be-fore the can-dles on a cake, Oh, let me be the

Gm7 C7-9 Fmaj9 Am Am (G# bass)

one to hear the si-lent wish you make! Those to-mor-rows wait-ing deep in your eyes,

Am (G bass) Am (F# bass) Fmaj7

In the world of love you keep in your eyes, I'll a - wak - en what's a -

Dm7 Bm7-5 Bm7 (E bass) E7

sleep in your eyes. It may take a kiss or two! Thru

cresc.

F6 Bm7-5 E9 Fmaj7

all of my life, Sum - mer, win - ter, spring and fall of my life,

F7-5 Am (E bass) Bm7 E7+5 E7

All I ev - er will re - call of my life is all of my life with

1. Am Bm7-5 E7 2. Am Ddim Am Ddim Am

you! What Are You Do - ing The you!

decresc. *rit. e dim.*

Recorded by SONNY & CHER on KAPP Records

ALL I EVER NEED IS YOU

Words and Music by JIMMY HOLIDAY and EDDIE REEVES

Moderately

G

B7

Some - times when I'm down and all a - lone,

p *mf*

Em

G7

C

just like a child with - out a home. The love you give me keeps me hang - in' on, -

G

Em

A7

D7

Am7
(D bass)

D7

Oh hon - ey, All I Ev - er Need Is You.

G

B7

Em

G7

You're my first love, you're my last, You're my fu - ture, you're my past.

C

G

Em

A7

Am7 D7
(D bass)

G

And lov - ing you is all I ask, Hon - ey, All I Ev - er Need - Is You.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano accompaniment consists of chords and moving lines in both hands.

C

D

C

Win - ters come and they go, and we watch - the melt - ing

The second system continues the musical piece with the same instrumental and vocal parts. The piano accompaniment features some sustained chords in the right hand.

Bm

C

G

Bm
(F# bass)

Em

G
(D bass)

snow. Sure as sum - mer fol - lows spring, all the things - you do

The third system includes a vocal line with a long note on 'snow.' and piano accompaniment. The piano part has some sustained chords in the right hand.

C

C
(B bass)

Am7

Am7
(D bass)

D7

G

give me a rea - son to build my world a - round you. Some men fol - low rain - bows, I am

The fourth system concludes the piece with the vocal line and piano accompaniment. The piano part includes markings for 'rit.' and 'a tempo'.

B7

Em

G7

told,

Some men search for sil - ver some_ for gold.

C

G

Em

A7

I have found my treas-ure in your soul, Hon - ey, All I Ev - er Need_ Is

D7

G

B7

You.

With - out love I'd nev - er find_ the way, Through

Em

G7

C

ups and downs of ev - 'ry sin - gle day.

I won't sleep at night_ un - til you

G

Em

A7

Am7
(Dbass)

D7

G

C

G

say, my Hon - ey,

All I Ev - er Need_ Is You.

Cmaj.7 C7 F

step I take re - calls how much in love we used to be. —
 help re - call - ing how it felt to kiss and hold you tight. —
 to the plac - es where we used to go and I'll be there. —

C

Oh, how can I for - get you, —

G7 C7 F G7 C

When there is al - ways some - thing there to re - mind me;

C7 F C

Al - ways some - thing there to re - mind me.

Recorded by MICHAEL JACKSON on MOTOWN Records

ROCKIN' ROBIN

By J. THOMAS

Bright rock tempo

BMI

Introduction for piano, featuring a bright rock tempo. The music is in 4/4 time and begins with a treble clef. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a steady bass line of quarter notes. The piece concludes with a final chord in the right hand.

VERSE

1-3 He rocks in the tree-top, all the day long, Hoppin' and a-bop-pin' and a-sing-in' his song.
2 Ev-'ry little swal-low, ev-'ry chick-a-dee, Ev-'ry lit-tle bird in the tall-oak tree. The

First two lines of the verse. The melody is in 4/4 time, starting with a treble clef and a key signature of one flat. The lyrics are written below the staff. The piano accompaniment is in the bass clef, providing a steady accompaniment.

All the lit-tle birds on Jay-bird street, love to hear the rob-in go "Tweet, tweet, tweet!"
wise old owl, the big black crow, flap their wings, sing-in' "Go, bird, go."

Second two lines of the verse. The melody continues in 4/4 time. The lyrics are written below the staff. The piano accompaniment continues in the bass clef.

CHORUS

ROCK-IN' RO - BIN, — ROCK-IN' RO - BIN, —

CHORUS. The melody is in 4/4 time, starting with a treble clef and a key signature of one flat. The lyrics are written below the staff. The piano accompaniment is in the bass clef, featuring a prominent bass line.

1011

C7 Bb9 1. F Bb9 F

Blow, ROCK-IN' RO-BIN,'cause we're real-ly gon-na rock to-night.—

2. F Bb9 F Bb (patter)

A pret-ty lit-tle ra-ven at the bird band-stand,

F Bb

taught him how to do the bop and it was grand. They start-ed go-in' steady, and bless my soul, He

C7 (tacet)

out - bopped the buz-zard and the o - ri - ole. 3 He

CODA F Bb9 F

Recorded by ROBERTA FLACK on ATLANTIC Records

THE FIRST TIME EVER I SAW YOUR FACE

Words and Music by EWAN MacCOLL

Slowly

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic.

Am7 D7 G

1. The first time _____ ev - er I saw your face, _____

Vocal line and piano accompaniment for the first line. The vocal line starts with a quarter rest followed by a half note, then a quarter note, and a half note. The piano accompaniment features chords in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

Em Bm C

_____ I thought the sun rose in your eyes, _____

Vocal line and piano accompaniment for the second line. The vocal line consists of a quarter note, a quarter note, a quarter note, and a half note. The piano accompaniment continues with chords and a bass line.

D7 G

_____ And the moon and stars were the gifts you gave _____ to the

Vocal line and piano accompaniment for the third line. The vocal line starts with a quarter rest, followed by a quarter note, a quarter note, and a half note. The piano accompaniment continues with chords and a bass line.

F G

dark _____ and the emp - ty skies, my love, _____

Dm

_____ to the dark _____ and the emp - ty

1.2. G 3. G Am (D bass) G

skies. _____ 2. The skies. _____

rit. e dim.

2. The first time ever I kissed your mouth,
 I felt the earth move in my hand,
 Like the trembling heart of a captive bird
 That was there at my command, my love
 That was there at my command.

3. The first time ever I lay with you
 And felt your heart beat close to mine,
 I thought our joy would fill the earth
 And last till the end of time, my love,
 And last till the end of time.

Country Classics

Country music has always been there — but now, as part of the complete music revolution, the country song has come to the city. Today more than ever, people everywhere are enjoying this fresh green breeze that whisks in from the capitals of country music. It's a down home sound and sensation that makes it all worthwhile and the songs contained in this section are classics of that sturdy home grown crop. In the clear country night or the crisp light of a country day—one can see and sing of the stars overhead, of the pleasure of coming home and the necessity of travelin' on . . . country songs are like that—right to the point and braced with the joy of seeing it all exactly as it is—



Recorded by CHARLEY PRIDE on RCA Records

KISS AN ANGEL GOOD MORNIN'

Words and Music by BEN PETERS

Moderately

mf

Verse:

G

G7

C

mp

1. When - ev - er I chance to meet — some old friends — on the — street,
 2. (Well,) peo - ple may try to guess — the se - cret of hap - pi - ness, —

D7

They won - der how does a man — get to be this way. —
 But some of them nev - er learn, — it's a sim - ple thing. —

G

I've al - ways got a smil - in' — face, —
 The se - cret I'm speak - in' — of —

1011

G7 C

an - y - time and an - y place, — And
 is a wom - an and a man in love, — And the

D G

ev - 'ry - time they ask me why, — I just smle and say. —
 an - swer is in this song — that I al - ways sing. —

Chorus:

$\frac{3}{4}$ G D7

You've got to Kiss An An - gel Good Morn - in' and

mf

C G

let her know you think a - bout her when you're gone. —

D7

Kiss An An - gel Good - Morn - in' and

C

To Coda $\text{\textcircled{C}}$

1. G

love her like the dev - il when you get back home. -

2. G

D.S. al Coda $\text{\textcircled{C}}$

2. Well, get back home. -

mp

$\text{\textcircled{C}}$ Coda

G

get back home. -

f *rit.*

GENTLE ON MY MIND

By JOHN HARTFORD

Moderately Bright

mf

C Cmaj7 C6 Cmaj7 Dm

It's know-ing that your door is al-ways o-pen and your path is free to walk,

mp

Dm7

That makes me tend to leave my sleep-ing bag rolled up and

G7 C

stashed be-hind your couch, And it's know-ing I'm not

Cmaj7 C6 Cmaj7 C

shack-led by for-got-ten words and bonds And the ink stains that have

Cmaj7

Dm

dried up - on some line, That keeps you in the

Dm7

Dm6

Dm7

Dm A+ Dm7

G7

back-roads by the ri-vers of my mem'-ry that keeps you ev - er Gen-tle On My

1.

2.

C

C

Mind. It's Mind.

2. It's not clinging to the rocks and ivy planted on their columns now that binds me
Or something that somebody said because they thought we fit together walkin'.
It's just knowing that the world will not be cursing or forgiving when I walk along
Some railroad track and find
That you're moving on the backroads by the rivers of my memory and for hours
You're just gentle on my mind.
3. Though the wheat fields and the clothes lines and junkyards and the highways
Come between us
And some other woman crying to her mother 'cause she turned and I was gone.
I still run in silence, tears of joy might stain my face and summer sun might
Burn me 'til I'm blind
But not to where I cannot see you walkin' on the backroads by the rivers flowing
Gentle on my mind.
4. I dip my cup of soup back from the gurglin' cracklin' caldron in some train yard
My beard a roughning coal pile and a dirty hat pulled low across my face.
Through cupped hands 'round a tin can I pretend I hold you to my breast and find
That you're waving from the backroads by the rivers of my memory ever smilin'
Ever gentle on my mind.

GREEN GREEN GRASS OF HOME

Words and Music by CURLY PUTMAN

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The right hand features a sustained chord of B-flat major (F-A-Bb) with a melodic line of G-A-Bb-A-G. The left hand plays a rhythmic pattern of quarter notes: G-F-E-D-C-Bb-A-G.

VERSE

Bb

Bb7

Eb

Musical notation for the first verse, including vocal line and piano accompaniment. The piano part is marked *mf*.

The old home town looks the same as I step down from the
 2 old house is still standing, Tho' the paint is cracked and
 (recitation) Then I awake and look around me at four grey walls

Bb

F7

Musical notation for the second verse, including vocal line and piano accompaniment.

train, — and there to meet me is my Ma - ma — and Pa - pa; —
 dry, — and there's that old oak tree that I used to play on; —
 that surround me and I realize that I was only dreaming

Cm7 F7

Bb

Bb7

Eb

Eb dim

Musical notation for the third verse, including vocal line and piano accompaniment.

Down the road I look, and there runs Ma - ry hair of gold and
 Down the lane I walk with my sweet Ma - ry hair of gold and
 For there's a guard and there's a sad old padre arm in arm we'll

Eb Dm7 Cm7 Bb F7 Cm7 F7 Bb Eb Bb Cm7 F7

lips like cher-ries, it's good to touch the green, green grass of home. Yes, they'll
 lips like cher-ries, it's good to touch the green, green grass of home. (to recitation) Yes, they'll
 walk at day-break a-gain I'll touch the green, green grass of home. (to Chorus)

CHORUS

Bb Bb7 Eb Cm7 Bb

all come to meet me arms reach-ing smil-ing sweet-ly it's good to touch the
 all come to see me in the

F7 Cm7 F7 Bb F7 Eb

green, green grass of home. (2) The shade of that

Dm7 Cm7 Bb F7 Cm7 ten. F7 Eb Dm7 Cm7 Bb

old oak tree as they lay me 'neath the green, green grass of home. _____

rall.

Recorded by MERRILL MOORE on CAPITOL Records

HOUSE OF BLUE LIGHTS

By DON RAYE, FREDDIE SLACK

Medium bounce

mf

3

3

tr

The piano introduction consists of two systems. The first system has a treble clef staff with a melodic line featuring a triplet of eighth notes and a trill. The bass clef staff has a steady eighth-note accompaniment. The second system continues the melodic line with another triplet and trill, while the bass line remains consistent.

Well

dim.

mp

The piano accompaniment for the first vocal line features a steady eighth-note bass line. The treble clef staff has chords and some melodic fragments. Dynamics include *mf*, *dim.*, and *mp*.

C

lace up your boots_ and we'll broom on down_ To a knocked out shack on the
We'll have a time_ and we'll cut some rug_ While we dig those tunes like they

The second system includes a vocal line with lyrics and piano accompaniment. The treble clef staff has the vocal melody, and the bass clef staff has the piano accompaniment. A 'C' time signature is present above the first measure.

C7 F7

edge of town_ There's an eight beat com - bo that just won't quit_ Keep walk -
should be dug _ It's a real home com - in' for all the "Cats"_ Just tril -

The third system includes a vocal line with lyrics and piano accompaniment. The treble clef staff has the vocal melody, and the bass clef staff has the piano accompaniment. Chord symbols 'C7' and 'F7' are placed above the first and second measures of the piano part.

C G7 C Gdim G7

- in' 'til you see a blue light lit_ Fall in_ there_ and we'll
 - ly down a path of wel - come mats_ Fall in_ there_ and we'll

C

see some sights_ At The House_ Of Blue Lights_
 see some sights_ At The House_ Of Blue Lights_

Chorus: C

There's fry - ers_ and broil - ers_ and De - troit bar - be-cue ribs_ But the treat of the treats_

F7 C C7

_ is when they serve you all those fine_ eight beats_ You'll want to

G7 C7 F7 C

spend the rest of your brights_ Down at the house, The House Of Blue Lights_

1. 2.

Recorded by JOHNNY CASH on COLUMBIA Records

I WALK THE LINE

Words and Music by JOHN R. CASH

Moderately bright

BMI
mf

Chorus:

Tacet

C7

F

1. I keep a close watch on this heart of mine.
2. (I find it) ver - y, ver - y eas - y to be true.

C7

F

I keep my eyes wide o - pen all the time.
I find my - self a - lone when each day is through.

C7

F7

Bb

F

I keep the ends out for the tie that binds.
Yes, I'll ad - mit that I'm a fool for you.

130-06180
1011

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C7

Be - cause you're mine I walk the
Be - cause you're mine I walk the

1. F Tacet 2. F
line. 2. I find it line.

3. As sure as night is dark and day is light,
I keep you on my mind both day and night.
And happiness I've known proves that it's right.
Because you're mine I walk the line.

4. You've got a way to keep me on your side.
You give me cause for love that I can't hide.
For you I know I'd even try to turn the tide.
Because you're mine I walk the line.

5. I keep a close watch on this heart of mine.
I keep my eyes wide open all the time.
I keep the ends out for the tie that binds.
Because you're mine I walk the line.

KING OF THE ROAD

By ROGER MILLER

Moderately Slow

Piano introduction for the first system, featuring a treble and bass clef with a forte (f) dynamic marking.

Chords: C F G7 C

1. Trail-er ___ for sale or rent: ___ Rooms ___ to let, ___ fif - ty cents: ___
 2. Third box ___ car, mid - night train: ___ Des - ti - na - tion Ban - gor, Maine. ___
 3. Trail-er ___ for sale or rent: ___ Rooms ___ to let, ___ fif - ty cents: ___

Vocal line and piano accompaniment for the first system of lyrics, including a mezzo-forte (mf) dynamic marking.

Chords: F G7

No phone, ___ no pool, no pets: ___ I ain't got no ci - ga - rettes. ___ Ah, but
 Old worn ___ out suit and shoes: ___ I don't pay no un - ion dues. ___ I smoke
 No phone, ___ no pool, no pets: ___ I ain't got no ci - ga - rettes. ___ Ah, but

Vocal line and piano accompaniment for the second system of lyrics.

Chords: C F G7 C

two hours ___ of push - ing broom _ Buys a eight ___ by twelve ___ four - bit room. ___ I'm a
 old sto - gies I have found, _ Short ___ but not too big a - round. ___ I'm a
 two hours ___ of push - ing broom _ Buys a eight ___ by twelve ___ four - bit room. ___ I'm a

Vocal line and piano accompaniment for the third system of lyrics.

C9

F

G7

C

1.

man of means by no means, King Of The Road.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'man of means by no means, King Of The Road.' The piano accompaniment starts with a forte dynamic 'f' and consists of chords and moving lines in both hands.

C

C

C

2. *To next strain* Fine

Road. 2. I know Road. Ev - er - y en - gi - neer on

The second system continues the musical score. It includes a vocal line and piano accompaniment. The vocal line starts with 'Road. 2. I know Road. Ev - er - y en - gi - neer on'. Above the vocal line, there is a bracketed section labeled '2. To next strain' and 'Fine'. The piano accompaniment continues with a forte dynamic 'f'.

F

G7

C

ev - er - y train, — All of the chil - dren and all of their names — And ev - er - y hand - out in

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics 'ev - er - y train, — All of the chil - dren and all of their names — And ev - er - y hand - out in'. The piano accompaniment continues with a forte dynamic 'f'.

F

G7

D.S. al Fine $\frac{3}{4}$

ev - er - y town — And ev - 'ry lock that ain't locked when no one's a - round. 3. I sing

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics 'ev - er - y town — And ev - 'ry lock that ain't locked when no one's a - round. 3. I sing'. The piano accompaniment continues with a forte dynamic 'f'.

OKIE FROM MUSKOGEE

Words and Music by MERLE HAGGARD, ROY EDWARD BURRIS

Moderately

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a series of chords and a melodic line that leads into the first verse.

VERSE E \flat

1. We don't smoke ma-ri-jua-na in Mus-ko-gee, ——— And
 2. We don't make a par-ty out of lov-ing, ——— But
 boots are still in style if a man needs foot-wear, ———

The first verse is set in E-flat major. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the melody.

B \flat 7

we don't take our trips on L. S. D. And we don't burn our
 we like hold-ing hands and pitch-ing woo. We don't, let our
 Beads and Ro-man San-dals won't be seen. Foot-balls still the

The second verse is set in E-flat major. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the melody.

draft cards down on Main Street, But we like liv-ing right and be-ing
 hair grow long and shag-gy Like the hip-pies out in San Fran-cis-co
 rough-est thing on cam-pus, And the kids here still re-spect the Col-lege

The third verse is set in E-flat major. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the melody.

CHORUS

E_b

E_b

free.
do.
Dean.

And I'm proud to be an O-kie From Mus-ko-gee;

B_b7

A place where ev-en squares can have a ball.

We still wave Ol' Glor-y down at the Court House, White

E_b

1.2.

3.

light-ning's still the big-gest thrill of all.

3. Leath-er

Recorded by ENGELBERT HUMPERDINCK on PARROT Records

RELEASE ME

Words and Music by EDDIE MILLER, DUB WILLIAMS, ROBERT YOUNT

Moderately slow

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand provides a simple bass line. The tempo is marked 'Moderately slow' and the dynamic is 'mf'.

F Fdim Bb6 F F7 Bb

1. Please Re - lease Me, let me go,
 2. I have found a new love dear,
 3. Please Re - lease Me, can't you see,

The first system of the song features a vocal melody line with three verses and a piano accompaniment. The right hand of the piano part plays chords corresponding to the lyrics, while the left hand plays a simple bass line. The dynamic is 'mf'.

C7 Gm C7

For I don't love you an - y -
 And I will al - ways want her
 You'd be a fool to cling to

The second system of the song continues the vocal melody and piano accompaniment. The right hand of the piano part plays chords corresponding to the lyrics, while the left hand plays a simple bass line. The dynamic is 'mf'.

F C7 F Fdim Bb6 F F7

more. _____ To waste our lives would be a
 near. _____ Her lips are warm while yours are
 me. _____ To live a lie would bring us

Bb F C7

sin, _____ Re - lease Me and let me love a -
 cold, _____ Re - lease Me my dar - ling, let me
 pain, _____ So Re - lease Me and let me love a -

1. 2. 3.

