

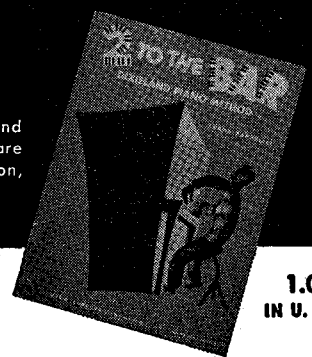
3 COMPLETE STUDIES IN MODERN PIANO PLAYING IN ALL RHYTHMS

ANALYSIS AND EXECUTION
IN
DIXIELAND!
TO
SWING!

2 TO THE BAR

DIXIELAND PIANO METHOD
BY FRANK PAPARELLI

• The first comprehensive method on *Dixieland Piano Style*. All the tricks and techniques of the great Dixieland stylists are clearly presented. Included are eight scintillating piano solos, and pictures of Bix Beiderbecke, Eddie Condon, The Wolverines and other Dixieland greats.



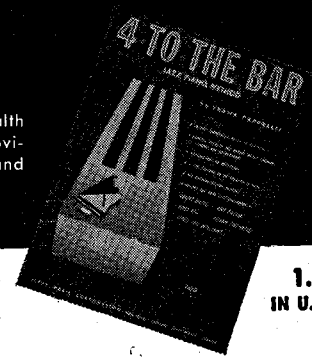
1.00
IN U. S. A.

COMPREHENSIVE AND EXTENSIVE STUDIES
IN
JAZZ!
AND
RHYTHM!

4 TO THE BAR

JAZZ PIANO METHOD
BY FRANK PAPARELLI

• A piano method that really teaches how to play good jazz. Contains a wealth of material on every phase of jazz piano, including jazz fingering and improvisation. Includes solos by six top notch pianists, including Art Tatum and Mary Lou Williams.



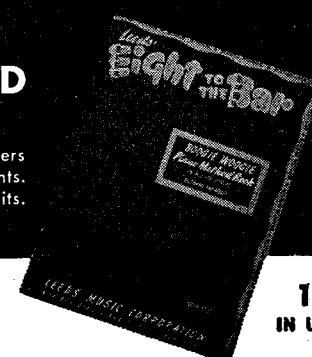
1.00
IN U. S. A.

THE BRIGHTEST METHOD
IN
BOOGIE WOOGIE!
AND
ALL ITS STYLES

Eight TO THE BAR

BOOGIE WOOGIE PIANO METHOD
BY FRANK PAPARELLI

• A thorough study in boogie woogie for the more advanced pianist. Chapters on melodic line, harmony, rhythm, bass figures and treble embellishments. Includes 7 terrific boogie woogie piano arrangements of outstanding song hits.



1.25
IN U. S. A.

LEEDS MUSIC CORPORATION

Foreword

When *40 HITS OF OUR TIMES* appeared in the music stores throughout the country, almost overnight the response from the music-buying public proved that we had "best-seller" folios in Book 1 and Book 2. There was a distinct reason for the success of these books. Under one cover, we had compiled forty songs in each book that America had taken to its heart.

With even greater pride, we present the third folio in this series, *40 MORE HITS OF OUR TIMES—BOOK 3*. A glance through the titles in this collection, will show you a star-studded array of more hits that will live forever. Here are songs that you love and will return to again and again. Here are songs of love, gaiety, sadness, nostalgia and fantasy — songs to fit your every musical mood.

Since these songs are inevitably associated with the artists who recorded them, we have prepared a complete list of recordings on each of the songs in this collection. A simple and useful discography begins on page 2 and continues on page 96.

40 MORE HITS OF OUR TIMES—BOOK 3 is essentially your folio. It is compiled of the songs that you, the American public, turned into the hits that you continue to love. In reality, it is you who have selected these titles and, in doing so, have brought about another outstanding song folio of our times.

The Publisher

40 MORE HITS OF OUR TIMES -- Book 3

COMPLETE RECORDING INFORMATION

Artist Recording Company

ADDRESS UNKNOWN
 GUY LOMBARDO Decca
 JAN GARBER Okeh
 INK SPOTS Decca
 GINNY SIMMS Okeh
 HORACE HEIDT Brunswick

AM I WASTING MY TIME ON YOU?
 EDDIE FISHER RCA Victor
 PAUL WESTON & ORCHESTRA Capitol
 JULIETTE Label "X"
 REGGIE GOFF London

ANGELS NEVER LEAVE HEAVEN
 TONY MARTIN (With the Jud Conlon Singers) .. RCA Victor
 VERA LYNN London
 AMBROSE & ORCHESTRA Decca

BLACK COFFEE
 ELLA FITZGERALD Decca
 SARAH VAUGHAN Columbia
 PEGGY LEE Decca
 G. BELL & T. NAPOLEON TRIO Manor

BRUSH THOSE TEARS FROM YOUR EYES
 EVELYN KNIGHT & THE STARLIGHTERS Decca
 BUDDY CLARK & THE MODERNAIRES Columbia
 RONNIE DEAUVILLE Mercury
 FOY WILLING & RIDERS OF THE PURPLE SAGE ... Capitol
 IKE CARPENTER RCA Victor
 JACK KILTY MGM
 M. SEIGER Keystone
 TED MARTIN Deluxe
 BARRY GREEN Rainbow
 AL TRACE Regent
 PAULETTE SISTERS Spotlite
 AL TRACE & HIS FLAME THROWERS Damon

THE CHICKEN SONG
 (I Ain't Gonna Take It Settin' Down)
 GUY LOMBARDO Decca
 DOTTIE O'BRIEN & JOE "FINGERS" CARR Capitol
 RED FOLEY & ERNEST TUBB Decca
 BILLY COTTON London