F C7 F Bb F

gain. _____
 go. _____ gain. _____

Recorded by TENNESSE ERNIE FORD on DOT Records

SIXTEEN TONS

Words and Music by MERLE TRAVIS



Moderate tempo

Piano introduction in G major, 4/4 time. The piece starts with a moderate tempo. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a *rit* (ritardando) marking.

Verse

Em

1. Some peo - ple say a man is made out of mud A
 2. (I was) born one morn - in' when the sun did - n't shine I
 3. (I was) born one morn - in', it was driz - zling rain
 4. (If you) see me com - in' bet - ter step a - side A

mp a tempo

Em

poor man's made out of mus - cle and blood
 picked up my shov - el and I walked to the mine, I load - ed
 Fight - in' and trou - ble are my mid - dle name I was
 lot - ta men did - n't a lot - ta men died

Em

Am

Mus - cle and blood and skin and bones A
 Six - teen Tons of num - ber nine coal And the
 raised in a cane - brake by an ole ma - ma lion, Cain't no
 One fist of i - ron the oth - er of steel, If the

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C7 Em

mind — that's — weak — and a back that's strong. You load }
 straw - boss — said — "Well - a bless my soul." You load }
 high - toned — wo - man make me walk the line. You load }
 right one don't - a get you, then the left one will. You load }

Chorus
Em

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

Em Am Em

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

1. 2. 3. 4.
Em Em

2. I was
 3. I was
 4. If you

Recorded by EDDY ARNOLD on RCA Records

ANY TIME

Words and Music by HERBERT HAPPY LAWSON

Moderato



Piano introduction musical notation in G major, 4/4 time, marked Moderato. The piece begins with a piano (p) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Chords: G, B7b5, E7, A7

An - y Time _____ you're feel - ing lone - ly, _____ An - y

Vocal and piano accompaniment for the first line of lyrics. The piano part includes a mezzo-forte (mf) dynamic marking. The melody is supported by chords in the right hand and a bass line in the left hand.

Chords: D7, G, C

Time _____ you're feel - ing blue, _____ An - y Time _____

Vocal and piano accompaniment for the second line of lyrics. The piano part continues with a consistent accompaniment pattern.

Chords: Cm, G, E7, A7

_____ you feel down - heart - ed, _____ That will prove your love for me is

Vocal and piano accompaniment for the third line of lyrics. The piano part concludes with a final chord.

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D7 Am F7 D7 G B7b5 E7 A7

true. _____ An - y Time _____ you're think - ing 'bout me, _____

D7 Db7 C7 B7

_____ That's the time _____ I'll be think - ing of you, _____ So An - y

E7 A7 C#dim D7

Time you say you want me back a - gain, That's the time I'll

1. G G#dim D7 G B7b5 2. G C G

come back home to you. _____ An - y you. _____

Recorded by PAT BOONE on DOT Records

DON'T LET THE STARS GET IN YOUR EYES

By SLIM WILLET

Brightly

G

Don't Let The Stars Get In Your

mf

D7

Eyes, don't let the moon break your heart. Love blooms at night, in

G

day - light it dies; Don't Let The Stars Get In Your Eyes. Oh keep your heart for me, for

D7

G

Fine

'some day I'll re - turn and you know you're the on - ly one I'll ev - er love.

Fine

G

1. Too man - y nights, _____ too man - y stars, _____ too man - y
 2. Too man - y miles, _____ too man - y days, _____ too man - y

D7

moons could change your mind. _____ If I'm gone too
 nights to be a - lone. _____ Oh, please keep your

long, heart don't for - get where you be - long; When the stars come out, re -
 while we're a - part; Don't lin - ger in the

1. G	2. G	<i>D.S. al Fine</i> %
---------	---------	-----------------------

mem - ber you are mine. _____ Don't Let The _____ gone. _____ Don't Let The %

D.S. al Fine

Broadway Shows

Broadway will always be Broadway—a state of mind and heart as well as the volatile launching pad for the most memorable American musical productions. The contents of this section reads and sings like a panoramic potpourri of all that makes the musical theatre the very essence of entertainment. From the haunting bluesy “Cabin In The Sky” to the hopeful, breakaway beat of “Aquarius,” the listener, the player, the singer, is treated to a kaleidoscope of joys which only Broadway could offer. The curtain is up, the footlights sparkle and the seats are on the house as you become part of the ever-changing cast of Broadway’s best—



From the American Tribal Love-Rock Musical "HAIR"

AQUARIUS

Words by JAMES RADO, GEROME RAGNI

Music by GALT MacDERMOT

Moderately

Piano introduction in C major, 4/4 time. The right hand plays a melodic line starting on G4, moving up stepwise to D5, with some notes beamed together. The left hand plays a simple bass line starting on G2, moving up stepwise to D3. The dynamic marking is *mf*.

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts on G4 and moves up to D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord markings above the vocal line are Dm7, G7, and Am. The dynamic marking is *mp*.

When the moon _____ is in the sev-enth house, _____

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues from the previous line. Chord markings above the vocal line are Dm and G7. The piano accompaniment continues with the same rhythmic pattern.

_____ and Ju - pi - ter _____ a - ligs with

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues. Chord markings above the vocal line are Am, Dm7, and G7. The piano accompaniment continues with the same rhythmic pattern.

Mars, _____ Then peace _____ will guide the _____

1011

Am F G7

plan - ets, _____ And love will steer the

The first system of music features a vocal line with lyrics 'plan - ets, _____ And love will steer the'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. Chord markings 'Am', 'F', and 'G7' are placed above the staff.

C Tacet Bb

stars; This is the dawn - ing of the age of A - quar - i - us, The

The second system begins with a 'C Tacet' marking, indicating a change in tempo and dynamics. The vocal line continues with 'stars; This is the dawn - ing of the age of A - quar - i - us, The'. The piano accompaniment features a 'Bb' chord marking above the staff.

Dm

age of A - quar - i - us. _____ A -

The third system continues the vocal line with 'age of A - quar - i - us. _____ A -'. The piano accompaniment features a 'Dm' chord marking above the staff.

G7

quar - i - us, _____ A -

The fourth system continues the vocal line with 'quar - i - us, _____ A -'. The piano accompaniment features a 'G7' chord marking above the staff.

Dm Fine

quar - i - us. _____ Fine

The fifth system concludes the vocal line with 'quar - i - us. _____'. Both the vocal and piano parts are marked with 'Fine' at the end of the system. The piano accompaniment features a 'Dm' chord marking above the staff.

C7 F C7 F

Har-mo-ny and un-der - stand - ing, Sym - pa-thy and trust a - bound - ing.

C7 F C7 F

No more false-hoods or de - ri - sions, Gold - en liv - ing dreams of vi - sions, Mys - tic

A7 (E Bass) Dm Gm Am

crys - tal rev - e - la - tion, And the mind's true lib - er - a - tion. A -

Gm

quar - i - us, _____ A -

Dm

quar - i - us. _____ When the

D. S. al Fine

LET THE SUNSHINE IN

Words by JAMES RADO, GEROME RAGNI

Music by GALT MacDERMOT

Moderately

Cm

We starve, look at one another short of breath, walk -

Bb

ing proud-ly in our win-ter coats, Wear - ing smells from lab-'ra - tor - ies,

Cm

Eb

Cm

fac - ing a dy - ing na - tion _____ of mov - ing pa - per

G7

Cm

fan - ta - sy, Lis-t'ning for the new told lies with su -

Ab Eb Cm

preme vi - sions of lone - ly tunes. Some - where,

in - side some - thing, there is a rush of great - ness. Who knows what stands in

Bb Cm

front of our lives; I fash - ion my fu - ture on

Eb Cm G

films in space. Si - lence tells me se - cret - ly

Cm Ab

ev - 'ry - thing, ev - 'ry - thing...

E_b *Cm*

Sing - ing my space songs on a spi - der -

3

B_b

web si - tar, "Life is a - round_ you and in you."

Cm

An - swer for Tim - oth - y Lear - y, dear - y.

(Sing four times)

Cm *G7*

Let the sun shine, Let The

Cm *A_b* *E_b*

Sun - shine In, the sun shine in.

rit.

BIG SPENDER

Lyric by DOROTHY FIELDS

Music by CY COLEMAN

Moderately, with a beat

mf

The piano introduction consists of two staves. The right hand plays a series of chords, starting with a B-flat major triad (Bb, D, F) and moving through various voicings. The left hand plays a rhythmic accompaniment of eighth notes, primarily on the bass line, with some chords in the right hand.

Dm

Bb

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a common time signature. The lyrics are: "The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, A". The piano accompaniment is in the bass clef and includes a triplet of eighth notes in the right hand.

mp

E7

A7

Dm

The second system continues the vocal and piano accompaniment. The lyrics are: "real Big Spend-er, — good look - ing, — so re - fined, — Say,". The piano accompaniment features a triplet of eighth notes in the right hand.

Bb7

A7+

Dm

The third system continues the vocal and piano accompaniment. The lyrics are: "would - n't you like to know what's go - ing on in my mind?_ So let me get right to the point,". The piano accompaniment features a triplet of eighth notes in the right hand.

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B \flat E7

I don't pop my cork for ev - 'ry guy I see. —

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "I don't pop my cork for ev - 'ry guy I see. —". The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Chord symbols B \flat and E7 are placed above the vocal line. The piano part includes triplets in the right hand and eighth-note patterns in the left hand.

Dm To Coda B \flat 7 A7

Hey! Big Spend - er, — spend a lit - tle time with

Detailed description: This system contains the second line of music. The vocal line continues with "Hey! Big Spend - er, —" and "spend a lit - tle time with". The piano accompaniment continues with similar patterns. Chord symbols Dm, To Coda, B \flat 7, and A7 are placed above the vocal line. The piano part includes a "To Coda" symbol and continues with eighth-note accompaniment and triplets.

Dm


me. Would - n't you like to have

Detailed description: This system contains the third line of music. The vocal line continues with "me." and "Would - n't you like to have". The piano accompaniment continues with similar patterns. Chord symbols Dm and A are placed above the vocal line. The piano part includes a "To Coda" symbol and continues with eighth-note accompaniment and triplets.

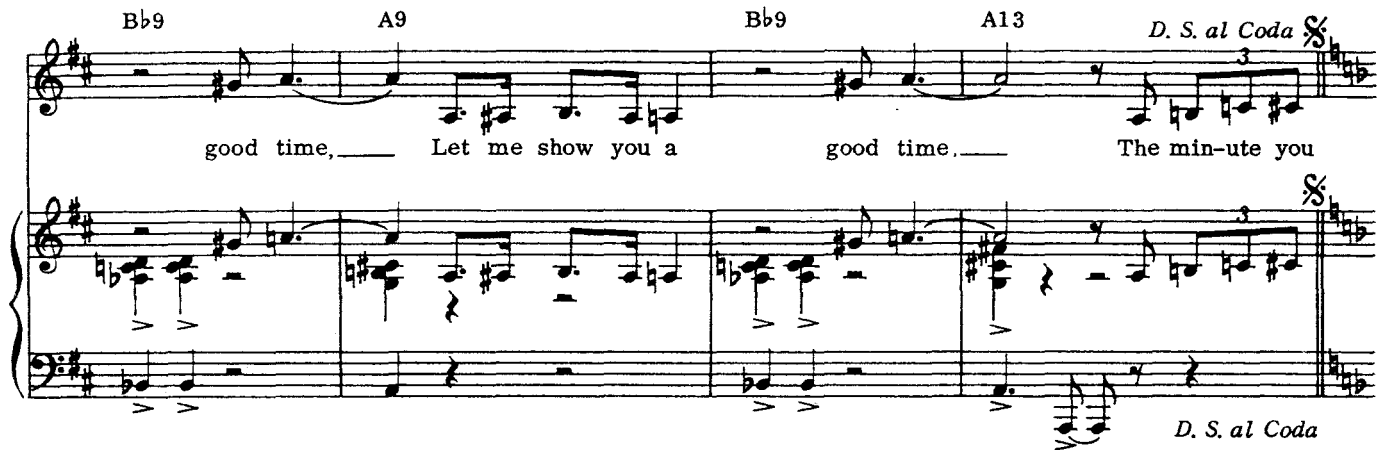
D F \sharp m Bm D Em B \natural Em7

fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a

Detailed description: This system contains the fourth line of music. The vocal line continues with "fun, fun, fun? How's a - bout a few laughs, laughs? I can show you a". The piano accompaniment continues with similar patterns. Chord symbols D, F \sharp m, Bm, D, Em, B \natural , and Em7 are placed above the vocal line. The piano part continues with eighth-note accompaniment and triplets.

Bb9 A9 Bb9 A13 *D. S. al Coda* 

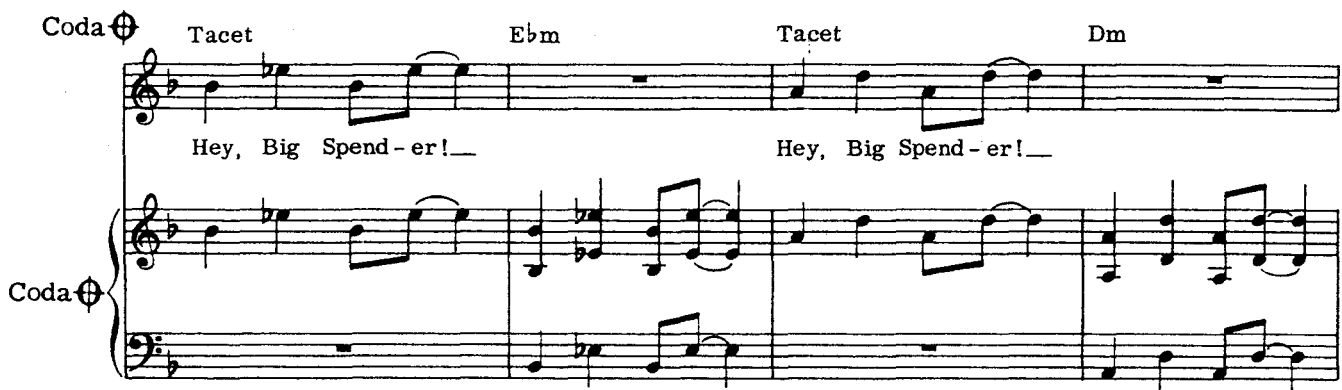
good time, — Let me show you a good time, — The min-ute you



D. S. al Coda

Coda  Tacet Ebm Tacet Dm

Hey, Big Spend-er! — Hey, Big Spend-er! —



Bb9 A9 Dm

Spend — a lit-tle time_ with me, Spend a lit-tle time_ with



me, Spend a lit-tle time_ with me. —

Dm6



CABIN IN THE SKY

Lyric by JOHN LATOUCHE

Music by VERNON DUKE

Moderately

G E7 Am7 F#7 Bm7 B7 E7 F#m Edim E7

There's a lit - tle Cab-in In The Sky ba - by for
There may be a Cab-in In The Sky ba - by yet

Am E7 Cm6 D7 G Am7 D7 G E7

me and for you I feel that it's true some - how Can't you see that
I am a boy who's head-ed for joy be - low There may be an

Am7 F#7 Bm7 B7 E7 F#m Edim E7 Am E7

Cab-in In The Sky ba - by an a - cre or two of
a - cre way up high ba - by but I ain't got wings and

Cm6 D7 G Gm7 G B7

heav - en - ly blue to plow we will be oh so
I want the things I know I done heard preach - ers

Em B7 E Em7 A7

gay eat fried chick - en ev - 'ry day as the an - gels go
 pray, 'bout that chick - en ev - 'ry day but I'd set - tle for

Em7 A7 D7 Ddim Am7 D7 G E7

sail - ing by That is why my
 gra - vy now. Since I guess I'll

Am7 F#7 Bm7 B7 E7 F#m Edim E7 Am

heart is fly - ing high 'ha - by 'cause I know we'll have a
 nev - er learn to fly ba - by I'm jes pass - ing by that

Am7 D7 1.G G9 Cmaj.7 D7 D7-9 2.G C9 G

Cab - in In The Sky Sky.
 Cab - in In The Sky Sky.

WHERE DO I GO?

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Moderate 4

Piano introduction in 4/4 time, starting with a *mf* dynamic and ending with a *p* dynamic. The melody is in the right hand, and the bass line is in the left hand.

Where Do I Go? — Fol-low the riv - er. Where Do I Go? — Fol-low the
 Where Do I Go? — Fol-low the chil-dren. Where Do I Go? — Fol-low their

Chords: Dm, G7, Dm, C, Dm, G7. Includes triplets in the vocal line.

gulls. smiles. Where is the some - thing, Where is the some - one
 Is there an an - swer In their sweet fac - es

Chords: C, Gm7, C7, Gm, C7. Includes triplets in the vocal line.

that tells me why I live and die? — that tells me why I live and die? —

Chords: Gm7, C7. Includes first and second endings for the phrase.

Fol-low the wind song. Fol-low the thun - der. Fol-low the ne - on in

Chords: F, Eb, F, Eb, F, F#m7-5. Includes triplets in the vocal line.

B7 Em G F G F

young lov - ers' eyes. Down to the gut - ter, Up to the glit - ter

G F D7 G7 Dm G7

In - to the cit - y where the truth lies. Where Do I Go?

Dm C Dm G7 C

Fol-low my heart-beat. Where Do I Go? Fol-low my hand.

Gm7 C7 Gm C7 Gm7 C F C

Where will they lead me And will I ev - er dis-cov - er why I live and die?

dim. poco a poco

F C F C F C F6

I live and die, I live and die.

mp rit.

From the Musical Production "CABIN IN THE SKY"

HAPPINESS IS A THING CALLED JOE

Lyric by E. Y. HARBURG

Music by HAROLD ARLEN

Slowly (with expression)

G+ G9 G7 C Dm7 C Cm G6 G7 C G+ G9 G7

It seem like Hap-pi-ness Is Jes' A Thing Called Joe, He's got a

C Dm7 C Cm G6 G9 G7-5 G7 Ab7

smile that makes the li-lac wan-na grow, He's got a way that makes the

G7 G7-5 Dm7 G9 G7+5 C Gdim Dm7

an-gels heave a sigh, When they know Lit-tle Joe's pass-ing by.

G9 G+ G9 C Dm7 C Cm G6 G7 C G9

— Some-time the cab-in's gloom-y an' the ta-ble bare, Then he'll

C Dm7 Cdim C9 C7+5 F(Gsus) F Fmaj7

kiss me an' it's Christ-mas ev - 'ry - where, Troub-les fly a - way an'

Fm7 Bb6 A7 F Dm7 G7+5 C6

life is eas - y go, Does he love me good, that's all I need to know,

C7-9 F Dm7 G7 C G+ G6 G9

Seem like Hap - pi - ness Is Jes' A Thing Called Joe. It seem like

C F6 Dm7

Joe. Lit - tle Joe, Mm Mm Mm

C6

Lit - tle Joe.

dim e rall. *pp*

From the Musical Production "LITTLE JESSE JAMES"

I LOVE YOU

Lyric by HARLAN THOMPSON

Music by HARRY ARCHER

Moderately

Chords: Eb Eb6 Ebmaj7 Eb

I Love You, I Love You, is

Chords: Ebmaj7 Eb Bb9 Fm7 Bb9 Fm

all that I can say. I Love

Chords: Fm6 Fm(addE) Fm Fm7 Bb7

You, I Love You, The same old words I'm

E \flat G \flat dim Fm7 B \flat 7 E \flat E \flat 6 E \flat maj7

say - ing in the same old way. I Love You, I Love

E \flat E \flat 7 A \flat 6 A \flat

You, Three words that are di - vine. And

A \flat 6 B7 E \flat Gm7 C9 C7 Fm

now, my dear, I'm wait - ing to hear The words that

B \flat 7 1. E \flat G \flat dim B \flat 7

make you mine.

2. E \flat

mf

rit.

From the Musical Production "I MARRIED AN ANGEL"

I MARRIED AN ANGELWords by LORENZ HART
Music by RICHARD RODGERS

Moderately

F C7 F Dm Gm7 C7 F Dm Gm7 C7

Have you heard I Mar-ried An An-gel I'm sure that the

F D7 Gm7 C7 F F C7 F Dm

change'll be aw-f'ly good for me. Have you heard

Gm7 C7 F Dm Gm7 C7 F D7

An an-gel I mar-ried, To heav-en she's car-ried this

Gm7 C7 F Dm Dm7 G7 C Dm Dm7 G7

fel-low with a kiss. She is sweet and gen-tle, So it is-n't

sf *mf*

C Cm7 F7 Bb Gm F G7 C7 C7-9

strange, When I'm sen-ti-men-tal, She loves me like an an-gel.

F C7 F Dm Gm7 C7 F7 Dm

Now you've heard, I Mar-ried An An-gel,

p

Gm7 C7 F D7 Gm7 C7 F C7 F

This beau-ti-ful change'll be aw-f'ly good for me. me. —

1. 2.

mf *sf*

From the Musical Production "JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS"

IF WE ONLY HAVE LOVE

French words: JACQUES BREL
 English Lyric: MORT SHUMAN, ERIC BLAU
 Music: JACQUES BREL

Slowly



mp

C Am C Am

1. If we on - ly have love, then to - mor - row will dawn;
 2. If we on - ly have love, we can reach those in pain;

mp-mf

Dm G7 Dm G7 C Am

And the days of our years We can heal all our wounds,
 will rise on that morn. we can use our own names.
 If we on - ly have love, If we on - ly have love,

C Am Dm G7

to em - brace with - out fears; We will kiss with our eyes,
 we can melt all the guns; And then give the new world

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C E7 Am E7 Am

we will sleep with-out tears. If we on-ly have love, with our arms o-pened wide;
 to our daugh-ters and sons. If we on-ly have love, then Je - ru - sa - lem stands;

Dm G7 C E7 Am

Then the young and the old — will stand at our side. If we on-ly have love,
 And then death has no shad-ow, there are no for-eyn lands. If we on-ly have love,

E7 Am F G7

love that's fall - ing like rain; Then the parched des - ert earth
 we will nev - er bow down; We'll be tall as the pines,

Bm7(b5) E7 Am Am(+7)

— will grow green a - gain. If we on - ly have love,
 nei-ther he - roes nor clowns. If we on - ly have love,

Am7 Am6 Dm G7

for the hymn that we shout; For the song that we sing, then we'll have a way
 then we'll on - ly be men; And we'll drink from the Grail, to be born once a -

C E7 Am E7 Am E7

out. gain. Then with noth-ing at all, but the lit-tle we are,

Broadly F G7 C Am

We'll have con-quer-ed all time, all space, the sun, and the stars.

C Am Fm G7 C

From the Musical Production "SWEET CHARITY"

IF MY FRIENDS COULD SEE ME NOW

Lyric by DOROTHY FIELDS

Music by CY COLEMAN

Strut tempo

C

To - night at eight you should - a seen

G7

a chauf - feur pull up in a rent - ed lim - ou - sine!

Ab7

G7

My neigh - bors burned! They like to die! When I

Ab7

G7

tell them who is get - tin' in and go - in' out is I! 1. If they could

C C7

(1.) see me now, that lit - tle gang of mine, I'm
 (2.) see me now, my lit - tle dust - y group,
 (3.) see me now, a - lone with Mis - ter V., Who's

F

eat - ing fan - cy chow and drink - ing fan - cy wine. I'd like those
 Traip - sin' 'round this mil - lion dol - lar chick - en coop. I'd hear those
 wait - in' on me like he was a mai - tre d'. I hear my

B7 E7 Am

stum - ble bums to see for a fact The kind of
 thrift shop cats say: "Broth - er, get her! Draped on a
 bud - dies say - ing: "Cra - zy, what gives? To - night she's

D7 Fm6 C D7 G7

top - drawer, first - rate chums I at - tract. All I can
 bed - spread made from three kinds of fur. All I can
 liv - ing like the oth - er half lives. To think the

C C7

say is, "Wow - ee! Look - a where I am. To - night I
 say is, "Wow! Wait till the riff and raff See just ex -
 high - est brow, which I must say is he, Should pick the

F E7

land - ed, pow! right in a pot of jam." What a
 act - ly how he signed this au - to - graph." What a
 low - est brow, which there's no doubt is me. What a

A7+5 Bb9 G7 A7 D7 Tacet

set up! Ho - ly cow!) They'd nev - er be - lieve it, If My
 build - up! Ho - ly cow!)
 step up! Ho - ly cow!)

G7 G#dim F G7 C 1. 2. G7 3.

Friends Could See Me Now! 2. If they could
 3. If they could

From the Musical Production "GREAT DAY"

GREAT DAY

Lyrics by WILLIAM ROSE, EDWARD ELISCU
 Music by VINCENT YOUMANS

Moderately

Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6

When you're down — and out Lift up your head — and shout

p-f

Ab Eb Bb7 Eb6

"There's gon - na be — a Great Day"

Eb Fm Eb Fm Eb Ab Eb Ab Ebmaj7 Ab Eb

An - gels in — the sky Prom - ise that bye — and bye

Fm7 Gm Ab Eb Bb7 Eb Eb7

There's gon - na be — a Great Day.

Ab Eb7 Ab Bb7 Eb Cm7

Ga- -bri- - el will warn you — Some ear - ly

Bb Eb F7 Bb7sus4 Fm7 Bb Cm Bb7

morn you — will hear his horn root - y toot - in'

Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Bb7 Cm7 Ab Eb

It's not far — a - way Hold up your hands — and say, "There's gon-na be —

Bb7 1 Eb Ebdim Fm7 Bb7 2 Eb6

— a Great Day?" — Day?"

From the American Tribal Love-Rock Musical "HAIR"

GOOD MORNING STARSHINE

Words by JAMES RADO and GEROME RAGNI

Music by GALT MacDERMOT

Moderate 4

Piano introduction in G major, 4/4 time, marked *mp*. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

C D C D 3 C D

Good Morn - ing Star - shine, The earth says "Hel - lo".

Vocal line with lyrics: "Good Morn - ing Star - shine, The earth says 'Hel - lo'." The piano accompaniment features chords and a steady eighth-note bass line.

C D 3 C D C D 3

You twin - kle a - bove us, We twin - kle be -

Vocal line with lyrics: "You twin - kle a - bove us, We twin - kle be -". The piano accompaniment continues with chords and a steady eighth-note bass line.

G D7 G Tacet C D C D 3

low. Good Morn - ing Star - shine, You lead us a -

Vocal line with lyrics: "low. Good Morn - ing Star - shine, You lead us a -". The piano accompaniment includes a *Tacet* section for the piano and continues with chords and a steady eighth-note bass line.

C D C B7 Em G7 C Bb7

long, My love and me as we sing — our

A7 D11 G

ear - ly morn - ing sing - ing song. Glid - dy glup gloo - py Nib -

Am7 D7 Am7 D7

- by nab - by noo - py La la la lo lo.

Am D7 Am D7 G

Sab - ba sib - by sab - ba Noo - by ab - ba nab - ba Le le lo lo.

G7 C F#m Em7 B7

Too - by oo - by wal - la Noo - by ab - ba nab - ba,

Em Am 1. G Tacet 2. G

Ear - ly morn - ing sing - ing song. — Good Morn - ing

Sing - ing a song, Hum - ming a song, Sing - ing a song,

mf Am7 3 D7 3

Am7 D7 Am7 D7 Am D7

Lov - ing a song, — Laugh - ing a song, —

G 3 G7 C F#m Em7 B7

Sing the song — Sing the song, — Song the sing. —

Repeat for fade Em Am D7 G C G

Song, song, song, sing, — sing, sing, sing song. —

Repeat for fade

STEP TO THE REAR

Lyric by CAROLYN LEIGH

Music by ELMER BERNSTEIN

Pure March

mf
con gva

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. The tempo is marked *con gva* and the dynamic is *mf*.

Will ev - 'ry - one here - kind - ly STEP TO THE REAR - And let a

Accompaniment includes piano chords: C7(+5), F, C7, F, D7.

win - ner lead the way;

Accompaniment includes a G major chord.

1. Here's where we sep - a - rate the notes from the noise, - The
2. Here's where we sep - a - rate the duck from the quack, - The

Accompaniment includes piano chords: C7, F.

G C

men from the boys,— The rose from the poi - son i - vy.
 ace from the pack,— The pip from the mack - in - tosh - es.

F C7 F D7

Back in the bunch,— I came up with a hunch,— This was an
 Back in the group,— I came up with the scoop,— This was the

Gm D7 Gm G#dim F

up and at 'em day; ————— It's one of those spells—
 time to rise and say; ————— I've got in my eye—

F+ Gm7

— when you hear the right bells — And your hor - o - scope tells —
 — such a ju - bi - lant sky — That the Fourth of Ju - ly —

C₉ C7(+5) F

— you to say. — } Will ev - 'ry - one here —
 — will seem gray. — }

C7 F C+ Cm6 D7 Gm7

— kind - ly STEP TO THE REAR — And let a win - ner

C7

1. lead the way! I hear those way. —
 As our in -

2. Fine

Interlude

C B C7 C7(+5)

trum - pets be - gin to blare, And now I'm Wash - ing - ton up - on the Del - a - ware, } Will
 vest - ments be - gin to grow, To quote from Da - vy Crock - ett at the Al - a - mo. }

D. S. %

TAKING A CHANCE ON LOVE

Lyric by JOHN LATOUCHE, TED FETTER

Music by VERNON DUKE

Moderately

Cmaj.7 C#dim Dm7 G7 G7-9 C C+

Here I go a - gain
 Here I come a - gain
 Here I slip a - gain

I hear those trum-pets blow a - gain
 I'm gon - na make things hum a - gain
 a - bout to take that tip a - gain

mp

Am Am7 D7 Dm7 G7 Em7 Cm Dm7 G7

all a - glow a - gain
 act - ing dumb a - gain
 got my grip a - gain

Tak - ing A Chance On Love
 Tak - ing A Chance On Love
 Tak - ing A Chance On Love

Cmaj.7 C#dim Dm7 G7 G7-9 C C+

Here I slide a - gain
 Here I stand a - gain
 Now I prove a - gain

a - bout to take that ride a - gain
 a - bout to beat the band a - gain
 that I can make life move a - gain

Am Am7 D7 Dm7 G7 G7-9 C

star - ry - eyed a - gain
 feel - ing grand a - gain
 in the groove a - gain

Tak - ing A Chance On Love. I
 Tak - ing A Chance On Love. I
 Tak - ing A Chance On Love. I

Gm7 C7 F F#dim Gm7 Gdim F

thought that cards were a frame-up I never would try But
 nev-er dreamed in my slum-bers and bets were ta-boo But
 walk a-round with a horse-shoe in clo-ver I lie And

Fm7 Bb7 Eb Gdim Fm7 Ab7 G7+5

now I'm tak-ing the game up and the ace of hearts is high
 now I'm play-ing the num-bers on a lit-tle dream for two
 broth-er rab-bit of course you bet-ter kiss your foot good-bye

C Cmaj.7 C#dim Dm7 G7 G7-9 C C+

Things are mend-ing now I see a rain-bow blend-ing now
 Wad-ing in a-gain I'm lead-in' with my chin a-gain
 On the ball a-gain I'm rid-in' for a fall a-gain

Am Am7 D7 Dm7 G7 G7-9 1.C Dm7 G9 2.C

we'll have our hap-py end-ing now Tak-ing A Chance On Love.
 I'm start-in' out to win a-gain Tak-ing A Chance On Love.
 I'm gon-na give my all a-gain Tak-ing A Chance On Love.

THROUGH THE YEARS

Words by EDWARD HEYMAN

Music by VINCENT YOUMANS

Andante con tristezza

mf (tremolo) rit

The piano introduction consists of two staves. The right hand features a series of chords and single notes, with a tremolo effect indicated. The left hand plays a steady accompaniment of chords. The tempo is marked 'Andante con tristezza'.

Db

p Cantabile

Ab Gb Dbmaj7 Abm6 Gb Db Ebm Ebm7-5

Through the years, I'll take my place, be - side you,

p L.H. L.H.

The piano accompaniment for the first vocal line features a complex texture with many notes in the right hand and a more rhythmic accompaniment in the left hand. The left hand is marked 'L.H.'.

Ab6

Ab7

Ab Ab7addF Db

Db7

Smil - ing through the years.

L.H.

The piano accompaniment for the second vocal line continues with a similar texture to the first, featuring a dense right hand and a rhythmic left hand. The left hand is marked 'L.H.'.

Gb Db Gb6 Ab Db Ab9sus4 Ab7

mp poco a poco crescendo

Through your tears, I'll keep my place be -

mp poco a poco crescendo

Fm7 Bbm7 Ab Bbm7 Eb9 Ab

mf

side you; Smil - ing through your tears.

mf

dim.

Ab7 Db Ab Abm7 Db Bbm7 Gb Bbm Gb

mp Poco animando

I'll be near, no mat - ter when or

colla voce

mp

Ab7sus4 Abm6 Gbmaj7 Gb7 Cbmaj7 Cm7-5

dim.

where, Re - mem - ber, what is mine, I'll al - ways

dim.

Chords: Gb, Ebm7-5, Db, Abm7-5

p

share. Through the night, I'll

L.H.

Chords: Gb, Gbm addF, Gbm6, Ab7sus4

poco a poco cresc.

be a star to guide you; Shin - ing

L.H.

poco a poco cresc.

Chords: Ab7addF/Gb, Fm7-5, Bb7-9, Bb7

gra.

bright, Though clouds may come and hide you.

L.H.

Chords: Ebm7, Gbma j7, Gb6, Cm7-5, Gb

molto cresc.

ff appassionato

Through the years till love is gone and

molto cresc.

ff

molto espress.

Gbm

Db/Ab
mf accel.

Gdim/Ab

A+/Ab

time first dis - ap - pears,

mf accel.

Gdim/Ab

Db/F
mezzo voce rit

Absus4

Gb

Bbm Db/Ab

Gb Db
allarg.

I'll come to you, smil - ing

espr.

allarg.

Ab7sus4
rit

Ab7sus4
Ab7

Db
mf a tempo cresc.

Gb/Db

Db

through the years.

a tempo

L.H.

R.H.

Ab/Db Gb/Db

Gb Gb6

Db

accel.

gua.....

ff

MORE THAN YOU KNOW

Lyric by WILLIAM ROSE, EDWARD ELISCU

Music by VINCENT YOUMANS

Slowly with expression

G7+5 C6 G7+5 C9(sus.) C9 C7 F A7-9
 More Than You Know, More Than You Know, { Man o' my heart, I love you
 Girl

F6 Fm6 G7 D7 G9(sus.) G7 C
 so. Late - ly I find you're on my mind, More Than You Know.

G7-5 G7 G7+5 C6 G7+5 C9(sus.) C9 C7 F A7-9
 - Wheth - er you're right, wheth - er you're wrong, { Man o' my heart, I'll string a -
 Girl

F6 Fm6 C A7 D9 G7 C F6
 long. You need me so More than you'll ev - er know.

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chords and triplets. The chords are indicated above the vocal line. The piano accompaniment features a steady bass line and chords that support the melody. The tempo and expression are marked as 'Slowly with expression'. The score includes a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'More Than You Know, More Than You Know, { Man o' my heart, I love you Girl', 'so. Late - ly I find you're on my mind, More Than You Know.', '- Wheth - er you're right, wheth - er you're wrong, { Man o' my heart, I'll string a - Girl', and 'long. You need me so More than you'll ev - er know.'.

C Am6 B7 Em Am Bm7 Em

Lov - ing you the way that I do There's noth - ing I can do a - bout it,

Cm6 D7 G Em7 A7 Am7 D7

Lov - ing may be all you can give but hon - ey, I can't live with -

G7 Gdim G7 G7+5 3 C6 G7+5 3 C9(sus.) C9 C7 3

out it. hum — Oh, how I'd cry, Oh, how I'd cry, If you got

F A7-9 F6 Fm6 3 C A7 3 D9 G9

tired and said "good - bye", More than I'd show More than you'd ev - er

1.C G9(sus.) G9 G7+5 3 2.C

know. More Than You know.

Red. *

From the Musical Production "I MARRIED AN ANGEL"

SPRING IS HERE

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

Abdim Ab Ab6 Abdim Ab6

Spring Is Here! Why does - n't my heart go danc - ing?

p-mp a tempo

Ab7-9 Eb7 Ab7-9 Eb7

Spring Is Here! Why is - n't the waltz en - tranc - ing?

Ab Db Ab

No de - sire, No am - bi - tion leads me,

Fm Bb7 Eb7

May - be it's be - cause no - bod - y needs me.

Abdim Ab Ab6 Abdim

Spring Is Here! Why does - nt the breeze de -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4, followed by a quarter note on A4, and then a quarter note on Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Abdim, Ab, Ab6, and Abdim are placed above the staff. The lyrics 'Spring Is Here! Why does - nt the breeze de -' are written below the vocal line.

Ab6 Ab7-9 Eb7 Ab7-9

light me? Stars ap - pear Why does - nt the right in -

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note on Bb4, a quarter note on C5, and a quarter note on Bb4. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Ab6, Ab7-9, Eb7, and Ab7-9 are placed above the staff. The lyrics 'light me? Stars ap - pear Why does - nt the right in -' are written below the vocal line.

Eb7 Ab

vite me? May - be it's be - cause no - bod - y

Detailed description: This system contains the next two measures. The vocal line has a quarter note on Bb4, a quarter note on C5, and a quarter note on Bb4. The piano accompaniment features a more active bass line. Chord symbols Eb7 and Ab are placed above the staff. The lyrics 'vite me? May - be it's be - cause no - bod - y' are written below the vocal line. A 'cresc.' marking is present in the piano part.

Bb7 Eb7sus4 Eb7 Cm Fm Bbm7 Eb7

loves me, Spring Is Here I

Detailed description: This system contains the next two measures. The vocal line has a quarter note on Bb4, a quarter note on C5, and a quarter note on Bb4. The piano accompaniment features a prominent triplet pattern in the right hand. Chord symbols Bb7, Eb7sus4, Eb7, Cm, Fm, Bbm7, and Eb7 are placed above the staff. The lyrics 'loves me, Spring Is Here I' are written below the vocal line. A 'mf' marking is present in the piano part.

1. Ab Eb7+5 Eb7 2. Ab Db6 Ab

hear! hear!

Detailed description: This system contains the final two measures. The vocal line has a quarter note on Bb4, a quarter note on C5, and a quarter note on Bb4. The piano accompaniment features a triplet pattern in the right hand. Chord symbols Ab, Eb7+5, Eb7, Ab, Db6, and Ab are placed above the staff. The lyrics 'hear! hear!' are written below the vocal line. A 'mf' marking is present in the piano part.

LOVE MAKES THE WORLD GO 'ROUND

Words and Music by BOB MERRILL

Moderate Waltz tempo

Eb Ab Eb

Love High Makes in The some World si - lent Go 'Round, sky,

Ab Eb Ebmaj7 Bb7

Love Makes The World Go 'Round, Some - bod - y soon -
Love sings a sil - ver song, Mak - ing the earth -

Fm7 Bb7 1. Ab Bb7 Fm7 Bb9

will love you, If no one loves you
whirl soft - ly,

Eb Fm7 Bb9 Bb7 Eb Ab Eb

now. Love Makes The World Go 'Round.

Early Movie Hits

In the 30's a new kind of entertainment burst upon the scene—America's very own operatic form—the screen musical. It was a golden era of provocative fantasy, of prodigious technicolor choreography and it sparked a spectacular string of melodies. Though the celluloid stage has revolved and evolved through many dramatic changes since that time, these melodies born of that great cinematic gold rush are still heard, played, and appreciated on all of today's varied communications media. When you turn to them yourself, you know why these melodies linger on . . . for each song of that ebullient era is a rediscovery of romance, optimism and simple joy—a rediscovery of everything that a song should be.