DON'T WORRY 'BOUT STRANGERS
 THE ANDREWS SISTERS Decca
 MILDRED BAILEY Mercury
 PHIL MOORE Black & White

DOWN IN THE VALLEY (Hear That Train Blow)
 PATTI PAGE Mercury
 THE ANDREWS SISTERS Decca
 WAYNE KING RCA Victor
 BURL IVES Decca
 KATE SMITH MGM
 TEX RITTER Capitol

DREAM, DREAM, DREAM
 MILLS BROTHERS Decca
 PERCY FAITH Columbia
 BOB HOUSTON Sonora

GOODY GOODBYE
 PATTI PAGE Mercury
 CONNIE FRANCIS MGM
 TED WEEMS Decca

Artist Recording Company

HER BATHING SUIT NEVER GOT WET
 THE ANDREWS SISTERS Decca

(We're Gonna Be In) HIGH SOCIETY
 LOUIS ARMSTRONG Decca
 JO STAFFORD & FRANKIE LANE Columbia
 BOB CROSBY Decca and Coral
 STEVE ALLEN Coral
 PEE WEE HUNT Capitol
 BUNNY BERIGAN RCA Victor
 ROY ELDRIDGE ORCHESTRA Elite
 LIONEL HAMPTON RCA Victor
 FREDDIE KOHLMAN & HIS MARDI GRAS LOUNGERS . MGM
 JACK JENNY Columbia
 LAWSON HAGGART JAZZ BAND Decca
 JIMMY LYTELL London
 DIXIELAND JUBILEE Decca
 KID ORY'S CREOLE BAND Exner
 RUBY BRAFF, VIC DICKENSON Storyville
 SHARKEY AND HIS KINGS OF DIXIELAND Southland
 REX STEWART Concert Hall Society
 B. LEPPINGER, R. MACKIE, B. SHIELDS
 AND E. SOUCHOU Circle
 PREACHER ROLLO AND THE FIVE SAINTS MGM
 JELLY ROLL MORTON Bluebird
 OSCAR "POPS" CELESTIN New Orleans Bandwagon
 KID ORY'S CREOLE BAND Jazz Mann

I'D LOVE TO CALL YOU MY SWEETHEART
 DICK HAYMES & THE ANDREWS SISTERS Decca
 JON & SANDRA STEELE Coral

I HATE TO LOSE YOU
 (I'm So Used To You Now)
 BENNY GOODMAN Capitol
 MINDY CARSON Musicraft
 SAMMY KAYE RCA Victor
 THE ANDREWS SISTERS Decca
 THE BARRY SISTERS Cadence

(I've Been So Wrong, For So Long, But)
I'M SO RIGHT TONIGHT
 DINAH SHORE Columbia
 JO STAFFORD & PAUL WESTONS ORCHESTRA ... Capitol
 PHIL HARRIS RCA Victor

IN THE WEE SMALL HOURS OF THE MORNIN'
 WARREN EVANS-SAM PRICH ORCHESTRA Decca
 GEORGE PAXTON Mercury

IS THAT THE WAY TO TREAT A SWEETHEART?
 RUSS MORGAN Decca
 ROY SMECK SERENADERS Decca

IT'S A PITY TO SAY GOODNIGHT
 ELLA FITZGERALD & THE DELTA RHYTHM BOYS ... Decca
 STAN KENTON ORCHESTRA Capitol
 CLAUDE THORNHILL Columbia
 THE FOUR KING SISTERS RCA Victor

I WISH I KNEW (You Really Loved Me)
 THE ANDREWS SISTERS Decca
 CLYDE DOERR & ORCHESTRA RCA Victor

MATILDA, MATILDA!
 HARRY BELAFONTE RCA Victor
 RICHARD HAYES Mercury

40 MORE *Great* SONGS

BOOK THREE

Contents

Title	Page
ADDRESS UNKNOWN	64
AM I WASTING MY TIME ON YOU?	50
ANGELS NEVER LEAVE HEAVEN	56
BLACK COFFEE	60
BRUSH THOSE TEARS FROM YOUR EYES	68
THE CHICKEN SONG (I Ain't Gonna Take It Settin' Down)	90
DON'T WORRY 'BOUT STRANGERS	39
DOWN IN THE VALLEY (Hear That Train Blow)	78
DREAM, DREAM, DREAM	6
GOODY GOODBYE	93
HER BATHING SUIT NEVER GOT WET	80
(We're Gonna Be In) HIGH SOCIETY	22
I'D LOVE TO CALL YOU MY SWEETHEART	18
I HATE TO LOSE YOU (I'm So Used To You Now)	82
(I've Been So Wrong, For So Long, But) I'M SO RIGHT TONIGHT	20
IN THE WEE SMALL HOURS OF THE MORNIN'	42
IS THAT THE WAY TO TREAT A SWEETHEART?	86
IT'S A PITY TO SAY GOODNIGHT	12
I WISH I KNEW (You Really Loved Me)	16
I WOULDN'T CHANGE YOU FOR THE WORLD	52
MATILDA, MATILDA!	54
MY EXTRAORDINARY GAL	28
MY HEART ISN'T IN IT	34
ONE MEAT BALL	36
ON THE STREET OF REGRET	76
OPEN THE DOOR, RICHARD!	32
OVER A BOTTLE OF WINE	70
SLEEPY SERENADE	72
TEACH ME TONIGHT	4
THAT'S MY AFFAIR	88
THE BANDIT	58
THE END OF A LOVE AFFAIR	8
THE TOUCH (Le Grisbi)	48
THE VALENTINO TANGO (Noche De Amor)	45
TROUBLE IN MIND	14
WALTZING IN A DREAM	26
(I Found You Out) WHEN I FOUND YOU IN SOMEBODY ELSE'S ARMS	84
WHEN YOU DREAM ABOUT HAWAII	66
WHISTLING IN THE DARK	30
YOU CAN'T HOLD A MEMORY IN YOUR ARMS	74

Copyright MCMLV by

LEEDS MUSIC CORPORATION

322 West 48th Street, New York, N. Y.

International Copyright Secured Made in USA All Rights Reserved

TEACH ME TONIGHT

Key of Eb (Eb-Eb)

Words by
SAMMY CAHN

Tune Uke
G C E A

Music by
GENE DePAUL

Moderato (with feeling)

Piano

mf rit.