ZIP-A-DEE DOO-DAH

Words by RAY GILBERT

Music by ALLIE WRUBEL

Moderately Fast



Piano introduction musical notation for the first system, featuring a treble and bass clef with various chords and melodic lines.

Voice

Bb Cm7 F7 Bb Cm7 F7 Bb Dm F9 Bb G9 G7

This is just the kind of day that you dream a - bout, —

Musical notation for the first vocal line and piano accompaniment, including lyrics and chord symbols.

Cm G7 Cm Cm6 C9 C7 C7b5 F7 Eb F7 F9

When you o - pen up your mouth a song pops out.

Musical notation for the second vocal line and piano accompaniment, including lyrics and chord symbols.

Chorus

Bb F7 Bb Cm7 Bb Eb Bb Eb

ZIP - A-DEE DOO - DAH, Zip - a-dee-ay, — My, oh

Musical notation for the first chorus line and piano accompaniment, including lyrics and chord symbols.

Bb C9 F7 Cm7 F7 Bb F7 Bb Cm7 Bb

my, — what a won-der-ful day! — Plen - ty of sun - shine,

Musical notation for the second chorus line and piano accompaniment, including lyrics and chord symbols.

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E \flat B \flat E \flat B \flat Gm Cm7 F9 B \flat

head - in' my way, — ZIP - A-DEE DOO - DAH, Zip - a - dee - ay! —

F7 F9 F7 C \sharp dim B \flat Gm7

— Mis-ter Blue - bird on my shoul - der, — It's the

C7 C9 C7 F Tacet

truth, it's "act-ch'll", Ev - ry-thing is "sa - tis - fact-ch'll"

B \flat F7 B \flat Cm B \flat E \flat B \flat

ZIP - A-DEE DOO - DAH, Zip - a - dee - ay! —

E \flat B \flat Gm C7 F7 B \flat 1. Edim F7 2.

Won - der-ful feel - ing, Won - der - ful day. —

From the 20th Century-Fox Picture "WHAT PRICE GLORY"

CHARMAINE

By ERNO RAPEE and LEW POLLACK

Slowly, with expression

Bb7+5 Eb Ebmaj7 Eb6

Female: I won - der why you keep me wait - ing, Char -
Male: I won - der why you keep me wait - ing, Char -

mp

Eb Fm Bb7 Fm7

maine _____ cries in vain, _____ I won - der when
 maine _____ my Char - maine, _____ I won - der when

Bb7 Fm7 Bb7 Bb7+5

blue - birds are mat - ing, Will you come back a -
 blue - birds are mat - ing, Will you come back a -

Eb Fm7 Bb7 Eb

gain. _____ I won - der if I keep on
 gain. _____ I won - der if I keep on

Bbm6 C7 Fm C7

pray - ing, Will our dreams be the
 pray - ing, Will our dreams be the

Fm C7-9 Fm Gdim Fm Abm6

same. I won - der if you ev - er
 same. I won - der if you ev - er

Eb C7-9 F9 Bb7 Bb7+5

think of me, too, Char-maine's wait - ing, just wait - ing for
 think of me, too, I am wait - ing, my Char - maine, for

1. Eb Bb7 2. Eb

you. I you.
 you. I you.

From the M-G-M Picture "DANCING LADY"

EVERYTHING I HAVE IS YOURS

Lyric by HAROLD ADAMSON

Melody by BURTON-LANE

Slow with expression

C Ab9 Dm7 G7 Dm7 G7+5

Ev-'ry-thing I Have Is Yours, You're part of me.

C Ab9 Dm7 G7 Bm7-5 E7

Ev-'ry-thing I Have Is Yours my des-ti-ny.

Am Fm C D9

I would glad-ly give the sun to you— If the sun were on-ly mine,

Em A9 Am7 D7 Dm7 G7

I would glad-ly give the earth to you— and the stars that shine.

C Ab9 Dm7 G7 Dm7 G7+5

Ev-'ry-thing that I pos-sess I of-fer you, _____

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a C major chord and moves through Ab9, Dm7, G7, Dm7, and G7+5. The lyrics are "Ev-'ry-thing that I pos-sess I of-fer you," followed by a long line for a note extension.

C Gm7 C7 C+ Fmaj7 F6 E7

Let my dream of hap-pi-ness come true. _____

The second system continues the vocal line and piano accompaniment. The vocal line has chords C, Gm7, C7, C+, Fmaj7, F6, and E7. The lyrics are "Let my dream of hap-pi-ness come true." followed by a long line for a note extension.

Am Fm C D7

I'd be hap-py just to spend my life_ Wait-ing at your beck and call,

The third system continues the vocal line and piano accompaniment. The vocal line has chords Am, Fm, C, and D7. The lyrics are "I'd be hap-py just to spend my life_ Wait-ing at your beck and call,".

C Ab9 Dm7 G7+5 1. C Em7 Dm7 G7-9 2. C

Ev-'ry-thing I Have Is Yours my life my all. all.

The fourth system concludes the piece with a first ending and a second ending. The vocal line has chords C, Ab9, Dm7, G7+5, and a first ending with C, Em7, Dm7, G7-9, and a second ending with C. The lyrics are "Ev-'ry-thing I Have Is Yours my life my all. all.".

From the William Fox Production "SEVENTH HEAVEN"

DIANE

By ERNO RAPEE, LEW POLLACK

Moderately

F Fdim C7 C7+5 F Dm

"I'm in Heav - en when I see you smile _____ Smile for

a tempo *p-mf*

Gm Eb7 C7 F Fdim C7

me _____ my Di - ane _____ And tho' ev - 'ry - thing's

C7+5 Dm A E7

dark all the white _____ I can see _____ you Di -

A Adim C7 F Fdim C7 C7+5 F

ane _____ You have light - ed the road lead - ing home _____

Dm Gm Eb7 C7 F Fdim

— Pray for me _____ when you can _____ But no

C7 C7+5 Dm G9 F

mat - ter where - ev - er I roam _____ Smile for me _____

1 2

Cdim C7 F Fdim C7 F Fdim F

— my Di - ane I'm in ane"

From the M-G-M Picture "BABES ON BROADWAY"

HOW ABOUT YOU?

Lyric by RALPH FREED

Music by BURTON LANE

Moderately

G Gmaj7 G Bbdim Am7 D7

I like New York in June, How A-bout You?___

G Gmaj7 G F# Bm7-5 E7+5 A7

I like a Gersh-win tune, How A-bout You?___ I love a

Cm6 D6 G6 B B6

fire - side when a storm is due,___ I like po-ta - to chips,

F#7sus F#7 B Am7 D7 G Gmaj7

moon - light and mo - tor trips, How A-bout You?___ I'm mad a -

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately'. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The piano accompaniment includes dynamics such as 'mf'.

G Bbdim Am7 D7 G9 Dm7 G9 Dm7

bout good books, can't get my fill, — And Frank-lin Roose-velt's looks,

Cmaj7 C6 Cm G Eb7

give me a thrill. — Hold-ing hands in a mov-ie show, when all the lights are low

Am B7+5 B7 Em Em7 C D7

may not be new, But I like it, How A - bout

1. G Am7 D9 2. G Am7 G

You? — You? —

From the M-G-M Picture "THE HARVEY GIRLS"

ON THE ATCHISON, TOPEKA AND THE SANTA FE

Lyric by JOHNY MERCER
Music by HARRY WARREN

Moderately (with rhythm)

Piano introduction in 4/4 time, marked 'Moderately (with rhythm)'. The piece begins with a forte (f) dynamic and a piano (mf) dynamic. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes, with a steady bass line.

Moderately (with rhythm)

Do yuh hear that whistle down the line?— I fig-ure that it's en-gine num-ber

for - ty nine,— She's the on - ly one that - 'll sound that way.— On The

Atch-i - son, To-pe - ka And The San-ta Fe— See the

Chords: G7, C, G7, C, F, C, F6, C, G+, C, G7, C, G7, C, Gdim, Am, Ab7, C, G#dim, Am, Dm7, G7, C, G7

Vocal and piano accompaniment for the first line of the song. The piano part features a consistent eighth-note bass line. The vocal line is in a simple, rhythmic style.

for - ty nine,— She's the on - ly one that - 'll sound that way.— On The

Atch-i - son, To-pe - ka And The San-ta Fe— See the

Vocal and piano accompaniment for the second line of the song. The piano part continues with the same eighth-note bass line. The vocal line is in a simple, rhythmic style.

Atch-i - son, To-pe - ka And The San-ta Fe— See the

Vocal and piano accompaniment for the third line of the song. The piano part continues with the same eighth-note bass line. The vocal line is in a simple, rhythmic style.

C G7 C F

ol' smoke ris - in' 'round the bend, — I reck - on that she knows she's gon - na

C F6 C G+ C G7 C G7 C G#dim Am Ab7

meet a friend, — Folks a - round these parts get the time o' day — From The

C G#dim Am Dm7 G7 C Eb7 Ab6

Atch - i - son, To - pe - ka And The San - ta Fe. — Here she comes! — Ooh,

Ebmaj7 Ab6 Ab Ebmaj7 Ab6 Eb

— Ooh, — Ooh, — Hey, Jim! yuh bet - ter git the rig! —

Ab6 Ebmaj7 Ab6

— Ooh, — Ooh, — Ooh, — She's

Cm Ebmaj7 Fm6 Cm7 Fm Abmaj7 Fm6 G7 C G7 C

got a list o' pas-sen-gers that's pret-ty big— And they'll all want lifts to

F C F6 C G+

Brown's Ho-tel,— 'Cause lots o' them been trav-el-in' for quite a spell,— All the

C G7 Cmaj7 C7 F6 D7b C G#dim Am Dm7

way from Phil-a-del-phi-ay,— On The Atch-i-son, To-pe-ka And The

I | 2

G7 C G7 G7 C

San-ta Fe.— Doyuh San-ta Fe.—

G9 (addE) (Single notes)..... C D E G E D C A G C B C Fdim Cdim C

TEMPTATION

Lyric by ARTHUR FREED
Melody by NACIO HERB BROWN

Moderato (with feeling)

mf *rit.* *p* *al tempo*

C Db C Db C

You came, — I was a - lone, — I should have known

Db C C Db C

You — were Temp - ta - tion — You smiled, — Lur - ing me on —

Db C Db C

My heart was gone, You were Temp - ta - tion It would be

Bbm D9 Db9 C9

thrill - ing If you were will - ing If it can nev - er

B9 Bb9 A9 G7+5 G7 C Db

be, Pit - y me For you were Born to be

C Db C Db Bbm

kissed I can't re - sist You Are Temp - ta - tion and

cresc.

C7 F Bbm F Bb

I am yours _____ Here is my heart _____ Take it and

Detailed description: This system contains the first two lines of the musical score. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "I am yours _____ Here is my heart _____ Take it and". Chord symbols C7, F, Bbm, F, and Bb are placed above the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F Gb F Db C

say We'll nev - er part I'm just a slave

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "say We'll nev - er part I'm just a slave". Chord symbols F, Gb, F, Db, and C are placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns.

Db C Db C Fm

On - ly a slave _____ To you Temp -

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics "On - ly a slave _____ To you Temp -". Chord symbols Db, C, Db, C, and Fm are placed above the vocal line. The piano accompaniment includes a *dim.* (diminuendo) marking in the first measure.

1. Cm6 G7 2. Cm6

ta - tion. _____ - ta - tion. _____

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics "ta - tion. _____ - ta - tion. _____". Chord symbols 1. Cm6, G7, and 2. Cm6 are placed above the vocal line. The piano accompaniment features a *rit.* (ritardando) marking and a *p L.H.* (piano left hand) marking in the final measure.

PAGAN LOVE SONG

Lyric by ARTHUR FREED

Music by NACIO HERB BROWN

Moderate waltz tempo

C

Come with me where moon-beams Light Ta -

F9 C G7

hi - tian skies And the star - lit

C G7 C

wa - ters Lin - ger in your eyes

C

Na - tive hills are call - ing

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a dotted quarter note Bb4 and a half note A4. The piano accompaniment starts with a C major chord in the right hand and a C major chord in the left hand. The bass line consists of quarter notes C3, Bb2, and A2. The right hand accompaniment features a melody of quarter notes G4, A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) at the end of the system.

Ab7 C

To them we be - long

The second system continues the piece. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a change to an Ab7 chord in the right hand and an Ab7 chord in the left hand. The bass line continues with quarter notes C3, Bb2, and A2. The right hand accompaniment has a melody of quarter notes G4, A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) at the end of the system.

G7 C G7

And we'll cheer each oth - er with the

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a half note G4. The piano accompaniment features a G7 chord in the right hand and a G7 chord in the left hand. The bass line continues with quarter notes C3, Bb2, and A2. The right hand accompaniment has a melody of quarter notes G4, A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) at the end of the system.

1. C G7 Dm7 G7 2. C

Pag - an Love Song Love Song

The fourth system contains two endings. The first ending (marked '1.') has a vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a C major chord in the right hand and a C major chord in the left hand. The bass line continues with quarter notes C3, Bb2, and A2. The right hand accompaniment has a melody of quarter notes G4, A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) at the end of the first ending. The second ending (marked '2.') has a vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment features a C major chord in the right hand and a C major chord in the left hand. The bass line continues with quarter notes C3, Bb2, and A2. The right hand accompaniment has a melody of quarter notes G4, A4, Bb4, and C5, with a triplet of eighth notes (Bb4, A4, G4) at the end of the second ending.

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SHOULD I

Lyric by ARTHUR FREED

Music by NACIO HERB BROWN

Moderately

Should I re - veal ex - act - ly how I feel Should

I con - fess I love you _____ Should I re -

cite Be - neath the pale moon - light And swear by stars a -

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Bb Eb Bb7 Eb Bb7

bove_ you _____ Could I re - peat The sweet-est sto-ry

Eb C7 Adim C7 Cm7 F7 F9

told Could I en - treat would it be too bold Should

Bb Cm7 F7

I re - veal ex - act - ly how I feel Should I con -

1 2

Bb Eb Bb7 C#dim F7 F7+5 Bb Eb Bb7

fess I love_ you _____ Should love_ you _____

WEDDING OF THE PAINTED DOLL

Lyric by ARTHUR FREED

Music by NACIO HERB BROWN

Moderately

It's a hol - i - day, to - day's the wed - ding of the paint - ed doll.

It's a jol - ly day, the news is spread - ing

all a-round the hall. Red Rid - ing Hood and

Bus - ter Brown, the Jump - ing Jack jumped in - to town, From far an' near they're

Eb Ebm Bb7 Eb Ebm Bb7 Ebm Bb7 Ebdim Eb Eb+ Eb6 Bbdim G

mf *stacc. simile* *f* *mf* *f* *mf*

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature is B-flat major (two flats). The tempo is marked 'Moderately'. The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation (stacc. simile). Chord symbols are placed above the vocal line. The piano accompaniment features a steady bass line and a more active treble line with some melodic flourishes.

D7 C G C G C G Eb

com - in' here, church bells ring - ing, bring - ing All the lit - tle doll - ies

Ebm Bb7 Ebm Bb7 Eb7

from the Fol - lies with their paint - ed cheeks, Lit - tle ma - ma doll has

stacc. simile *f* *mf*

Ab Eb (Bbbass)

fussed a - round for weeks and weeks. Shoo the blues, - no

f *mf*

Cb7 Fm F7 Bb7 Eb

time to lose, rice and shoes - will spread the news, that It's a hol - i - day, to -

day's the wed - ding of the lit - tle paint - ed doll. doll.

Ebm *Bb7* *To next strain* *Eb* *D7* *Fine* *Eb*

Here come the brides - maids, look at them in their plac - es,
Here comes the bride now, look at the lit - tle cut - ie,

G *3*

look at the fan - cy lac - es, Look at them as they smile _____ all
look at the lit - tle beau - ty, Look at the lit - tle doll, _____ it's

3 *D7* *3* *3*

1. *C* *G* *C* *G* *C* *G* 2. *C* *G* *C* *G*

sor - row a - way. her wed - ding day.

B F#7 B

Here's the preach - er man, oh look as he takes his lit - tle black book;

F#7 B D7

He is sure he knows his stuff 'cause he's done it of - ten e - nough.

G

Here comes the bride - groom, read - y for the ser - vice, just a lit - tle ner - vous

D7 3 C G C G D.C. al Fine Bb7

Now the preach - er says, "You're mar - ried to stay."

From the M-G-M Picture "BROADWAY MELODY"

YOU WERE MEANT FOR ME

Lyric by ARTHUR FREED

Melody by NACIO HERB BROWN

Moderato

Piano introduction in G minor, 3/4 time, Moderato. The piece begins with a series of chords in the right hand and a steady bass line in the left hand. The melody is introduced in the right hand with a series of eighth and quarter notes.

Moderato

f *mp*

Life was a song, You came a - long I've laid a -

Chords: F, Cdim, Gm, Gm7, C7, F

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The vocal line is in G minor and follows the melody of the piano introduction.

wake the whole night through If I but dared

Chords: Ddim, Gm7, C7, Gm, D7

Vocal line with piano accompaniment. The piano part continues with chords in the right hand and a bass line in the left hand. The vocal line continues the melody.

To think you cared This is what I'd say to you

Chords: Cdim, G7, Gm7, C7

rall.

Vocal line with piano accompaniment. The piano part features chords in the right hand and a bass line in the left hand. The vocal line continues the melody. The piece ends with a *rall.* marking.

Chorus, Moderato

You Were Meant For Me I was meant for you

Chords: C7, F, C7, F

p-f

Chorus of the song. The piano part features chords in the right hand and a bass line in the left hand. The vocal line is in G minor and follows the melody of the piano introduction.

Na - ture ^{D7} pat - terned you and ^{A7} when she was done ^{D7} — ^{G7} You were all the

sweet things ^{Cdim} rolled up in one ^{C7} — You're like a plain - tive mel o -

dy ^F — That nev - er ^{C7} lets me ^{Gm Gm16} free ^{A7} — For

I'm con - tent ^{D7} The an - gels must have sent you and they meant you ^{Gm D7 Gm C7}

just for me. ^{Gm7 C7} ¹ ^F ^{Db Db6 Db7 C7} | ² ^{F Bbm6 F} me.

f *cresc.* *rall.*

JUST YOU, JUST ME

Lyric by RAYMOND KLAGES

Music by JESSE GREER

Moderately

C Gm6 A7 Dm Fm6 G7 C Cmaj.7 C7
 Just You, Just Me, Let's find a
 Just us, Just we, I've missed an
 F Fm6 C G7 1. C 2. C Cdim
 co - zy spot, to cud - dle and coo.
 aw - ful lot, my trou - ble is you. Oh,
 C9 F Fm Fm6 C G#dim Am
 Gee! What are your charms for? What are my arms for?
 D9 G9 G7-9 C Gm6 A7 Dm Fm6
 Use your im - ag - i - na - tion! Just You, Just
 G7 C Cmaj.7 C7 F Fm6 C G7 C
 Me, I'll tie a lov - er's knot 'round won - der - ful you!

The Big Band Era

They were like tribes and each one attracted their own cult of followers as they blew and blasted, swayed and stomped, jammed and lilted their way to fame. The sound of the big bands was a sound so unique that it dazzled through several decades. The batons of such band leaders as Glenn Miller, Tommy Dorsey, Jimmy Dorsey, Artie Shaw, Benny Goodman, Stan Kenton, Vaughn Monroe, Count Basie and many others, spun a kind of thundering magic which created complete shows within a show—and each time they played the beat shifted, the scene changed, the mood and the music offered something else. Though most of the big bands are gone, the songs, the music, the tremendous togetherness they created is still there—try it!



IT HAPPENED IN MONTEREY

Words by BILLY ROSE
Music by MABEL WAYNE

Slowly

mf

8va

The piano introduction is in 3/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The bass line starts with a half note G3, followed by a half note F3. The piece concludes with a final chord of Bb4 and G3, marked with a 't' and '8va' above it.

p

Bb F9 F7 F9

It Happened In Mon-ter-ey, A long time a - go, I met her in

The first line of the song is in 3/4 time. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a bass line with a half note G3 and a right hand with a half note Bb4. The dynamics are marked *p* (piano). The key signature has two flats (Bb and F).

F7 Bb Dm7 Db dim

Mon-ter-ey, In old Mex - i - co. Stars and steel gui - tars And lus-cious

The second line of the song continues in 3/4 time. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a bass line with a half note G3 and a right hand with a half note Bb4. The dynamics are marked *p* (piano). The key signature has two flats (Bb and F).

Cm7 F7 Cm7 Bb

lips, as red as wine, Broke some-bod-y's heart, And I'm a - fraid that it was

The third line of the song continues in 3/4 time. The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment features a bass line with a half note G3 and a right hand with a half note Bb4. The dynamics are marked *p* (piano). The key signature has two flats (Bb and F).

LULLABY OF BIRDLAND

Words by B. Y. FORSTER

Music by GEORGE SHEARING

Moderately, with a rock

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7

Lul-la - by Of Bird-land that's what I al - ways hear_

mp

Am7 D9 Bm7 Em7 Am7 D7-9

when you sigh, Nev - er in my word land could there be ways_ to re - veal, -

mf mp

G C9 F#m7-5 B7 Em C#m7-5

in a phrase, How I feel! Have you ev - er heard two

mp

F#7-9 B7-9 Em7 Cmaj7 Am7 D9

tur - tle doves_ bill and coo_ when they love?_

Bm7 Em7 Am7 D7-9 G D7

That's the kind of mag - ic mu - sic we make with our lips _____ when we kiss!_

G E9 E7-9 Am Am7

_____ And there's a weep - y old wil - low; _____

D9 D7-9 G E9 E7-9

He real - ly knows how to cry! _____ That's how I'd cry on my pil -

Am Am7 D9 D7-9 G B7

- low _____ if you should tell me fare - well _____ and good - bye!_

Em C#m7-5 F#7-9 B7-9 Em7 Cmaj7

Lul - la - by Of Bird-land, whis - per low, — Kiss me sweet —

Am7 D9 Bm7 Em7 Am7 D7-9

and we'll go — fly - in' high in bird - land, High in the sky — up a - bove —

1. G C9 F#m7-5 B7 2. G

all be - cause — we're in love! — all be - cause —

Am7 D9 D7-9 G C9 Am7 Ab9 G

we're in love. —

THINKING OF YOU

Words and Music by WALTER DONALDSON, PAUL ASH

Moderato

ff

G Gdim G C G

I oft - en won - der when
I can't for - get when we

D7

we said "Good - bye", — Why we said "Good - bye", — When
whis - pered "Good - bye", — I just had to cry, — And

Cm7 F7 Bb F9 F7

mine. It Hap-pened In Mon-ter-ey, With - out think - ing twice, I

F9 F7 A7-5 D7

left her and threw a - way the key to Par - a - dise,

G7 G+ G7 C7 Gm7 C7 Cm7

My in - dis - creet heart, longs for the sweet-heart That I left in

1. F7 Bb Dm7 Cm7 F7 2. F7 Bb

old Mon - ter - ey. It old Mon - ter - ey.

G Bm G Gdim G C G Ddim D Ddim D

sun-shine was nigh?— I oft-en won-der and sigh now and then—
 you know just why.— I'll al-ways miss you as long as I live—

(Single notes)

A7 D7 F#m D7 C# D D#

— Will we meet a - gain?— I'm won - der - ing when.—
 — I wish you'd for - get — I hope you'll for - give.—

rit. *a tempo*

CHORUS

(Single note)

E Am F7 Bm D7 G6 Bm G6

I've grown so lone - some — Think-ing of you,—

p-f

Bm G6 C# D D# E Am F7 Bm D7

Think-ing of you,— All by my own - some

G6 Bm G6 Bm G6 E7 C+ E7

Think-ing of you, — Think-ing of you, — When you were mine, dear,

(Single notes -----)

C+ E7 Am E7 Am C# D D#

The world was mine, dear, And the skies were blue. —

E Am F7 Bm B7 C D7

I've grown so lone - some Think - ing, think-

1 (Single notes) 2

G Ddim D7 C# D D# G

— ing of you. you. —

MOONLIGHT SERENADE

Lyric by MITCHELL PARISH
 Music by GLENN MILLER

Moderately

F6 Abdim

I stand at your gate and the
 stars are a glow and to

mp

Gm7 Cdim C7 C7+5 F

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

Fmaj.7 F7 D7 Gm F Edim F

wait for the touch of your hand in the June night, The ros-es are
 know that your eyes are like stars bright-ly beam-ing? I bring you and

Gm Gdim Gm C7 C7+5 1. F C7+5 2. F Cm7 F7

sigh-ing a Moon-light Ser-e-nade. The
 sing you a Moon-light Ser-e-nade.

B♭maj.7 B♭m6 Em7 A7 Cm6 D7+5

Let us stray till break of day in love's val - ley of dreams, Just

m/f

Dm6 E7 Dm6 E7 Cm6 D7 Gm7 C7-9

you and I, a sum-mer sky, a heav - en - ly breeze kiss - ing the trees. So

mp

F6 A♭dim Gm7 Cdim C7 C7+5

don't let me wait, come to me ten - der - ly in the June night, I

F Fmaj.7 F7 D7 Gm

stand at your gate and I sing you a song in the moon-light, A

F Edim F Gm Gdim Gm C7 C7+5 F F6

love song, my dar - ling, a Moon - light Ser - e - nade.

rit. e dim.

ONE O'CLOCK JUMP

By COUNT BASIE

Moderate Bounce Tempo

f *mf*

F C7 G#dim F Bbdim F C7 F7

Bb7 F C7

F G#dim Gm7 G7 C7

1. F Bbm F C7 2. F Bb F C7 F Ab7

Db6 Db7

Gb7 Db6

Db Ebm7 Ab7

Db6 Ab7+5 Db6 Ab13 Db6

Gb7 Db6

Ab11 Db6 Gb6 Db Ab9 Db6

PENNSYLVANIA 6-5000

Lyric by CARL SIGMAN

Music by JERRY GRAY

Moderately

G C9 G

Num-bers I've got by the doz - en — ev - 'ry - one's un - cle and
I've got a sweet-y I know there — Some-one who sets me a -

Ddim Am7 D7

cous - in — But I can't live with - out buzz - in' —
glow there — Gives me the sweet-est "hel - lo there!"

1. *Tacet*
G *Spoken:* D7+5 Penn - syl - van - ia Six, Five Thou - sand

2. *Tacet*
G *Spoken:* Penn - syl - van - ia

Am B7+5 B7 Em Am

Six, Five Thou - sand We don't say — "how are — you" and ver - y

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B7+5 B7 Em E7-5 A7

sel - dom ask ___ "what's new?"_ In - stead we start ___ and

D C7 B7 E9 A7 D7 Eb9 D9

end each call ___ with "ba - by con - fi - den - tial - ly I ___ love you"__

G C9 G Ddim

May-be it sounds a bit fun - ny ___ When I'm a - way from my hon - ey ___

Am7 D7 G Tacet Spoken: G6

Here's what I do with my mon - ey ___ Penn-syl-van-ia Six, Five Thou-sand.

RACING WITH THE MOON

Words by VAUGHN MONROE, PAULINE POPE
Music by JOHNNY WATSON

Moderately (with feeling)

G7+5 C G+ C Ab7 Fm6

Rac-ing With The Moon sail-ing thru the mid-night blue And

G7 G7+5 Cmaj7 C6 Cmaj7 Dm7 G7 G7+5 C G+

then all too soon it's lost from view, Gaz-ing at the stars

C Ab7 Fm6 G7

shin-ing in the sum-mer night But just like the moon

G7b9+5 C Ab7 C Am B7

they fade from sight. In the blue heavens I see your

mp

p.

mf

Gm6 A7+5 A7 Dm7 Ddim

face smil - ing at me My heart will nev - er be free un .

Am Ab7 G7 G7+5 C G+ C

til we're back to - geth - er. Rac - ing With The Moon _____ that is what I'll always

Ab7 Fm6 G7 G7b9

do _____ Till I o - ver - take _____ the moon and

1. 2.

C Am7 Dm7 G7+5 C Ab7 C

you . Rac - ing With The you . _____

SING, SING, SING

Words and Music by LOUIS PRIMA

Brightly

Em B7 Em B7 Em B7 Em B7+5 B7

Sing, Sing, Sing, Sing Eve - ry - bod - y start to sing

Em B7 Em B7 Em F#m7-5 B7 Em

La - dle - la Whoa - ho - ho Now you're sing - ing with a swing -

Em B7 Em B7 Em B7 Em B7+5 B7

Sing, Sing, Sing, Sing Eve - ry - bod - y start to sing - swing -

Em B7 Em B7 Em F#m7-5 B7 Em

La - dle - la Whoa - ho - ho now you're sing - ing with a swing - swing-in' while you sing -

G D9 D7 Am7 Am7-5 D7 G

When the mu-sic goes a-round eve-ry-bod-y goes to town

D9 D7 Em Ddim D D+ G B+ B7+5

but here's some-thing you should know ho-ho ba-by ho-ho-ho
just re-lax and take it slow

Em B7 Em B7 Em B7 Em B7+5 B7

Sing, Sing, Sing, Sing eve-ry-bod-y start to sing

1 2

Em B7 Em B7 Em F#m7+5 B7 Em B7 F#m7-5 B7+5 Em

Ladle-la Wnoa-ho-ho now you're sing-ing with a swing with a swing

SO RARE

Words by JACK SHARPE
Music by JERRY HERST

Moderately

G7+ C6 Ebdim G9 G7-9 C6

So Rare, _____ you're like the fra-grance of blos-soms fair _____
 _____ you're like the spar - kle of old cham-pagne _____

mf *8va*
3

Eb9 Ab6 1. G9 Em7 A7-9

Sweet as a breath of air _____ Fresh with the morn-ing dew. _____
 Or-chids in cel - lo - phane _____

3

Dm7 G7-9 G7+ 2. G9 C6 F9 C6

_____ Oh, you're So Rare, _____ Could - n't com - pare to you, _____ to you. _____ You are per -

Dm7 G7 Cmaj7 C6 Dm7 G7

fec - tion, you're my i - de - a of an - gels sing - ing the A - ve Ma - ri -

The musical score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The tempo is marked 'Moderately'. The key signature has one flat (B-flat). The score is divided into four systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the next two lines, including a double bar line and a second ending. The fourth system contains the final two lines. Chord symbols are placed above the vocal line. Dynamics like 'mf' and '8va' are indicated. A triplet of eighth notes is marked with a '3' in the piano part.

Cmaj7 C6 Bm7 E7 Amaj7 A6 Am7 D9

a, For you're an an-gel, I breathe and live you, With ev-'ry beat of the heart that I give

Dm7 G7+ C6 Ebdim G9 G7-9 C6

— you. — So Rare, — this is a heav-en on earth we share, —

gva

Eb9 Ab6 G9 G9+ C6

Car-ing the way we care, — Ours is a love So Rare, —

gva

G9 G9+ C6 G9 G9+ C6 G7 C

Ours is a love So Rare, — Ours is a love So Rare. —

gva

STOMPIN' AT THE SAVOY

Lyric by ANDY RAZAF

Music by BENNY GOODMAN, CHICK WEBB, EDGAR SAMPSON

Not too fast (with a beat)

The musical score is presented in four systems, each with a vocal line and a piano accompaniment. The piano part includes a bass line and a treble line with chords and melodic lines. Dynamics such as *mp* are indicated. Chords are labeled above the notes.

System 1: Chords: C13, F6, C13, F6. Lyrics: Sa - voy, — the home of sweet ro- mance — Sa - voy, — it wins you at a glance —

System 2: Chords: F#dim, Gm7, C9, F6. Lyrics: — Sa - voy, — gives hap-py feet a chance — to dance, — And we'll be Stom - pin'

System 3: Chords: Fmaj7, F6, C13, F6, C13. Lyrics: At The Sa - voy. — Your form, just like a cling - in' vine — Your lips, —

System 4: Chords: F6, F#dim, Gm7, C9. Lyrics: — so warm and sweet as wine — Your cheek, — so soft and close to mine — di - vine, —

F6 Fmaj7 F6 Bb7 B7 Bb7

— And we'll be Stomp-pin' At The Sa - voy. — How my heart is sing - in' —

Eb9 Gb9 Eb9 Ab7 A7 Ab7 Db13

while the band is swing-in' — Nev-er tired of romp-in' — and stomp-in' with you —

C13 F6 C13

at the Sa - voy. — What joy, a per - fect hol - i - day — Sa - voy, —

F6 F#dim Gm7 C9

— where we can glide and sway — Sa - voy, — there let me stomp a - way — with you. —

F6 Fmaj7 F6 F#dim Gm7 C9 F6

— And we'll be Stomp-in' At The Sa - voy — with the hoy pa - loy. —

TILL THE END OF TIME

By BUDDY KAYE, TED MOSSMAN

Slowly with much expression

B \flat F7 E \flat B \flat F7 E \flat B \flat Cm

Till The End Of Time, — Long as stars are in the blue, — Long as

E \flat B \flat E \flat B \flat Fm G7+5 G7 Cm

there's a spring, a bird to sing I'll go on lov - ing you. —

G7 A \flat Cm G7 Fm Cm

— Till The End Of Time, — Long as ros - es bloom in May —

3 Cm9 F7-9 B \flat Bbm C7

— My love for you will grow deep - er with ev - 'ry pass - ing

The musical score is written in B-flat major (two flats) and common time (C). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a melodic line in the right hand and a harmonic line in the left hand. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The tempo and expression marking is 'Slowly with much expression'. The score includes a repeat sign at the beginning of the first system and a fermata over the final note of the second system. The piano part includes a 'mp' (mezzo-piano) dynamic marking and a '3' (triple) marking over a group of notes in the final system.

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Cm7 F7 Bb F7 Eb Bb F7 Eb Bb

day. Till the wells run dry ——— And each moun-tain dis-ap-pears,

Cm Eb Bb Eb Bb Fm G7+5 G7

I'll be there for you, to care for you through laugh-ter and through

Cm Cm7 Ebm

tears, So take my heart in sweet sur-ren-der And

mf *dim. poco a poco*

Bb G7 Cm7 Dm A Cm7 F7

ten-der-ly say that I'm the one you'll love and live for ——— Till The

p *mp*

1. Edim Bb Cm7 F7+5 Bb F7 2. Edim Bb Edim Bb

End Of Time. ——— Till The End Of Time. ———

rall.

The Fabulous 30's

They were years of great social and political changes throughout the world. In our own nation these changes were being staged midst the hard realities of the great depression. But in spite of the financial gloom people were still singing the songs of writers who spoke of bright and whimsical dreams, of unbridled romance, of music that never stopped—and, it never did stop for there was a kind of optimism behind it all which helped us move on to something else. Better times were forecast—we felt it, worked for it, sung about it and sure enough it came to the accompaniment of a fabulous catalog of songs—songs which will never be forgotten. Here is a sampling of that era in which song after song was clear, distinct and memorable—if you are a song buff this has to be a “must” section.



DON'T BLAME ME

Lyric by DOROTHY FIELDS
Melody by JIMMY McHUGH

Moderately with expression

C Bb A A7 Fm6 3 G7 Cmaj7 C6 Fm6 3 G7

Don't Blame Me for fall-ing in love with you I'm un-der your spell but
Can't you see when you do the things you do! If I can't con-ceal the

Gm6 3 A7 1. Dm7 G7+5 C G9 2. Dm7 G7 G7+5 C F Cdim C7

how can I help it! Don't Blame Me!
thrill that I'm feel-ing Don't Blame Me.

F E7 Am D7

I can't help it if that dog-goned moon a-bove, — Makes me need-

Dm7 Fm6 G7 C Bb A A7 Fm6 3 G7

— some-one like you to love! Blame your kiss, as sweet as a kiss can

Cmaj7 C6 Fm6 3 G7 Gm6 3 A7 Dm7 G9 G9+5 C

be And blame all your charms, that melt in my arms but Don't Blame Me.

BLUE MOON

Lyric by LORENZ HART
Music by RICHARD RODGERS

Moderately

Chord symbols: B \flat 7, E \flat , Cm, Fm7, B \flat 7, E \flat , Cm, Fm, B \flat 7, E \flat , Cm, Fm7, E \flat , A \flat , E \flat , B \flat 7, E \flat , Cm, Fm7, B \flat 7, E \flat , Cm7, Fm, B \flat 7, E \flat , Cm7, Fm7, E \flat , A \flat 6, E \flat .

Lyrics:
 Blue Moon you saw me stand - ing a - lone
 With - out a dream in my heart, With - out a love of my own.
 Blue Moon you knew just what I was there
 for You heard me say - ing a pray'r for
 Some - one I real - ly could care for. And then there

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Ab6 Bb7 Eb Ab6 Bb7

sud - den - ly ap - peared be - fore me — The on - ly one my arms will ev - er

Eb Abm Db9 Gb

hold, — I heard some - bod - y whis - per, "Please a - dore me," — And when I

Bb F7 Fm7 Bb7 Eb Cm Fm7 Bb7

looked, the moon had turned to gold! Blue Moon — now Im no long - er a - lone -

Eb Cm Fm Bb7 Eb Cm Fm7

With - out a dream in my heart, — With - out a love of my own..

1. Eb Ab Eb Bb7 2. Eb Ab6 Eb

Blue

mf *rit. e dim.*

CALL ME DARLING

English Text by DOROTHY DICK
By BERT REISFELD, MART FRYBERG, ROLF MARBOT

Slowly with feeling

mf

Voice

Gm7 *C7* *F* *B dim* *Gm7*

I love you so, and I'm sure you must know, That my heart cries for

mp

C7 *Gm7* *Edim* *F* *F#dim* *Gm7* *C7*

you, on - ly you. Tell me my dear, what I'm

F *Am7* *D9* *G9* *G7* *Bbm* *C7* *Eb7* *Gm* *Bbm* *C7*

long - ing to hear, Let my hopes and my wish-es come true.

Refrain *Gm7* *C7* *C+* *F* *Gm* *F*

CALL ME DAR-LING, call me sweet-heart, call me dear. Thrill me

mp

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Gm7 C7 C9 C+ F Cm

dar-ling, with the words I want to hear. In your dark eyes, so

D7 Gm Bb C7 Dm Dm7 Dm9 Bb G7

smil-ing, a prom-ise I see, But your two lips won't say you

Gm7 Bbm C7 Gm7 C7 C+ F Gm

care for me. Oh my dar-ling, if my day dreams would come true.

F Cm7 F7 F+ Bb Cm Bb

You would meet me at a se-cret ren-dez-vous, And I'd

Db7 F Am7 D7+ D7 G9

find the par-a-dise, that lies deep in your eyes. CALL ME DARLING, call me

C7 1 F G9 Gm9 C7 2 F G9 Gm9 Bbm F

sweet-heart, call me dear. CALL ME dear.

mf *rall.*

ONCE IN A WHILE

Words by BUD GREEN
 Music by MICHAEL EDWARDS

Chorus (Slowly with feeling)

mp *a tempo*

mf

Once In A While — will you try to give one lit-tle thought to me

Though some-one else may be near-er your heart, Once In A While —

— will you dream of the mo-ments I shared with you Mo-ments be-fore we

two drift-ed a - part. In love's smol-der-ing

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The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Chord symbols are placed above the vocal line: Eb, Gm6, C7, CdimC7, Fm, Bb7, Eb6, Fm7, Bb7, Eb, Gm6, C7, Cdim C7, Fm, Bb7, Eb, Ab6, Eb6, D7, G6. Performance markings include 'mp' (mezzo-piano), 'a tempo' (return to original tempo), and 'mf' (mezzo-forte). The tempo is marked 'Slowly with feeling' for the chorus. The piano part features a steady bass line with chords and some melodic lines in the right hand. The vocal line is a simple melody with some triplets and slurs.