Refrain

* Fm7 Bb7 Bb7+5 Eb Gm7 -C7 C7+5

Did you say, "I've got a lot to learn?" Well, don't think I'm try- ing

a tempo mp - mf

Fm7 Bb7 Bbm6 C7 Fm Fm7 Bb7

not to learn, Since this is the per- fect spot to learn, TEACH ME TO -

Eb Fm7 Bb7 Bb7+5 Eb Gm7 C7 C7+5

NIGHT. Start- ing with the "A, B, C" of it, Right down to the "X, Y,

Fm7 Bb7 Bbm6 C7 Fm Fm7 Bb7

Z" of it. Help me solve the mys- ter - y of it, TEACH ME TO -

* Symbols for Guitar, Diagrams for Ukulele.

E^b6 Fm7 E^b Gm7 G^bm7 Fm B^b7 E^bmaj.7 Gdim

NIGHT. The sky's a black-board high a - bove you, If a

Fm7 B^b7 B^b7+ E^b9 E^b6 Cm6 D7-9 Gm Gm7 C7

shoot-ing star goes by I'll use that star to write I love you, A

Cm7 F9 B^b7 Fm7 B^b7 B^b7+ E^b Gm7 C7 C7+5

thou-sand times a-cross the sky. One thing is-n't ver-y clear, my love, Should the teach-er stand so

Fm7 B^b7 B^bm6 C7 Fm Fm7 B^b7

near, my love, Grad - u - a-tion's al-most here, my love, TEACH ME, TO-

1. E^b Gdim B^b7 Fm7 B^b7 B^b7+ 2. E^b A^b7 E^b E^b6

NIGHT. Did you say, "I've got a NIGHT.

mf *rit.*

DREAM, DREAM, DREAM

Key of G (B-C)

Tune Uke
A D F# B

Words and Music by
JOHN REDMOND and
LOU RICCA

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mp'.

Verse (*ad lib*)

The first system of the verse features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'You ask me what I do in my spare time— And where I'. The piano accompaniment includes a 'Colla voce' marking and a 'mp' dynamic. Chord diagrams for G6, F#7, and G6 are shown above the vocal staff.

The second system of the verse continues the vocal line with the lyrics 'go when I'm not here. I guess that I'm the on - ly one who'. The piano accompaniment continues with various chords. Chord diagrams for Bm7, E7, Am, E7, Am7, and Cm6 are shown above the vocal staff.

The third system of the verse continues the vocal line with the lyrics 'knows it, — So I'll dis - close it, my dear'. The piano accompaniment continues with various chords. Chord diagrams for G, G6, Am7, A7, Am7, and D9 are shown above the vocal staff.

Refrain (*Slowly*)

The refrain section features a vocal line and piano accompaniment. The vocal line includes the lyrics 'What do I do on Mon - day? DREAM, DREAM, DREAM. What do I do on Tues - day?'. The piano accompaniment is marked 'mp - *sf* a tempo'. Chord diagrams for G, C6, E7, A9, and D7 are shown above the vocal staff.

*Symbols for Guitar, Diagrams for Ukulele.

G6 Eb7 G G6 Gdim7 Am7 D7 Em7 A7

DREAM, DREAM, DREAM. Wednes - day, Thurs - day comes and then... I do the same thing

Am7 D7 Am7 D7-9 G C6 E7 A9

o - ver a - gain... Oh! What do I do on Fri - day? DREAM, DREAM, DREAM.

D7 C7-5 B7 B7-5 E7+5 E7 E7+5 E7 F#9 E9

Gee, but I'm a bus - y guy. I make a nice liv - in', strange as it seems, I'm

A9 D7 Am7 D7-9 G

just a guy who's get - ting by liv - in' on dreams, And what do I do on week - ends?

C E7 A9 Am7 D7-9 1. G Em7 Am7 D7-5 2. G Ab7 Gmaj7

I'm with you Then my dreams come true. true.

THE END OF A LOVE AFFAIR

Refrain Key of F (B \flat -D)
Verse Key of C (C-B)

Tune Uke
G C E A

Words and Music by
EDWARD C. REDDING

Moderate Beguine

Piano

mf

Refrain - Moderate Beguine

So I walk a lit-tle too fast. and I drive a lit-tle too fast, And I'm

mp-mf

reck-less, it's true, but what else can you do, At THE END OF A LOVE AF-FAIR? So I

talk a lit-tle too much, and I laugh a lit-tle too much, And my

voice is too loud, when I'm out in a crowd, So that peo-ple are apt to stare. Do they

*Symbols for Guitar, Diagrams for Ukulele.