Am7 D7 G6 Am7 D7 G6

em - ber, One spark may re - main if love still can re -

Am7 Cm6 D7 G Gdim Fm7 Bb7 Eb

mem - ber, The spark may burn a - gain; I know that I'll

Gm6 C7 Cdim C7 Fm

- be con - tent - ed, with yes - ter - day's mem - o - ry Know - ing you think of

F7 Bb7 Eb Fm Bb7 Eb Ab6 Eb

me Once In A While. While.

EAST OF THE SUN

Words and Music by BROOKS BOWMAN

Moderately

G E7

EAST OF THE SUN _____ and west of the moon, _____

p-f

Am7 C Cm6 Am7

We'll build a dream-house of love, dear. Near to the sun in the

D7 F#7 B Em A7

day, Near to the moon at night, We'll live in a love-ly

Am7 D7 G

way, dear, Liv-ing on love and pale moon-light. Just you and I, _____ For

E7 Am7 Cm6

ev-er and a day, — Love will not die, — We'll keep it that way, —

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "ev-er and a day, — Love will not die, — We'll keep it that way, —". The piano accompaniment is in grand staff (treble and bass clefs). The first line of piano accompaniment features a melody in the right hand and a bass line in the left hand. The second line continues the accompaniment with chords and a bass line. Chord symbols E7, Am7, and Cm6 are placed above the vocal line.

Am7 Cm6 G Em A7

Up a-mong the stars we'll find, A har-mo-ny of life to a love-ly tune,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Up a-mong the stars we'll find, A har-mo-ny of life to a love-ly tune,". The piano accompaniment continues with chords and a bass line. Chord symbols Am7, Cm6, G, Em, and A7 are placed above the vocal line.

Am Cm6 D7 G Eb7 Am7

EAST OF THE SUN and west of the moon, dear, EAST OF THE SUN and

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "EAST OF THE SUN and west of the moon, dear, EAST OF THE SUN and". The piano accompaniment continues with chords and a bass line. Chord symbols Am, Cm6, D7, G, Eb7, and Am7 are placed above the vocal line.

D7 1. G Am7 D7 2. G Cm6 G

west of the moon. — moon. —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "west of the moon. — moon. —". The piano accompaniment continues with chords and a bass line. Chord symbols D7, G, Am7, D7, G, Cm6, and G are placed above the vocal line. The system includes first and second endings for the piano accompaniment.

I'VE GOT A POCKETFUL OF DREAMS

Words by JOHN BURKE
Music by JAMES V. MONACO

Moderately

The musical score is written in G major, 4/4 time, and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords that support the melody. The tempo is marked 'Moderately'.

System 1: Chords: G, Gmaj7, G7, Am. Lyrics: I'm no mil - lion - aire, but I'm not the type to care,

System 2: Chords: E7, Am, Eb7, D7, Bdim, Am7, D7, D7+5. Lyrics: 'Cause I've Got A Pock - et - ful Of

System 3: Chords: G, Em, Am7, D7, G, Gmaj7, G7. Lyrics: Dreams. It's my u - ni - verse e - ven

System 4: Chords: Am, E7, Am, Eb7, D7, Bdim, Am7, D7. Lyrics: with an emp - ty purse, 'Cause I've Got A Pock - et - ful Of

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G Am7 D7 G Dm7 G7 C

Dreams. _____ Would - n't take the wealth on Wall - Street _____ for a

Dm7 G7 C Em7 A7

road where na - ture trods. _____ And I cal - cu - late I'm

Ddim D B Em7 A7 Am D7 G

worth my weight in gold - en - rods. Luck - y, luck - y me, -

Gmaj7 G7 Am E7 Am Eb7 D7 Bdim

I can live in lux - ur - y _____ 'Cause I've Got A

Am7 D7 1. G Em7 Am7 D13 2. G C6 G6

Pock - et - ful Of Dreams. _____ Dreams. _____

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily in the treble clef, while the piano accompaniment is in the grand staff (treble and bass clefs). The score includes various chord voicings and a repeat section with first and second endings. The lyrics are written below the vocal line.

MAYBE

By ALLAN FLYNN, FRANK MADDEN

Moderately

F D7 G7
 May - be you'll think of me,

C7 Gm7 C+ F F#dim Gm7 C7-9
 When you are all a - lone,

F Fdim Cdim C7 F#dim C9
 May - be the one who is wait - ing for you —

Cdim C7 Gm7 C9 Gm7 C E F
 will prove un - true — Then what will you do. —

F D7 G7

May - be you'll sit and sigh,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melody with a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The piano accompaniment consists of chords and moving lines in both hands.

C7 Gm7 C+ F F+ Bb

Wish - ing that I were near, then, May - be you'll

The second system continues the melody. The vocal line has a quarter note, a dotted quarter note, a quarter note, and a half note. The piano accompaniment features a variety of chords and textures.

D7 Gm D7 Gm G9 Db7 F Cm6 D7

ask me to come back a - gain, — And May - be I'll

The third system shows the vocal line with a quarter note, a dotted quarter note, a quarter note, and a half note. The piano accompaniment includes a prominent bass line with a walking bass feel.

G7 C9 C7-9 1. F G9 C7 2. F Bb7 F6

say May - be. be. —

The fourth system concludes the piece with a double bar line. It features a first ending (1.) and a second ending (2.). The vocal line has a quarter note, a dotted quarter note, and a half note. The piano accompaniment includes a final cadence.

THE MUSIC GOES 'ROUND AND AROUND

Lyric by "RED" HODGSON
 Music by EDWARD FARLEY, MICHAEL RILEY

Moderately

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderately'. The score is divided into four systems, each with a vocal line and piano accompaniment. Chord symbols are placed above the vocal line. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

System 1: Chords: C, F, C, Cdim. Lyrics: I blow through here; The Mu - sic Goes 'Round And A-round. Whoa-ho -

System 2: Chords: F, C#dim, G7, C, F, G7, C, Dm, Cdim. Lyrics: ho - ho - ho - ho and it comes up here. I push the first valve

System 3: Chords: C, Cdim, F, C#dim, G7. Lyrics: down. The mu - sic goes down and a-round, Whoa-ho - ho - ho - ho - ho - ho, And it comes up

System 4: Chords: C, Dm, G7, C, E7, Am, E7, Am, E7. Lyrics: here. I push the mid-dle valve down. The

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Am E7 Am E7 Am E7 Am³ G D7

mu-sic goes down a-round be-low, be-low, be-low, Dee-dle-dee ho - ho - ho,

G9 Edim G7 F G7 C Dm Cdim C

Lis-ten to the ja-zz come out. I push the oth-er valve down. The

Cdim F C#dim G7

Mu-sic Goes 'Round And A-round. Whoa - ho - ho - ho - ho - ho, and it comes out

1. C	D7 D7-5 G7	2. C	G7	C Dm C
---------	------------	---------	----	--------

here. I here.

THAT SILVER HAired DADDY OF MINE

Words and Music by JIMMY LONG, GENE AUTRY

Moderately

F

F7

If I could re - call all the heart - aches, Dear old

Bb

Bbm6

F

dad - dy, I've caused you to bear. If

C7

F

C7

F

I could e - rase those lines from your face And

G7

C

F#dim

C7

bring back the gold to your hair. If

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F C7 F

God would but grant me the pow - er Just to

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled F, C7, and F above the staff.

C7 Gm C7

turn back the pag - es of time, I'd

The second system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chords are labeled C7, Gm, and C7 above the staff.

F7 Bb G7 G7-5 F Fdim F

give all I own if I could but a - tone To That Sil - ver Haired

The third system continues the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chords are labeled F7, Bb, G7, G7-5, F, Fdim, and F above the staff.

1. 2.

C7 F Abdim C7 F Bb F

Dad - dy Of Mine. If Mine.

The fourth system concludes the musical score. It features a first ending (1.) and a second ending (2.). The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. Chords are labeled C7, F, Abdim, C7, F, Bb, and F above the staff. A dynamic marking 'f' is present in the piano accompaniment.

TIME ON MY HANDS

By HAROLD ADAMSON, MACK GORDON, VINCENT YOUMANS

Moderately slow

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part features prominent triplet patterns in both hands. Chord markings are placed above the vocal line.

System 1:
 Chords: F, Fmaj7, E7
 Lyrics: Time On My Hands, — You in my arms, —

System 2:
 Chords: Gm7, Bbm6, Gm7, C7-9, F, Fmaj7
 Lyrics: Noth - ing but love — in view; — Then if you fall, —

System 3:
 Chords: E7, Gm7, Bb7
 Lyrics: — Once and for all, — I'll see my dreams — come

A7 A7+5 A7 D7+5 3 D7 G9 Gm7

true. ————— Mo - ments to spare ————— for some - one you care -

C9 F 3 Dm7 G7 Gm7 C9 C7-9 +5 C7-9

— for, One love af - fair ————— for two ————— ooh — With

F 3 Fmaj7 F D7+5 3 D7 G9 3

Time On My Hands — And you in my arms — And love in my heart

Gm7 C7-9 1. F Dm7 G7 C7-9 +5 C7-9 2. F Bb9 Fmaj7

all for you. ————— you. —————

rit. e dim.

PENNIES FROM HEAVEN

Words by JOHN BURKE
Music by ARTHUR JOHNSTON

Moderately

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line and a grand staff with a bass clef accompaniment. The tempo is marked 'Moderately'. The second system continues the accompaniment, with a dynamic marking of *mp* and a 'l.h.' (left hand) instruction. The piece concludes with a final chord marked 'A'.

C Gm A7 Dm7 G7 C Cmaj7 C6 C Gm A7

long time a - go... a mil - lion years B C The best things in life were

This system contains the first line of the song. The vocal line is written in a treble clef, and the piano accompaniment is in a grand staff. Chord symbols are placed above the vocal line. The lyrics are: "long time a - go... a mil - lion years B C The best things in life were".

Dm7 G7 C7 Am E C7 Dm7 G7 C Am

ab - so - lute - ly free But no one ap - pre - ci - at - ed a

This system contains the second line of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. Chord symbols are placed above the vocal line. The lyrics are: "ab - so - lute - ly free But no one ap - pre - ci - at - ed a".

Dm7 G7 C Am B7 Em

sky that was al - ways blue; And no one con - grat - u - lat - ed a

This system contains the third line of the song. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. Chord symbols are placed above the vocal line. The lyrics are: "sky that was al - ways blue; And no one con - grat - u - lat - ed a".

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Cm Bm D7 G9 G7 C7+5 F Dm

moon that was al-ways new. So it was planned that they would van-ish now and

G4 C F9 E9 Eb9

then And you must pay be-fore you get them back a-gain;

D7 Bm D7+5 Dm7 G7

That's what storms were made for And you should-nt be a-fraid,

CHORUS

G7 C Em (sus4) D7 F G7 Dm7 G7 C Em

for Ev-ry time it rains, it rains PENNIES FROM HEAV-EN. Don't you know each

D7 (sus4) D7 F G7 Dm7 G7 C7

cloud con-tains PENNIES FROM HEAV-EN2 You'll find your for-tune fall-ing

F C+ A7 D7 D9 G7

All o - ver town Be sure that your um-brel - la Is up - side

G9 Em G7 C Em (sus4) D7 F G7 Dm7 G7

down. Trade them for a pack - age of Sun - shine and flow - ers. —

C Em C9 C7+5 F Dm F Dm7

If you want the things you love, You must have show - ers. So when you

Am C+ Ab C C9 Bb9 A9 Dm

hear it thun - der Don't run un - der a tree, There'll be PEN - NIES FROM HEAV - EN, For

D7 G7 C Ab7 G7 C Ab7 C

you and me. me.

The Roaring 20's

It was a wild and wonderful time—a time when music more than ever seemed to be a part of everything that was happening. As a nation we were bustling, getting bigger and bigger, and perhaps even growing in our excesses. When a paper prohibition law attempted to turn us dry, speakeasies opened their taps with a river-like flow of beer, whiskey, champagne and wine. The big party was on and the music never stopped in a round-the-clock pursuit of pleasure. The songs in this section were certainly an integral part of that period for in their gayety, their bright romantic illusions, their enthusiasm, their very brashness, they sang of the roaring spirit of the 20's.



JA-DA

Words and Music by BOB CARLETON

Revised Lyric and Arrangement by NAN WYNN, KEN LANE

Tempo di Ja-Da

The musical score for "Ja-Da" is presented in a standard format with a vocal line and piano accompaniment. The key signature has one flat (Bb) and the time signature is 3/4. The tempo is marked "Tempo di Ja-Da".

Chords: F, D7, G7, C7, F, Ddim, C7, F, D7, G7, G7-9, C7, Gm7, C7-9, F, Abdim, Gm7, C7, F, Abdim, Gm7, C7, F, D7, G7, C7, F.

Lyrics:
 Ja-Da, — Ja-Da, — Ja-Da, Ja-Da, Jing, Jing, Jing. Ja-Da, —
 Ja - Da, — Ja-Da, Ja-Da, Jing, Jing, Jing. That's a fun-ny lit-tle bit of
 mel - o - dy — It's so sooth - ing and ap - peal - ing to me, — It goes Ja - Da, —
 Ja - Da, — Ja - Da, Ja - Da, Jing, Jing, Jing. Jing.

Performance Notes: The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the beginning. The score features various musical notations such as slurs, ties, and repeat signs with first and second endings.

THE DARKTOWN STRUTTERS' BALL

By SHELTON BROOKS

Moderato

The piano introduction consists of two systems of music. The first system is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a bass line of eighth notes in the left hand. The second system continues this pattern, ending with a *p* (piano) dynamic marking and a repeat sign.

C Cdim Dm7 G7 C Cdim

I've got some good news, Hon - ey, An in - vi - ta - tion to the
 We'll meet our high-toned neigh - bors, An ex - hi - bi - tion of the

The vocal melody is written in a single staff with lyrics underneath. The piano accompaniment is in two staves below. The first system of piano accompaniment is marked *p* and features a bass line with a prominent eighth-note pattern.

Dm7 G7 Cm6 G Gdim G B7 E7

Dark - town Ball, — It's a ver - y swell — af - fair, — All the
 "Ba - by Dolls," — And each one will do — their best, — Just to

The vocal melody continues with lyrics. The piano accompaniment continues with the same rhythmic pattern as the first system, ending with a final chord.

Am Cm6 Bm D7 G D7 G7 C Cdim

"High brows" will be there, — I'll wear my high silk hat and a
 out - class all the rest, — And there'll be danc - ers from ev - 'ry

Dm7 G7 E7 Am E7 Am Gdim

frock tail coat, — You wear your Par - is gown, and your new silk shawl, — There
 for - eign land, — The class - ic, buck and wing, and the wood - en clog: — We'll

G Gm G+ Eb G Gm E7 Am D7 G

ain't no doubt a - bout it, babe, We'll be the best dressed in the hall.
 win that fif - ty dol - lar prize, When we step out and "Walk the Dog."

CHORUS C A7 D7

I'll be down to get you in a Tax-i, Hon-ey, You better be read-y a-bout half past eight —

p-f

G7 C Cdim Dm7 G7

Now dear-ie, don't be late, — I want to be there when the band starts play-ing. Re-

C A7 D7

-mem-ber when we get there, Hon-ey, The two-steps, I'm goin' to have 'em all, — Goin' to

F Cdim C E7 A7

dance out both my shoes, — When they play the "Jel - ly Roll Blues," To-

D7 G7 Dm7 G7 C Cdim G7 C G9 C

-mor-row night at the Dark-town Strutters' Ball. — I'll be —

1. 2.

MY BLUE HEAVEN

Words by GEORGE WHITING
 Music by WALTER DONALDSON

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter notes. The key signature is B-flat major (two flats).

The piano accompaniment for the first vocal line continues with similar rhythmic patterns. The right hand has a more active melodic line, and the left hand maintains a consistent harmonic support.

Eb Cdim Fm7 Bb7 Eb Cdim Fm6 C7 F9

Day is end - ing, Birds are wend - ing Back to the shel - ter
 Moon - beams creep - ing, Flow'rs are sleep - ing Un - der a star - lit

The piano accompaniment for the second vocal line features a dynamic marking of *p* (piano). The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

Bb7 Eb F9 Bb9BbdimBb9Bb+ Eb Cdim Fm7 Bb7

of Each lit - tle nest they love. Night shades fall - ing,
 way, Wait - ing an - oth - er day. Time for rest - ing,

The piano accompaniment for the third vocal line continues with the same harmonic and rhythmic structure. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment.

Eb Cdim Fm6 C7 F9 F7 Bb7

Love birds call - ing, What makes the world go 'round? Noth-ing but love! _____
 Birds are nest - ing, Rest - ing their wear - y wings, Tired - from play. _____

CHORUS Eb (Moderately)

When Whip-poor-wills call _____ and ev-'ning is nigh _____ I hur-ry to

F7 F7-5 Bb7 Eb

my blue heav-en. _____ A turn to the right, _____ a lit-tle white

F7 F7-5 Bb7 Eb Ebdim Eb Eb+

light _____ Will lead you to my blue heav-en. _____ You'll see a

Ab C7 Fm C7 Ebdim

smil - ing face, a fire - place, a co - zy room, — A

Bb7 Eb Bb+ Eb

lit - tle nest that's nes - tled where the ros - es bloom. — Just Mol - lie and

F7 F7-5

me — And Ba - by makes three. — We're hap - py in my

1.	Bb7	Eb	Ebdim	Bb7	Eb
2.	Bb7	Eb	Ab	Eb	

blue — heav - en. When Whip - poor - wills blue heav - en. —

FIVE FOOT TWO, EYES OF BLUE

Lyric by SAM LEWIS, JOE YOUNG
Music by RAY HENDERSON

Moderato

^C
Moderato

Gm

A7

Gm

A7

Gm

A7

D7

Am7

Fm

D7

I just saw a ma - ni - ac, - ma - ni - ac, - ma - ni - ac, - Wild,
Love made him a lu - na - tic, - lu - na - tic, - lu - na - tic, - Gee!

G7

Dm7

G7

C

Dm7

G7

C

Gm

A7

- and tear - ing his hair, Jump - ing like a jump - in' jack,
- he hol - lered and cried, Like a mon - key on a stick,

Gm

A7

Gm

A7

D7

Am7

Fm

D7

G7

Dm7

G7

C

Dm7

C

B7

jump - in' jack, jump - in' jack, Child, you should have been there,
on a stick, on a stick, He was fit - to be tied,

E7 Dm E7 Em7 A7

Laughed so loud I thought that I would cave in,
 When we asked him for his wife's de - scrip - tion

D7 Cm D7 G7 C#dim Dm7 G7

When I heard that sil - ly, daf - fy - dil - ly - rav - in':
 He just an - swered all of us with this con - nip - tion:

Chorus, Moderato

C E7 A7

Five Foot Two, Eyes Of Blue, But oh! what those five foot could do, - Has

D7 G7 G9aug. C D9 Dm7 G9aug.

an - y - bod - y seen my girl?

C E7 A7

Turned up nose, turned down hose, Nev - er had no oth - er beaus. Has

D7

Dm7

G7

C

Dm7

C

Guitar tacet

257

an - y - bod - y seen my girl? Now if you

E7

A7

Em7

A7

F#m

Ab7

A9

run in - to a five foot two, cov - ered with fur, —

D7

G7

Dm7

G9

G7aug.

Dia - mond rings and all those things, Bet - cha' life it is - n't her, — But

C

E7

A7

D7

could she love, could she woo? Could she, could she, could she coo? Has an - y - bod - y

G7

G9aug.

1. C

Ebdim

Dm7

G7

2. C

Bb

C

seen my girl? girl?

HONEYSUCKLE ROSE

Words by ANDY RAZAF
Music by THOMAS WALLER

Medium with a lift

Gm7 C9 Gm7 C9 Gm7 C9 G+9

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with

mf

C G+9 Gm7 F Gm7 F Fm G7 Gm7 F

me, I don't blame them good-ness knows, Hon - ey - suck - le Rose.

Bdim Gm7 C9 Gm7 C9 Gm7 C9 G+9

When you're pass - in' by flow - ers droop and sigh, and I know the rea - son

C G+9 Gm7 F Gm7 F Fm G7 Gm7 F Db7

why, You're much sweet - er, good-ness knows, Hon - ey - suck - le Rose.

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Gm7 F F7 Cm7 Bdim F7 Bb F9

Don't buy sug - ar, you just have to

Gb9 F9 Bb G7 Dm7 C#dim G7 C7 Gm7

touch my cup, — You're my sug - ar, it's sweet when you

Ab9 G9 C7 Gm7 C9 Gm7 C9 Gm7 C9 G+9

stir it up. — When I'm tak-in' sips from your tast-y lips, seems the hon-ey fair-ly

C G+9 Gm7 F Gm7 F Fm G7 Gm7

drips, You're con - fec - tion, good - ness knows, — Hon - ey - suck - le

1. F Bb Db7 F Bdim 2. F Db7 Gm7 Gb+9 F

Rose. — Rose. —

MISS YOU

Words by CHARLES TOBIAS, HARRY TOBIAS
Music by HENRY H. TOBIAS

Moderately

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with a fermata over the final measure, while the left hand provides a steady accompaniment. The piece begins with a forte (f) dynamic.

F7+5 Eb Ebm Bb D+ D7

I miss you _____ since you went a - way, dear, _____

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment includes a mezzo-forte (mf) dynamic marking.

G+ G7 C7

Miss you _____ more than I can say, dear. _____

Vocal line and piano accompaniment for the second line of lyrics.

F7 D7 Gm C7

Day time, night time, noth - ing I do _____ Can make me for - get -

Vocal line and piano accompaniment for the third line of lyrics.

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Cm F7 Eb Ebm Bb

That I still love you! Won - d'ring why we had to

D+ D7 G+ G7 C7

break up Won - d'ring if we'll ev-er make up

F7 Cm7 F7

Won - d'ring if you ev-er miss me As

Bb	Gb7	1. Bb	Bbm6	F7	F7+5	2. Bb
----	-----	-------	------	----	------	-------

I miss you. I you.

I'M ALWAYS CHASING RAINBOWS

Lyric by JOSEPH McCARTHY
 Music by HARRY CARROLL

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking is *mf*.

F Bbm F Edim F

Im Al-ways Chas-ing Rain - bows, Watch - ing

The first system of the song features a vocal line and piano accompaniment. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "Im Al-ways Chas-ing Rain - bows, Watch - ing". The piano accompaniment includes a dynamic marking of *p - mf*.

Bbm6 F C7 Gm7 C7 D7 Cm6 D7 Am7 D7

clouds drift - ing by, My schemes are just like

The second system continues the vocal and piano accompaniment. The lyrics are: "clouds drift - ing by, My schemes are just like". The piano accompaniment features various chords and a melodic line in the right hand.

Gm D7 Gm G7 C7 Cdim C7

all my dreams, End - ing in the sky.

The third system concludes the vocal and piano accompaniment. The lyrics are: "all my dreams, End - ing in the sky.". The piano accompaniment includes a dynamic marking of *p*.

F7 Bb

Some fel-lows look and find the sun-shine I al-ways look and find the rain,

D7 G7 Db7 C7 Gm7 C7-9

Some fel-lows make a win-ning some-time, I nev-er e-ven make a gain, Be-lieve me,

F Bbm F D7 Gm

I'm Al-ways Chas-ing Rain - bows, Wait-ing to find a lit-tle

Gm7 C7 1. F G#dim Gm7 C7 2. F Bb F

blue-bird in vain. vain.

rit.

I'VE GOT A FEELING I'M FALLING

By BILLY ROSE, HARRY LINK, THOMAS WALLER

Moderately

Eb Cm D7 Eb Bbm6 C+ C7
 I'm fly-ing high, — but I've Got A Feel - ing I'm Fall - ing,
 fall-ing for no - bod - y else but you. —
 You caught my eye — and I've Got A Feel - ing I'm Fall - ing;
 Show me the ring — and I'll jump right through. — I used to trav - el

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. Chord symbols are placed above the vocal lines. The piano accompaniment includes dynamics like *mf* and *>*, and various musical notations such as slurs and ties.

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E_b7 Fm $C7$ Fm D_bdim A_b7 $G7$ G_b9
 sin - gle O, — we chanced to min - gle O, — now I'm a -

$F7$ B_b9 B_b Fm B_b+ E_b Cm
 tin - gle o - ver you. — Hey Mis - ter Par - son, stand by —

$D7$ E_b B_bm6 $C+$ $C7$ $F7$ $F7b5$
 — for I've Got A Feel - ing I'm Fall - ing, fall - ing for no - bod - y

$Fm7$ B_b7 1. E_b6 $Cdim$ $Fm7$ $Gdim$ B_b7 2. E_b $B9$ E_b6
 else but you. — you. —

JUNE NIGHT

Lyric by CLIFF FRIEND

Music by ABEL BAER

Rubato

mp

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand provides a steady accompaniment. The tempo is marked 'Rubato' and the dynamics are 'mp'.

Rubato (*ad lib.*)

Gm A7 F#dim Gm C7

My skies are blue, I'm hap - py too, And all be -
At last I find, Fate has been kind, You're on my

mp con la voce

The first line of the song features a vocal melody with piano accompaniment. The chords are Gm, A7, F#dim, Gm, and C7. The dynamics are 'mp con la voce'.

Cm7 F7 F7+ Bb D7 Gm A7

cause I met you, dear. My heart's a - fire,
mind all the time, dear. I bless the day,

The second line of the song continues the vocal melody and piano accompaniment. The chords are Cm7, F7, F7+, Bb, D7, Gm, and A7.

F#dim Gm C7 Cm7

"Love" you in - spire, I have but one de - sire.
You came my way, Here's all that I can say:

rit.

The third line of the song features a vocal melody with piano accompaniment. The chords are F#dim, Gm, C7, and Cm7. The dynamics are 'rit.'.

Chorus, Medium Tempo (*Broadly*)

F7 Bb F7+ Bb Fm

Just give me a JUNE NIGHT, The

mp-mf

The chorus begins with a vocal melody and piano accompaniment. The chords are F7, Bb, F7+, Bb, and Fm. The dynamics are 'mp-mf'.

G7+5 G7 C7 Gm Bbm6 C7 F7 Cm7 F7

moon - light and you. In my arms, with

Bb Gm C7 Gm7 C7 C7+5 F7 Cm7 Ebm F7

all your charms, 'Neath stars a - bove, and we'll make love. I'll

Bb F7+5 Bb Fm G7+5 G7

hold you, en - fold you, Then dreams will come

Cm Dm7 G7 Cm G7 Ebm Bb Bbmaj7 Bbm

true. So give me a JUNE NIGHT, The

C7 Cm7 F7 Bb Dbdim Cm7 F7 Bb Gm7 Cm7 Bb

moon - light and you. Just you.

MY MOTHER'S EYES

Lyric by L. WOLFE GILBERT
Music by ABEL BAER

Medium Slow (with much expression)

C C7 F Fm

One bright and guid - ing light — That taught me wrong from right —

mp - mf

C Am7 D7 Dm7 G7 C Am7 Dm7 G7

I found in MY MOTH - ER'S EYES —

C C7 F Fm

Those ba - by tales she told, — That road all paved with gold, —

C Am7 D7 Dm7 G7 C Dm7 C Ab7 Dm7 E7

I found in MY MOTH - ER'S EYES —

Am Adim B7 E7 Em7 A7

Just like a wand-ring spar-row one lone-ly soul,

D7 Am7 D7 G9 C#dim Dm7 G7

I walked the straight and nar-row to reach my goal.

C C7 F Fm C Am7

God's gift sent from a-bove, A real un-self-ish love I found in

1 2

D7 Dm7 G7 C Am7 Dm7 G7 C Am7 Dm7 Dbmaj7 C

MY MOTH-ER'S EYES. EYES.

PAL OF MY CRADLE DAYS

Lyric by MARSHALL MONTGOMERY
Music by AL PIANTADOSI

Slowly

Eb
Eb+ Fm
Db Bb7
Ab+ Fm Fm7
Abm

Pal of my cra - dle days, _____ I've need - ed

Bb6
Bb7 Eb
Bb7 Eb Ab
Bb+ Gm
Cdim

you al - ways, _____ Since I was a ba - by up -

Fm
Db7 Bb7 Fm7 Bb7
Fm Bb7
Bb+ Eb
Eb+

on your knee, You sac - ri - ficed ev - 'ry - thing for

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Eb6 Gm Eb6 Eb Gm7 Eb+ Fm Db Bb Ab+ Fm

me. I stole the gold from your hair.

Fm7 Cm Ab G7 Cm Cdim Cm Fm7

I put the sil - ver threads there, I don't know an - y

D7 Eb Bbm C7 Gm C7 Fm C7 Fm

way I could ev - er re - pay, Pal of my

Abm Bb7 Eb	1. Eb Gm Ebdim Bb7 Bbdim Bb7	2. Eb Edim Bb7 Eb
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cra - dle days. days.

ROSE ROOM

Words by HARRY WILLIAMS
Music by ART HICKMAN

Moderately

G Eb7 A9 D7 D9

In sun - ny Rose - land, — where sum - mer breez - es are

Gmaj7 G6 G7 G9

play - ing, Where the hon - ey bees are "A

Cmaj7 C6 Cm6 G

May - ing," There — all the ros - es are sway -

E7 A9 D7 A7-5

ing, Danc - ing — while the mead - ow brook flows. —

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord symbols above the staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf'.

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D7 G Eb7 A9 D7 D9 Gmaj7

The moon when shin - ing - is more than ev - er de - sign -

The first system of music features a vocal line in G major with lyrics "The moon when shin - ing - is more than ev - er de - sign -". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chords are indicated above the staff: D7, G, Eb7, A9, D7, D9, and Gmaj7.

G6 G7 G9 Cmaj7

ing, For 'tis ev - er then I am pin -

The second system continues the vocal line with lyrics "ing, For 'tis ev - er then I am pin -". The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: G6, G7, G9, and Cmaj7.

C6 Cm6 G E7 G Eb7

ing, Pin - ing - - - - to be sweet - ly re - clin - ing, Some - where in

The third system continues the vocal line with lyrics "ing, Pin - ing - - - - to be sweet - ly re - clin - ing, Some - where in". The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: C6, Cm6, G, E7, G, and Eb7.

A9 D7 G6

Rose - land, - Be - side a beau - ti - ful rose. - - - -

The fourth system concludes the vocal line with lyrics "Rose - land, - Be - side a beau - ti - ful rose. - - - -". The piano accompaniment continues with chords and bass line. Chords are indicated above the staff: A9, D7, and G6.

TOOT, TOOT, TOOTSIE! (Goodbye)

By GUS KAHN, ERNIE ERDMAN, DAN RUSSO, TED FIORITO

Medium Bright

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mp-mf* and *mp*. Chord symbols are placed above the vocal lines to indicate the harmonic structure.

System 1: Chords: C, D7, Cm6, D7, G7. Lyrics: "TOOT, TOOT, TOOT-SIE, Good - Bye! TOOT, TOOT,"

System 2: Chords: Cmaj7, C6, C, Cmaj7, C#dim, Dm7. Lyrics: TOOT-SIE, don't cry, The choo choo train that takes

System 3: Chords: G7, Dm7, G9+5, C, Ebdim, Dm7, G7, G7+5. Lyrics: me, A - way from you no words can tell how sad it makes me,

System 4: Chords: C, D7, Cm6, D7, G7. Lyrics: Kiss me, Toot-sie, and then, Do it

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Cmaj7 C9 F7

o - ver a - gain, — Watch for the mail, —

The first system of music features a vocal line with lyrics "o - ver a - gain, — Watch for the mail, —". The piano accompaniment consists of two staves with chords and melodic lines. Chords are indicated as Cmaj7, C9, and F7.

C

I'll nev - er fail, — If you don't get a let - ter then you'll know I'm in Jail, —

The second system of music features a vocal line with lyrics "I'll nev - er fail, — If you don't get a let - ter then you'll know I'm in Jail, —". The piano accompaniment continues with chords and melodic lines. A chord of C is indicated.

Ebdim G7 C D7 Am Cm D7

Tut, tut, Toot-sie don't cry, —

The third system of music features a vocal line with lyrics "Tut, tut, Toot-sie don't cry, —". The piano accompaniment includes chords and melodic lines. Chords are indicated as Ebdim, G7, C, D7, Am, Cm, and D7. There are first and second endings marked below the piano part.

G7 C Dm7 Db7 C Db7 C

TOOT, TOOT, TOOT-SIE Good - Bye! — Bye! —

The fourth system of music features a vocal line with lyrics "TOOT, TOOT, TOOT-SIE Good - Bye! — Bye! —". The piano accompaniment includes chords and melodic lines. Chords are indicated as G7, C, Dm7, Db7, C, Db7, and C.

WHAT CAN I SAY AFTER I SAY I'M SORRY?

By WALTER DONALDSON, ABE LYMAN

G Moderately Gma j7 G7 Cma j7 Am

What can I say, dear, af - ter I say I'm sor - ry? —

The first system of the musical score is in G major, 4/4 time, marked 'Moderately'. It features a vocal line and a piano accompaniment. The piano part begins with a piano (p) dynamic and a forte (f) dynamic. The lyrics are: 'What can I say, dear, af - ter I say I'm sor - ry? —'. The chords are G, Gma j7, G7, Cma j7, and Am.

Cm6 D7 G Gma j7

What can I do to prove it to you, I'm sor - ry? — I did-n't mean to

The second system continues the musical score. The piano part has a mezzo-forte (mf) dynamic. The lyrics are: 'What can I do to prove it to you, I'm sor - ry? — I did-n't mean to'. The chords are Cm6, D7, G, and Gma j7.

Edim Am B7 Bb Am D7 Am7 D7 Am7 D7

ev - er be mean to you. — If I did-n't care I would-n't feel like I

The third system continues the musical score. The piano part has a mezzo-forte (mf) dynamic. The lyrics are: 'ev - er be mean to you. — If I did-n't care I would-n't feel like I'. The chords are Edim, Am, B7, Bb, Am, D7, Am7, D7, Am7, and D7.

G Edim D7 G Edim D7 G Gmaj7 G7 Cmaj7 Am

do.

I was all wrong but right or wrong I don't blame you —

Cm6 D7 G

Why should I take some - bod - y like you and shame you. — I know that

E7 Am Am7

I made you cry, and I'm so sor - ry dear, — So what can I say, dear,

D7 1. G Edim D7 2. G D+ G

af - ter I say I'm sor - ry? — sor - ry? —

WHEN THE ORGAN PLAYED AT TWILIGHT

Words by RAYMOND WALLACE
 Music by JIMMY CAMPBELL, REG CONNELLY

Moderately slow

The musical score is written in G major and 3/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a prominent organ-like accompaniment with sustained chords and moving bass lines. The lyrics are: "When The Or - gan Played At Twi - light The song that reached my heart, It seemed to me I heard you sigh, Say 'Au re - voir,' but".

System 1: Chords: G, E7, A7. Lyrics: "When The Or - gan Played At Twi - light The".

System 2: Chords: D7, G, A7, D7, G. Lyrics: "song that reached my heart, It seemed to".

System 3: Chords: E7, A7. Lyrics: "me I heard you sigh, Say 'Au re - voir,' but".

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Bm A#dim D7 G7 C

not "Good - bye," A - gain you said, "I'll love you,"

E7 A7 D7

"Al - though we're far a - part," When The

G E7 A7 Eb7 G

Or - gan Played At Twi - light The song that

1. 2.

D7 Cm6 G Gdim D7 G

reached my heart. When The heart.

WHISPERING

Words and Music by JOHN SCHONBERGER, RICHARD COBURN, VINCENT ROSE

Moderately

The piano introduction consists of two staves of music. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

Moderately

Eb6 Bb7 Eb6 Edim Fm7 Bb7 Eb6 Bb7 Eb6 Bb7 Eb6 Edim

Hon - ey I have some-thing to tell you And it's worth while
 When the twi-light shad-ows are fall - ing And the wea - ry

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Hon - ey I have some-thing to tell you And it's worth while / When the twi-light shad-ows are fall - ing And the wea - ry". The piano accompaniment includes chords and a bass line. Dynamics include 'mp' and 'p'.

Fm7 Bb7 Eb6 Gm D7 Gm Cm6 D7+5 D7

lis - ten - ing to Put your lit - tie head on my
 world is at rest Then I'll whis - per just why I

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "lis - ten - ing to Put your lit - tie head on my / world is at rest Then I'll whis - per just why I". The piano accompaniment includes chords and a bass line. Dynamics include 'p'.

Gm Ebm6 Bb F7 Bb Fdim Cm7 F7 Fm7 Bb7

shoul - der So that I can whis - per to you.
 know dear Lov - ing time is al - ways the best.

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "shoul - der So that I can whis - per to you. / know dear Lov - ing time is al - ways the best.". The piano accompaniment includes chords and a bass line. Dynamics include 'p' and 'rall.'.

Chorus, Slowly (with feeling)

Eb6 Ebdim Eb6

WHIS - PER - ING while you cud - dle near me WHIS - PER - ING so no one can

The chorus of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "WHIS - PER - ING while you cud - dle near me WHIS - PER - ING so no one can". The piano accompaniment includes chords and a bass line. Dynamics include 'mp'.

C7+5 C7 F9 Bb7

hear me Each lit-tle whis-per seems to cheer me

Eb Ebdim Fm7 Bb7 Fm7 Bb7+5 Eb

I know it's true There's no one dear, but you, You're WHIS - PER-ING

Ebdim Eb C7+5

why you'll nev-er leave me WHIS - PER-ING why you'll nev-er grieve

C7 F9 Bb7 Fm C7 Fm C7

me Whis - per and say that you be - lieve me WHIS-PER-ING that

Fm Abm6 1. Eb Fm7 Bb7+5 2. Eb B7 Eb

I love you. you.

mf *rall.* 3.

MOONLIGHT AND ROSES

Words and Music by BEN BLACK, NEIL MORET, EDWIN H. LEMARE

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamics are 'mf'.

F C7

When ves - per bells are ring - ing, I hear sweet voic - es sing - ing,
I oft' re - call our meet - ing, Our ten - der, lov - ing greet - ing,

mp

The first system of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff. The lyrics are: "When ves - per bells are ring - ing, I hear sweet voic - es sing - ing, I oft' re - call our meet - ing, Our ten - der, lov - ing greet - ing,". The piano part includes a 'mp' dynamic marking.

C7-9 F

As eve - ning shad - ows fall. _____
Your smile still haunts my dreams. _____

The second system continues the vocal and piano accompaniment. The lyrics are: "As eve - ning shad - ows fall. _____ Your smile still haunts my dreams. _____". The piano part includes a 'C7-9' and 'F' chord marking above the staff.

C

'Tis then my heart grows fond - er, As through the flow'rs I wan - der,
And then a - las, we part - ed, You left me brok - en heart - ed,

The third system concludes the vocal and piano accompaniment. The lyrics are: "'Tis then my heart grows fond - er, As through the flow'rs I wan - der, And then a - las, we part - ed, You left me brok - en heart - ed,". The piano part includes a 'C' chord marking above the staff.

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Dm7 G7 C7 Bb C7 Gm7 C7+

With thoughts so true, dear, Al - ways of you, dear.
 But still I yearn, dear, For your re - turn, dear.

poco rit

Refrain-Moderately (with expression)

F Bb F C7 F

Moon - light and ros - es ———— Bring won - der - ful

mp - f a tempo

C7

mem - ries of you. ———— My heart re -

Gm7 C7 Bb C7 Bb C+ F

pos - es ———— In beau - ti - ful thoughts so true.