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Cmaj.7

know, do they care, that it's on - ly that I'm lone-ly and low as can be? And the smile on my face is - n't

A m7 D7 Dm7 G7 Gm7 C7 (opt.) Gm7 C7 Fmaj.7 F

real - ly a smile at all! So I smoke a lit - tle too much, and I

Fm7 Bb7 Ebmaj.7 Eb Ebm7 Ab7 Ebm7 Ab7

drink a lit - tle too much, And the tunes I re - quest are not al - ways the best, but the

Dbmaj.7 C7 Cm F7 Bbmaj.7 Bbm

ones where the trum - pets blare! So I go at a mad - den - ing pace, And I pre -

F G# dim Gm7 C7 Gm7 C9

tend that it's tak - ing ^{her} _{his} place, But what else can you do, At THE END OF A LOVE AF -

1. 2. *Segue to Verse*

FAIR? So I FAIR?

a tempo *a tempo* *Segue to Verse*

F Fine

FAIR?

a tempo *dim.* *fade* *pp* *sf*

Verse-Moderato

Dear Dor-o-ty Dix: I'm

mp *mp*

in an aw-ful fix, I thought {she/he} was in love with me, But found that {she/he} was

on-ly up to {her/his} old tricks! Dear Em-i-ly

C6 Dm7 G9 C6 Dm7 G9 C6

Post: No wis - er, I, than most, Please ex - er - cise your nim - ble brain, and

Dm7 G9 C6 Dm7 G9 Eb6

tell me how a {girl} can en - ter - tain a ghost!

A9 D9 A9 D9 Cm7 F7

Ad lib. So, I'm writ - ing to you for ad - vice, la - dies, The sit - u - a - tion is - n't ver - y

Cm7 F7 Bb6 A7 D9 D7

nice, la - dies, I find my - self com - plete - ly at a loss, la - dies, My

Dm7 Fm6 G7 C Gm7 C7 Gm7 C7

heart, and not my mind, is boss! So I

atempo *D.S.al Fine*

IT'S A PITY TO SAY GOODNIGHT

Key of B \flat (C-D)

Tune Uke
A D F \sharp B

Words and Music by
BILLY REID

Refrain - Moderately, with a relaxed beat

Piano

* Dm7 Dbm7 Cm7 Gb9 F9 Cm7 F9 Bbmaj7 B7 C7

IT'S A PIT-Y TO SAY "GOOD - NIGHT", Be-cause I nev-er saw stars so bright,

But if you got-ta go home, you got-ta go home, Give me a

good - night kiss. It's a pi - ty to say - "fare - well,"

Be - cause the man in the moon won't tell, But if you

got-ta go home, you got-ta go home, Give me a good-night kiss.

G7+5 C9 Cm7 C \sharp dim Bb6 G7+5

C9 F7+5 Bb6 Dm7 Dbm7 Cm7 Gb9 F9

Cm7 F9 Bbmaj7 B7 C7 C7+5 C9

Cm7 C \sharp dim Bb6 G7+5 C9 F7-9 Bb6 Abmaj7 Amaj7 Bbmaj7 B9 Bb9

* Symbols for Guitar, Diagrams for Ukulele.

B9 Bb9 E9 Emaj7 Bb7-9 Ebmaj7 Dbmaj7 Dmaj7 Ebmaj7 Db9 C9

How's a-bout to-mor - row night, just you _____ and me? _____

Db9 C9 C7+5 F9 Cm7

I'll be wait - ing for _____ you, dar - ling, Un - der - neath the

F7 Fdim F9 Dm7 Dbm7 Cm7 Gb9 F9 Cm7 F9

ap - ple tree. - IT'S A PIT-Y TO SAY "GOOD - NIGHT," _____ Be-cause I

Bbmaj7 B7 C7 G7+5 C7 Cm7 C#dim

want you to hold - me tight, _____ But if you got - ta go home, you got - ta

Bb6 G7+5 C9 F7-9 Bb6 1. Ab7 Amaj7 Bb Dm7 Dbm7 2. Cm7 C#m7 Dm7

go home, Give me a good - night kiss. - IT'S A _____

TROUBLE IN MIND

Key of G (B-D)
Tune Uke
A D F# B

Words and Music by
RICHARD M. JONES

Slow Blues Tempo

Piano

Verse

mf

8va.

TROU-BLE IN MIND, TROU-BLE IN MIND, I'm feel-in' lone-some and blue, — Can't

sleep at night for think-in', — O-ver things that I've gone through. — I

nev-er had no trou-ble — till that black cat cross'd my path. —

Trou-ble, — how long — will it last? —

*Symbols for Guitar, Diagrams for Ukulele.

Refrain

1. TROU-BLE IN MIND, I'm blue, But I won't be blue al-
 (2. I'm gon-na) lay my head on some lone - some rail - road

ways. For the sun will shine in my back door some day.
 iron. Let the two - nine - teen train ease my trou - bl'd mind.

TROU-BLE IN MIND, that's true, I have al - most lost my
 TROU-BLE IN MIND, I'm blue, My poor heart is beat - ing

mind, Life ain't worth while liv - in', feel like I could
 slow, Nev - er had no trou - ble in my life be -

die. fore. 2. I'm gon - na

mp-mf

p

rall.

The musical score is written for guitar and piano. It includes a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is shown with chord diagrams and fret numbers. The piano part includes dynamics such as *mp-mf*, *p*, and *rall.*. The lyrics are arranged in lines corresponding to the vocal melody. The score is divided into several systems, each containing a vocal line, a piano accompaniment line, and a guitar chord line. The chords are labeled with letters and numbers, such as D9, G6, F#, G, G7, Dm7, G7+5, C, C#dim, Am7, Eb9, and Bm7. The piece concludes with a *rall.* marking and a final chord diagram.

I WISH I KNEW

(You Really Loved Me)

Key of G(D-D)

Words and Music by
FRANK ANDERSON
and ROBERT E. SPENCER

Refrain-Moderato

Tune Uke

A D F# B

A7

Piano

* G

I WISH I KNEW, — You real - ly loved me,

mp-mf

D7 D+ G6 G#dim D7 G Gdim D7

I WISH I KNEW it was true. — I'd change the

G G#dim D7

clouds to sun - shine, I'd move the

G Gdim D7 G

stars, — I'd e - ven move the moon so we could be a - lone, dear, Some day I

*Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMXXII by Sherman, Clay and Co., San Francisco
Copyright renewed MCMXLIX and assigned to Blossom Music Corporation, New York, N. Y.
Copyright MCMLI by BLOSSOM MUSIC CORPORATION, New York, N. Y.
International Copyright Secured All Rights Reserved
Reprinted by permission of the copyright owner.

know — that you will tell me, You will be

A7 D7

mine al - ways. Still all I do is sit and

Am6 B7 E7

won - - der, Oh, how I WISH I

A7 D7 A7 D7-9

KNEW. KNEW.

rall.