F Bb F C7 F

June - light dis - clos - es Love's

Bb6 Bb

old - en dreams spark - ling a - new, Moon -

mf *espressivo*

Fmaj7 Bb F Bb D7 G7 C7

light and ros - es Bring mem - 'ries of

1. F C7 C+ 2. F F7 Bbm6 F

you. you.

mf

The Gay 90's

Going back to the Gay 90's is a nostalgic journey made with ease for you are transported to a time when people, places and proprieties coexisted in a kind of cheerful camaraderie. There were few exceptions in this age of simple formalities—when men sported their handlebar moustaches and changed their hats with the first glimmer of a new season, when the ladies paraded in their high-buttoned shoes and colorful layers of dress and when the songs were a calendar of uncomplicated times; you sang of your best girl, of the delight of summers and the sweetness of romance. It was a time when everyone enjoyed the simple pleasures of living . . . and the joy of singing about them.



AFTER THE BALL

By CHARLES K. HARRIS

Moderately

G C G

Af - ter The Ball is o - ver,

Edim D7

Af - ter the break of morn,

Am Bdim Am

Af - ter the danc - ers' leav - ing,

D7 G Am7 D7

Af - ter the stars are gone;

G C G

Man - y a heart is ach - ing,

E7 A7 D7

If you could read them all; Man - y the

G E7 A7 D7

hopes that have van - ished, Af - ter The

1. G Am7 D7 2. G

Ball. Ball.

BILL BAILEY, WON'T YOU PLEASE COME HOME?

Words and Music by HUGH CANNON

Moderato

Piano introduction in F major, 4/4 time, marked Moderato. The music features a gentle melody in the right hand and a simple accompaniment in the left hand. The dynamic is marked *mf*. The introduction concludes with a fermata over the final chord.

Verse

On a sum - mer day, sun was shin - ing fine, Miss - us Wil - liam Bai - ley

Musical notation for the first line of the verse, including vocal line and piano accompaniment. Chords: Dm, F, C7, F. Dynamic: *mf*.

was out hang - ing clothes on the line, — She and Bill had fussed,

Musical notation for the second line of the verse, including vocal line and piano accompaniment. Chords: G7, C7, Dm. Dynamic: *mf*.

Bill had said good - bye, All her neigh - bors felt so sor - ry when she start - ed to cry. —

Musical notation for the third line of the verse, including vocal line and piano accompaniment. Chords: F, G7, C7. Dynamic: *mf*.

Chorus

Won't you come home, Bill Bai - ley, won't you come home? I miss you

Musical notation for the chorus, including vocal line and piano accompaniment. Chords: F, Bbdim, F. Dynamic: *mf*.

F#dim C7

all day long; I'll do the cook-ing, hon-ey, I'll pay the

C9aug.5 F

rent; I know I've done you wrong. 'Mem-ber that

Bbdim F Adim Gm D7

rain - y eve-ning I drove you out, With noth-ing but a fine tooth comb?

Gm Bb Bb6 Bbdim F D7 G7

I know I'm to blame, Well ain't that a shame! BILL BAI-LEY WON'T YOU

C7 1. F Bb7 F C7aug.5 2. F Bb7 F

PLEASE COME HOME? HOME?

THE GANG THAT SANG "HEART OF MY HEART"

Words and Music by BEN RYAN

Moderately

mf

p

Moderately

G Cdim Em A7 Am7 D7 Ddim D7 Daug

I some-times wish I was a kid a - gain, Down in the old neigh - bor-

p

G Am7 Edim G G Bm7 G Edim D7 Am B7 Em

hood, Just to be with Char-lie, with lit - tle Joe and Pete,

A7 Am7 D7 Ddim

Boy, we had a quar-tette that was might-y hard to beat, I'd love to stand down by that cel-lar

D7 Am7 D7 Cdim Em A7 D7 Am7 D7

door, Just to hear that quar-tette sing once more.

p

G Edim
Chorus, Moderately (with feeling) Am7 D7 Ddim D7 Ddim D7 G

"Heart Of My Heart," I love that mel-o - dy, "Heart Of My Heart" brings back a mem-o -

p-mf

E7 A9 Gm6 A7

ry, When we were kids on the cor-ner of the street, We were rough and read-y guys, But

D C# C Ddim D7 G Edim Am7 D7 Ddim D7

Oh! How we could har-mon-ize, "Heart Of My Heart," meant friends were dear-er then,

Ddim D7 Am6 B7 A Dm B7 E7 A7

Too bad we had to part. I know a tear would glis-ten if once more I could

Am7 D7 [1. G Eb7 Am7 D7] [2. G Am7 G]

lis-ten To that gang that sang "Heart Of My Heart!" Heart!"

mf

HELLO! MA BABY

Words by IDA EMERSON
Music by JOSEPH E. HOWARD

Moderato

F

G7

Hel-lo! Ma Ba - by, Hel-lo! ma hon - ey, Hel-lo! ma rag-time gal,

C7

F

Cdim

F Cdim C7

F

Send me a kiss by wire, Ba-by my heart's on fire! If you re-fuse me,

G7

C7

Cdim

Hon-ey, you'll lose me, Then you'll be left a - lone; Oh! ba - by, Tel - e-phone and

C7

1.

F

C7

F

C7+5

2.

F

tell me I'se your own. Hel-lo! hel-lo! hel-lo! there own.

SWEET ADELINE

Words by RICHARD H. GERARD
Music by HARRY ARMSTRONG

Moderately

B \flat B \flat 7 B \flat dim E \flat m B \flat D7 E \flat G7 G7-5 C7

Sweet A - del - ine, My A - del - ine, At night, dear

F7 B \flat F7

heart, For you I pine; In all my

B \flat B \flat 7 B \flat dim E \flat m B \flat D7 E \flat G7 G7-5 C7 Edim

dreams Your fair face beams, You're the

B \flat G7 C7 F7 B \flat B \flat 7 B \flat dim E \flat m6 B \flat

flow - er of my heart, Sweet A - del - ine.

flow - er of my heart, Sweet A - del - ine.

IDA, SWEET AS APPLE CIDER

Words and Music by BEN RYAN

Moderately

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features chords and a bass line. The tempo is marked 'Moderately'. The key signature has one sharp (F#), and the time signature is common time (C).

System 1: The vocal line begins with the lyrics "I - da, sweet as ap - ple ci - der,". The piano accompaniment starts with a *mf* dynamic. Chords C, C#dim, and G7 are indicated above the staff.

System 2: The vocal line continues with "Sweet - er than all I know." Chords Dm7, G7, and C are indicated above the staff.

System 3: The vocal line continues with "Come out in the sil - v'ry moon - light, Of love we'll". Chords A7 and D7 are indicated above the staff.

System 4: The vocal line concludes with "whis - per so soft and low." Chord G7 is indicated above the staff.

C C#dim G7

Seems I _____ can't live with - out _____ you. _____

Dm7 G7 C

Lis - ten, _____ oh hon - ey, do! _____

A7 D7

I - da, _____ I i - do - lize you, _____ I

C D7 D7-5 G7 C

love you, I - da, 'deed I do. _____

IN THE GOOD OLD SUMMERTIME

Words by REN SHIELDS
Music by GEORGE EVANS

Moderately

The musical score is written in 3/4 time with a key signature of two flats (Bb). It consists of a vocal line and a piano accompaniment. The piano part includes dynamics such as *mf* and various chords like Bb, Eb, F7, D7, Gm, and C7. The lyrics are: "In the good old sum - mer - time, In the good old sum - mer - time, Stroll - ing thro' the shad - y lanes with your ba - by mine; You".

System 1: Moderately. Chords: Bb, Bb7. Lyrics: In the good old sum - mer - time, In the

System 2: Chords: Eb, Bb, F7. Lyrics: good old sum - mer - time,

System 3: Chords: Bb, D7, Gm. Lyrics: Stroll - ing thro' the shad - y lanes

System 4: Chords: C7, F7. Lyrics: with your ba - by mine; You

Bb Bb7

hold her hand and she holds yours, And

Detailed description: This system contains the first line of music. The vocal line is in a B-flat major key signature and features a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "hold her hand and she holds yours, And". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Eb Bb F7

that's a ver - y good sign ————— That

Detailed description: This system contains the second line of music. The vocal line continues with a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "that's a ver - y good sign ————— That". The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

Bb D7 Gm C7

she's your toot - sey woot - sey in the good old

Detailed description: This system contains the third line of music. The vocal line continues with a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "she's your toot - sey woot - sey in the good old". The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

Eb (F bass) F7 1. Bb 2. Bb

sum - mer - time. ————— In the time. —————

Detailed description: This system contains the fourth line of music. The vocal line continues with a melody of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The lyrics are "sum - mer - time. ————— In the time. —————". The piano accompaniment features a right hand with chords and a left hand with a simple bass line. There are first and second endings indicated by a double bar line and repeat signs.

IN MY MERRY OLDSMOBILE

Words by VINCENT BRYAN

Music by GUS EDWARDS

Moderately

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) in the first system. Chord markings are placed above the vocal line: G, E7, A7, D7, G, Ddim, and D7. The lyrics are: "Come a - way with me Lu - cile In My Mer - ry Olds - mo - bile, Down the road of life we'll fly Au - to - mo - bub - bling you and I. To the".

Chord markings: G, E7, A7, D7, G, Ddim, D7.

Lyrics: Come a - way with me Lu - cile In My Mer - ry Olds - mo - bile, Down the road of life we'll fly Au - to - mo - bub - bling you and I. To the

G E7

church we'll swift - ly steal, Then our

Detailed description: This system contains the first two lines of music. The vocal line is in G major, starting with a G chord and moving to an E7 chord. The lyrics are "church we'll swift - ly steal, Then our". The piano accompaniment features a treble and bass clef with chords and moving lines.

A7

wed - ding bells will peal, You can

Detailed description: This system contains the second two lines of music. The vocal line continues with the A7 chord. The lyrics are "wed - ding bells will peal, You can". The piano accompaniment continues with chords and moving lines.

D7 G B7 Em A7

go as far as you like with me, In My Mer - ry

Detailed description: This system contains the third two lines of music. The vocal line features a sequence of chords: D7, G, B7, Em, and A7. The lyrics are "go as far as you like with me, In My Mer - ry". The piano accompaniment continues with chords and moving lines.

D7

1. G D7 2. G

Olds - mo - bile. Come a - bile.

Detailed description: This system contains the final two lines of music, including first and second endings. The vocal line starts with a D7 chord and has two endings. The lyrics are "Olds - mo - bile. Come a - bile.". The piano accompaniment includes first and second endings for both hands.

SWEET ROSIE O'GRADY

By MAUD NUGENT

Moderately

B \flat F7 B \flat F7

Sweet Ro - sie O' Gra - dy,

B \flat F7 B \flat

My dear lit - tle Rose,

Gm D7 Gm C7

She's my stead - y la - dy,

C B \flat C7 F7

Most ev - 'ry - one knows.

B \flat F7 B \flat F7

And when we are mar - ried,

B \flat E \flat 6 D7 E \flat

How hap - py we'll be; I love sweet

C7 E \circ B \flat Gm7 C7 B7 C7

Ro - sie O' Gra - dy, And Ro - sie O'

Cm7 F7

1. B \flat D \flat dim Cm7 F7

2. B \flat E \flat 6 B \flat

Gra - dy loves me. me.

WHEN YOU WORE A TULIP (And I Wore A Big Red Rose)

Words by JACK MAHONEY
Music by PERCY WENRICH

Moderately

Piano introduction in B-flat major, 4/4 time. The right hand plays chords in the upper register, and the left hand plays a simple bass line. The dynamic is marked *f* (forte).

Bb **Bb7**

When You Wore A Tul - ip, a sweet yel - low tul - ip, and

Musical notation for the first vocal line, starting with a repeat sign. The piano accompaniment is marked *mf* (mezzo-forte).

Eb **Ebdim** **Eb** **Bb** **F7** **Bb7** **Eb** **D**

I wore a big red rose, _____ When you ca -

Musical notation for the second vocal line, including a long note with a fermata. The piano accompaniment features a sustained chord in the right hand.

Eb **Ebm** **Bb** **A** **Bb** **G7** **C7**

ressed me, 'twas then Heav - en blessed me, what a bless - ing no one

Musical notation for the third vocal line. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

F C7 F7 Cm F7-9 Bb

knows. _____ You made life cheer-ie, when you called me

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are F, C7, F7, Cm, F7-9, and Bb. The bass line starts with a half note on G3, followed by quarter notes on F3, E3, D3, and C3.

Bb7 Eb Ebdim Eb Cm6 D7

dear - ie, 'twas down where the blue grass grows, _____ Your lips were

The second system continues the musical score. The vocal line has a half note on G4, a quarter note on A4, and then a half note on Bb4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are Bb7, Eb, Ebdim, Eb, Cm6, and D7. The bass line continues with quarter notes on Bb2, Ab2, Gb2, and F2.

G7 Gdim G7 G7+5 G7 C7 B7 C7 C9 Cm7 F7

sweet-er than jul - ep, when you wore that tu - lip and I wore a

The third system of the musical score shows the vocal line with a half note on G4, a quarter note on A4, and then a half note on Bb4. The piano accompaniment includes chords in the right hand and a bass line in the left hand. The chords are G7, Gdim, G7, G7+5, G7, C7, B7, C7, C9, Cm7, and F7. The bass line continues with quarter notes on G2, F2, E2, and D2.

1. Bb Bdim F7 2. Bb Eb Bb

big red rose. When rose. _____

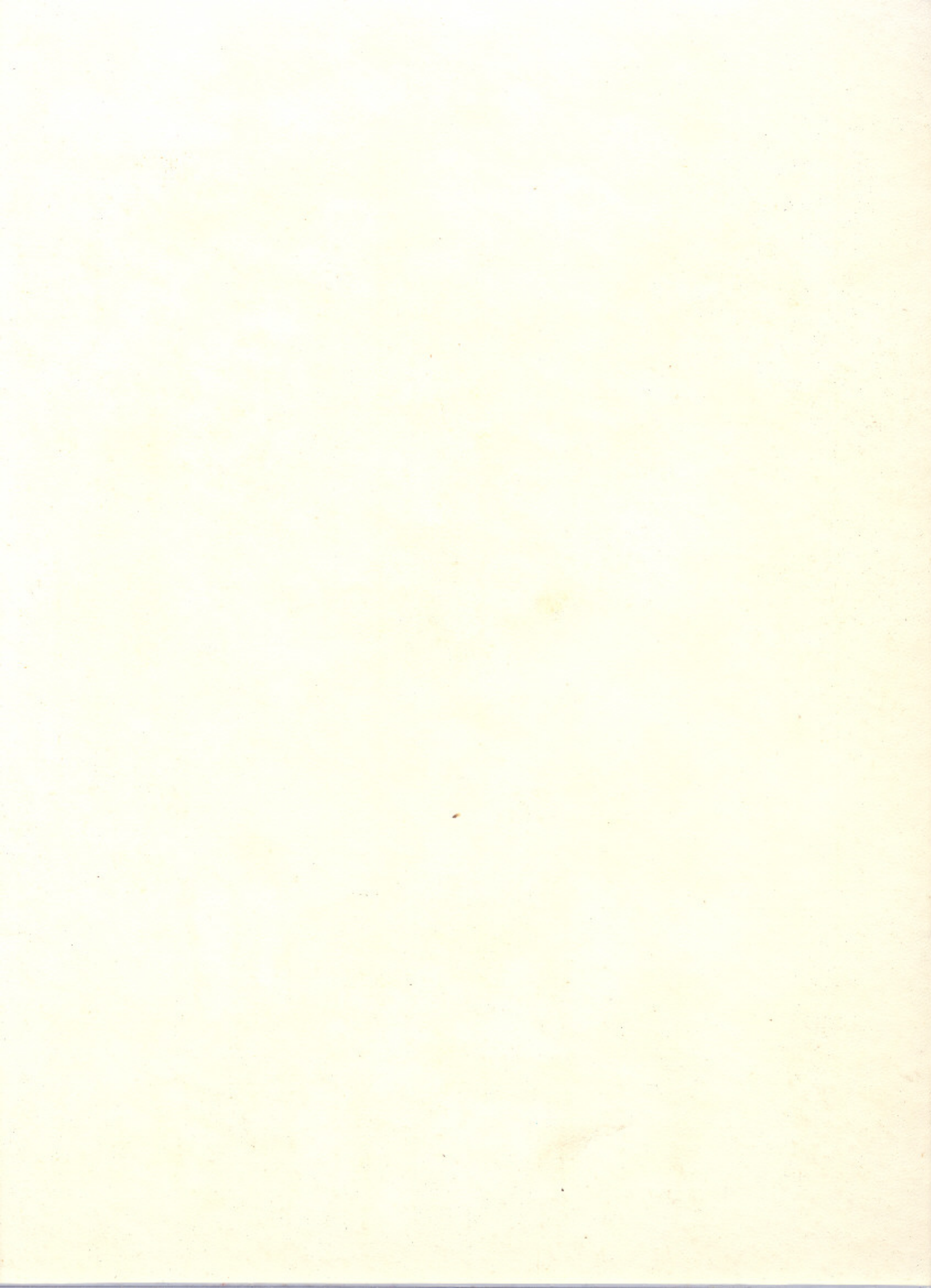
The fourth system concludes the musical score with two first endings. The first ending (marked '1.') has a half note on G4, a quarter note on A4, and a half note on Bb4. The second ending (marked '2.') has a half note on G4, a quarter note on A4, and a half note on Bb4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are Bb, Bdim, F7, Bb, Eb, and Bb. The bass line continues with quarter notes on G2, F2, E2, and D2.

GUITAR CHORD CHART

	MAJOR	MINOR	MAJ. 6th	MIN. 6th	DOM. 7th	MAJ. 7th	AUG. 7th	MIN. 7th	AUG. (+)	DIM. (o)
C	C 	Cm 	C6 	Cm6 	C7 	Cmaj7 	C7+5 	Cm7 	C+ 	Cdim
D^b or C[#]	D ^b 	D ^b m 	D ^b 6 	D ^b m6 	D ^b 7 	D ^b maj7 	D ^b 7+5 	D ^b m7 	D ^b + 	D ^b dim
D	D 	Dm 	D6 	Dm6 	D7 	Dmaj7 	D7+5 	Dm7 	D+ 	Ddim
E^b	E ^b 	E ^b m 	E ^b 6 	E ^b m6 	E ^b 7 	E ^b maj7 	E ^b 7+5 	E ^b m7 	E ^b + 	E ^b dim
E	E 	Em 	E6 	Em6 	E7 	E ^o maj7 	E7+5 	Em7 	E+ 	Edim
F	F 	Fm 	F6 	Fm6 	F7 	F ^o maj7 	F7+5 	Fm7 	F+ 	Fdim
G^b or F[#]	G ^b 	G ^b m 	G ^b 6 	G ^b m6 	G ^b 7 	G ^b maj7 	G ^b 7+5 	G ^b m7 	G ^b + 	G ^b dim
G	G 	Gm 	G6 	Gm6 	G7 	G ^o maj7 	G7+5 	Gm7 	G+ 	Gdim
A^b	A ^b 	A ^b m 	A ^b 6 	A ^b m6 	A ^b 7 	A ^b maj7 	A ^b 7+5 	A ^b m7 	A ^b + 	A ^b dim
A	A 	Am 	A6 	Am6 	A7 	A ^o maj7 	A7+5 	Am7 	A+ 	Adim
B^b	B ^b 	B ^b m 	B ^b 6 	B ^b m6 	B ^b 7 	B ^b maj7 	B ^b 7+5 	B ^b m7 	B ^b + 	B ^b dim
B	B 	Bm 	B6 	Bm6 	B7 	Bmaj7 	B7+5 	Bm7 	B+ 	Bdim

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