1. G Gdim Am7 D7-5 2. G Am7 D7-9 G6

I'D LOVE TO CALL YOU MY SWEETHEART

Words and Music by
 JOE GOODWIN,
 LARRY SHAY,
 PAUL ASH and
 HARRY HARRIS

Key of Eb (D-Eb)
 Tune Uke
 A D F# B

Moderato

Refrain *

Eb Ebdim Ab Eb Ebdim Ab Eb Ebmaj.7 Eb6 Ebdim Ab

I'D LOVE TO CALL YOU MY SWEET-HEART, — Hon - est I

Piano

p-nf

Eb Ebdim Ab Eb

love you I do, — I cry for you in the

Bb7 Bbdim Bb7 Bbdim

Eb7

day - time, — When I sleep I dream of you, —

Eb

Ebdim

Fm

Fm7 Abm6

* Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMXXXVI by Pickwick Music Corporation, New York, N.Y.
 Copyright renewed MCMLIII and assigned to PICKWICK MUSIC CORPORATION, New York, N.Y.
 International Copyright Secured All Rights Reserved
 Reprinted by permission of the copyright owner.

Bb7 Bbdim Bb7 D Eb Ebdim Ab Eb Ebdim Ab Eb Ebmaj.7 Eb6

I've al-ways want - ed a sweet - heart,

G7 Dm7 G7 Cm Eb7 Ab6

That's why I'm lone-some and blue, In my heart I'm

Adim Eb Bb7 C7 Fm Abm6 Bb7 Opt.

pray - ing, To the world I'm say - ing, I'D LOVE TO CALL YOU MY SWEET -

1. Eb Ebdim Fm7 Bb7 Bb7-9 2. Eb Eb7 Ab Abm Eb

HEART. HEART.

(I've Been So Wrong, For So Long, But) I'M SO RIGHT TONIGHT

Key of F (C-D)

Tune Uke
G C E A

Music by
TERRY SHAND

Words by
"BY" DUNHAM

Moderato with a beat (Not too fast)

Piano

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in F major. The tempo is marked 'Moderato with a beat (Not too fast)'. The music begins with a piano (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

Refrain *Eb7

Musical notation for the first line of the refrain, including guitar/ukulele chord diagrams for Eb7, D7, Eb7, D7, and G9.

I thought that lov-in' was nev-er for me,— But since I met you, it's

Musical notation for the second line of the refrain, including guitar/ukulele chord diagrams for Gm7, C9, Cm6, D9, and D7. The piano accompaniment is marked *p-mf*.

eas-y to see,— I've been so wrong,— for so long,— but I'M

Musical notation for the third line of the refrain, including guitar/ukulele chord diagrams for G7, G9, C9, Db9, C9, Eb7, D7, Eb7, and D7.

SO RIGHT TO-NIGHT. Just be-ing friend-ly, I gave you a squeeze,

Musical notation for the fourth line of the refrain, including guitar/ukulele chord diagrams for G9, Gm7, C9, Cm6, D9, and D7.

Now my re-sis-tance is gone with the breeze, I've been so wrong — for so long, — but I'M

Musical notation for the fifth line of the refrain, including guitar/ukulele chord diagrams for G9, Gm7, C9, Cm6, D9, and D7.

* Symbols for Guitar, Diagrams for Ukulele.

G7 G9 C9 F Eb6 F6 A7 Em7 A9

SO RIGHT TO - NIGHT. That dog-gone moon-man is wink-in' at me, —

D7 Eb9 D9 G7 Dm7 G7

The stars are danc-in' a bove; — Can't fig-ure out what the mat-ter can be, — Well

C7 Eb7 D7

jump-in' jeep-ers, creep-ers, guess I've fall-en in love. — Get read-y ba-by, you're

Eb7 D7 G9 Gm7 C9

gon-na be kiss'd, At least a doz-en for each kiss we miss'd, I've been so wrong — for

Cm6 D9 D7 G7 G9 C9 1. F Db9 C9 2. F6

so long, — but I'M SO RIGHT TO - NIGHT. NIGHT.

(We're Gonna Be In)
HIGH SOCIETY

Verse - Key of G (D-D)
 Refrain - Key of C (D#-E)
 Tune Uke
 G C E A

Words and Music by
 DAN SWAN,
 ALLAN COPELAND and
 MORT GREENE

Moderato (with a solid beat)

Piano *mf*

Verse

mp

Hey! there, hon - ey! We have - n't got much mon - ey, Our cup - board's al -

— most bare, Our clothes are old and fun - ny; Say! there, hon - ey, We don't need

an - y mon - ey, To - night we have - n't got a care! ———

* Symbols for Guitar, Diagrams for Ukulele.

Refrain

We're gon - na be in

mp-mf

HIGH SO - CI - E - TY,

1. We'll
 2. We'll

strut on down To the
 laugh and play And

fin est part of town. I
 at the break of day, We'll

C G+ C G+

don't climb have the rings stairs, And Two

C Cdim C F C C7 F6

all those fan - cy things, But as long as
tir - ed mil - lion - aires, Just as long as

F#dim C E7 A7 D7

you love me, I'm in HIGH SO
you love me, We're in

1. Segue to Interlude¹¹ Fine

G7 C Dm7 Cdim C C7 Cdim Fm6 C

CI - E - TY! TY!

Interlude **Gm7** **C7** **Fmaj.7** **F6**

While you go get your hat, I'll put powder on my nose, While

mp

Gm7 **C7** **Fmaj.7** **F6**

I let in the cat, There's some windows you can close; The

Am7 **D7** **Gmaj.7** **G6**

bed can stay that way, Put the dishes in the sink, Leave the

Am7 **D7** **Am7** **D7** **G** **D.S. al Fine**
G7+5

ash - es in the tray, I'll be ready in a wink. We're

D.S. al Fine

WALTZING IN A DREAM

Words by
BING CROSBY and
NED WASHINGTON

Key of C (C-E)

Tune Uke
G C E A

Music by
VICTOR YOUNG

Slowly

Piano

The piano introduction consists of two staves of music in 3/4 time. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a harmonic accompaniment with chords and single notes.

Verse

* C C6 Cmaj.7 C6 C Gmi6

They're play - ing a song — of ro - mance, We're sway - ing a -

The piano accompaniment for the first line of the verse features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with various chords indicated by the guitar/ukulele symbols above.

Aaug A7 Dmi A7 D7 G7 Dmi6

long in a dance; — But some - how, I feel this

The piano accompaniment continues with the same rhythmic pattern, supporting the vocal line with chords and melodic fragments.

E7 Ami Cmi6 G D7 G D7 Daug G F Emi G7

night is un - real, Sweet - heart, can't you see at a glance? —

The piano accompaniment concludes the verse with a final chord and a melodic flourish in the right hand.

* Symbols for Guitar. Diagrams for Ukulele.

Refrain- Slowly

Gaug C Emi7 Ami7 C

I'm Waltz - ing In A Dream with you, love, Won't you make the dream come

F A7 Dmi7 G7 Dmi7

true, love? Hold me to your heart and nev - er let me free, Al - ways

G7 Gaug C C#dim G7 Gaug C Emi7 Ami7

be close to me. Won't you fill this night of splen - dor

C F A7 Dmi7 Fmi6 C Gmi6

With your kiss - es sweet and ten - der? Let me hear you whis - per, "I sur - ren -

A7 D7 G7 1 C Dmi7 G9 2 C

der!" For I am Waltz - ing In A Dream with you - I'm you.

p-mf *f* *mf*

MY EXTRAORDINARY GAL

Key of Bb (D-Eb)

Tune Uke
A D F# B

Words and Music by
TERRY SHAND

Refrain - Moderately

* Gm Eb7 D7+5 Gm

(Male) It's not the or-di-na-ry girl that I love,
(Female) It's not an or-di-na-ry man that I love, 'Cause {she} was sent to me from

Heav-en a - bove, I'm nev - er blue as long as I'm think-ing of — MY
It thrills me just to feel the touch of his hand —

EX-TRA-OR-DI-NA-RY {GAL.} {She} means the world and all to me, that is true,
{man.} {He}

If {she} should ev - er leave me, I'd be so blue. There's no one else in this old
{he} No mat-ter what his wish, I

world that would do, — MY EX - TRA - OR - DI - NA - RY {GAL.}
heed his com - mand, — {man.}

The musical score is written for voice and piano. It includes a key signature of Bb and a 4/4 time signature. The piano part features a steady accompaniment with various chords indicated by guitar/ukulele diagrams. The vocal lines are divided into male and female parts, with lyrics and chord diagrams provided for each. The score is divided into several systems, each containing a vocal line and a piano accompaniment line. The lyrics are interspersed with the musical notation, and chord diagrams are placed above the notes they apply to.

* Symbols for Guitar, Diagrams for Ukulele.

G9 C7

She's got a lot of some-thing I crave, in her ba-by eyes, -
 Tho' he may cheat on me quite a bit, I don't seem to mind, -

F9 Cm7 Bb Eb

I'll tell the world I'm on-ly her slave, How I i-dol-ize -
 If he thinks oth-er girl-ies have "It," Say, he's just that kind -

D7 Gm Eb7 D7+5

- her per-son-al-i-ty. When clouds are heav-y she just laughs and she sings,
 - what makes me love him so. Some day I hope that we can both set-tle down,

Gm C7 F7

She don't want pret-ty clothes or big dia-mond rings, She wants a cot-tage full of
 To lead a peace-ful life in some lit-tle town, And in a year there may be

Bb G9 C7 Gb7 F7 1. Bb D7+5 D7 2. Bb

cute lit-tle things, MY EX-TRA-OR-DI-NA-RY {GAL.} {GAL.}
 four arms a-round, {man.} {man.}





WHISTLING IN THE DARK

Words by
ALLEN BORETZ

Key of C (D-E)
Tune Uke
G C E A

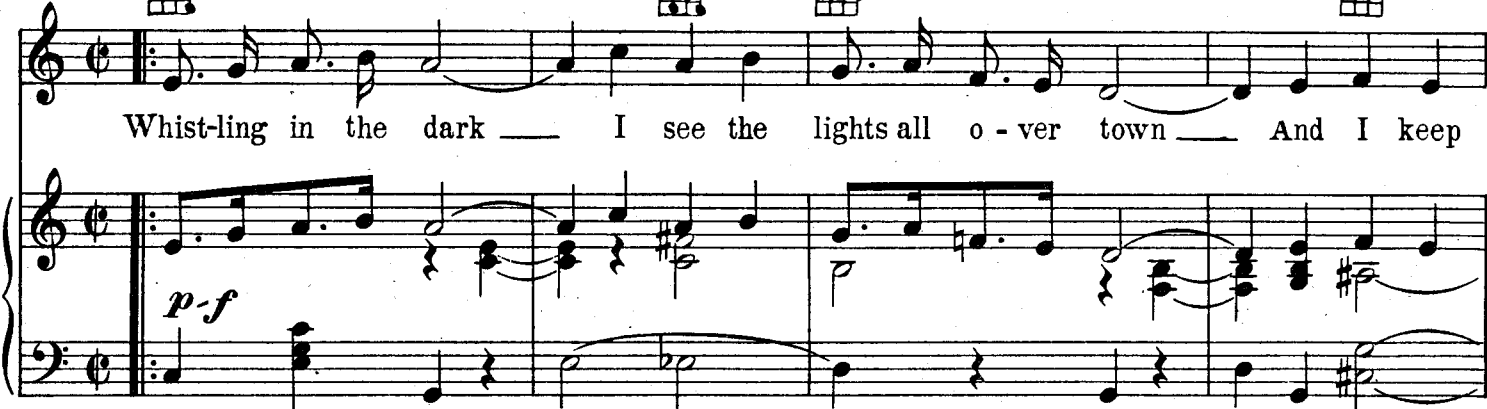
Music by
DANA SUESSE






Refrain- Moderato

*    

Whist-ling in the dark — I see the lights all o - ver town — And I keep

Piano *p-f*



walk-ing up and down — While I am whist-ling in the dark Whist-ling like a lark —



— My song goes float-ing on the air — I en - vy ev - 'ry lov - ing pair —



* Symbols for Guitar, Diagrams for Ukulele

G7+5 C F9 C B7 Emi

While I am whist-ling in the dark Who cares what I am say-ing

G+ G A7 G G+ Emi D7 G7 Dm7

in my song — Who knows that I am pray-ing Some-one will

G7 C C dim G7 C# dim

come a-long, Strolling in the park — With-out a sing-le thing to do — The night is

G7 G7+5 C F9 C D7 Dm7 G7 C F6 C

black and I am blue — That's why I'm whist-ling in the dark. dark.

OPEN THE DOOR, RICHARD!

Words by
"DUSTY" FLETCHER and
JOHN MASON

Key of C (B-C)

Music by
JACK McVEA and
DAN HOWELL

Tune Uke
G C E A

Refrain - Moderate Bounce

Piano

The musical score is arranged in six systems, each with a vocal line and a piano accompaniment. The piano part includes guitar chords and ukulele diagrams. The lyrics are: "O-PEN THE DOOR, RICH-ARD, KNOCK o - pen the door and let me in, O-PEN THE DOOR, RICH-ARD, KNOCK Rich-ard why don't you o - pen that door? O-PEN THE DOOR, RICH-ARD, KNOCK o - pen the door and let me in. O-PEN THE DOOR, RICH-ARD, KNOCK Rich-ard, why don't you o - pen the door? I'm".

Chord Diagrams:

- *C:
- Cdim:
- Dm7:
- G7:
- G9:
- F:
- Fm:
- Em:
- Dm:

* Symbols for Guitar, Diagrams for Ukulele.

F6 F#dim C F6 F#dim

stand-ing here dig-gin' in my hip - pock - et, And I'm stand-in' here scratch-in' in my

C F6 F#dim C

pants-pock - et, And I'm stand-ing here grop-in' in my coat - pock - et, And I

A9 A7 A+ D9 G9 C Cdim Dm7 G7

just can't find that key. O-PEN THE DOOR, RICH-ARD, **KNOCK**

C Cdim Dm7 G9 C G7

o - pen the door and let me in, O - PEN THE DOOR,

F Fm C F Em Dm 1. C G7 C6 2. C G7 C6

RICH-ARD, **KNOCK** Rich-ard why don't you o - pen the door? o - pen the door?

MY HEART ISN'T IN IT

Key of F (C - Eb)

Tune Uke
G C E A

Words and Music

By
JACK LAWRENCE

Refrain - Slowly (with expression)

Piano

* F F#dim Gm7 C7 Gm7 C7

I go to par-ties, - I go to danc-es, - But MY HEART IS-N'T IN IT, - I'm al-ways

a tempo
mp - mf

F F#dim Gm7 C7 Gm7 C7

look-ing - for new ro-manc-es, - But MY HEART IS-N'T IN IT, - In some-one

F Fmaj.7 F7 Bb F+ Bb

els-es arms - I make be-lieve, - I don't care where you are, - But when I

Dm F+ Dm7 G9 Gm7 Db Db7 C7

share a kiss - I close my eyes - And sud-den-ly there you are. - There's al-ways

* Symbols for Guitar, Diagrams for Ukulele.

F F#dim Gm7 C7 Gm7 C7

some-thing- that I can do nights, - But MY HEART IS-N'T IN IT, - And when I

F C+ F9 F+ Bb F+ Bb

stay home, - those are the blue nights - for me. - But if you

Bbm6 F D9 Gm F#dim

tel-e-phoned and said: "Dar - ling - let's make a new start." I'd answer: "Yes," in a min-ute, my

cresc. poco a poco

Gm7 F#dim G7 C7

1. F 2. F Bb F

heart would be in - it, For you are still in my heart. - I go to heart.

dim. p rit


ONE MEAT BALL

Key of F Minor (C-F)

Words and Music

Tune Uke
A D F# B

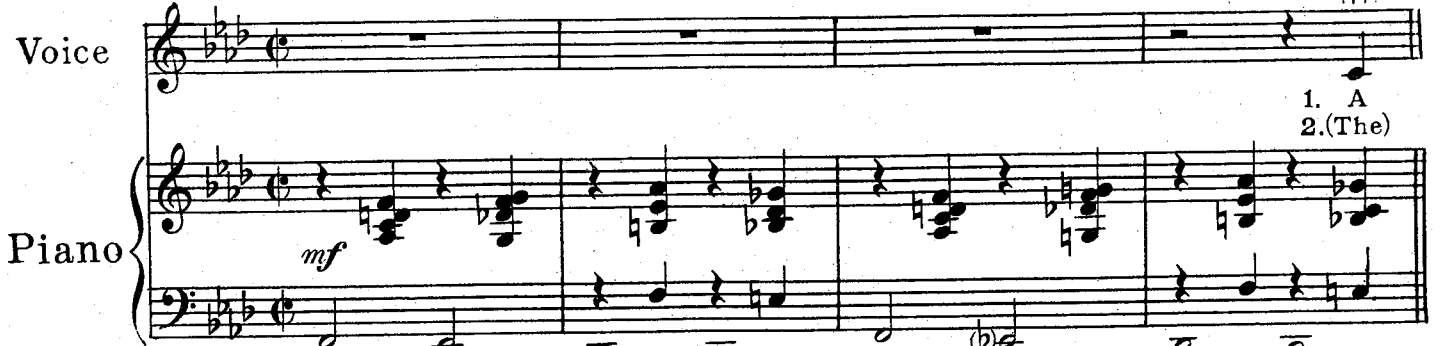
By
HY ZARET and
LOU SINGER

* C7^{b5} 







Medium Slow Rock

Voice

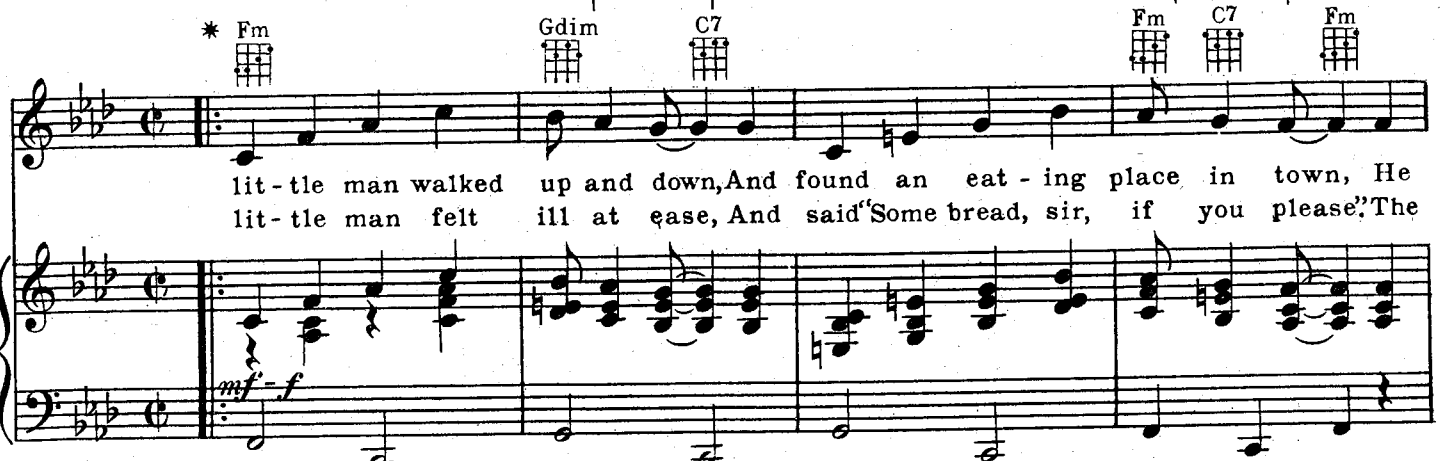
Piano








1. A
2. (The)

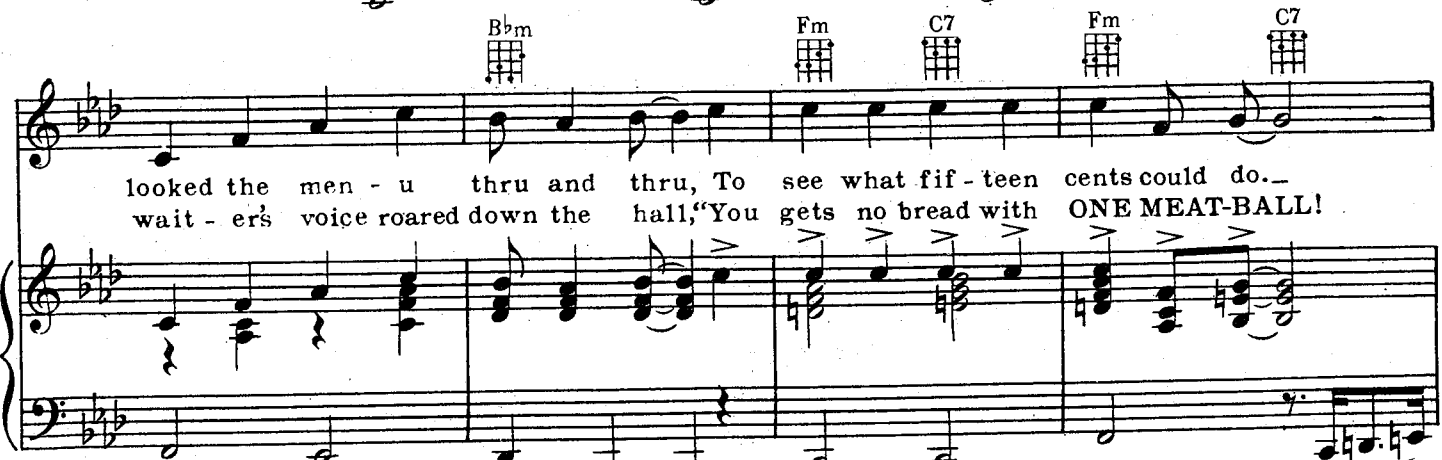
* Fm  Gdim  C7  Fm  C7  Fm 









lit - tle man walked up and down, And found an eat - ing place in town, He
lit - tle man felt ill at ease, And said "Some bread, sir, if you please." The



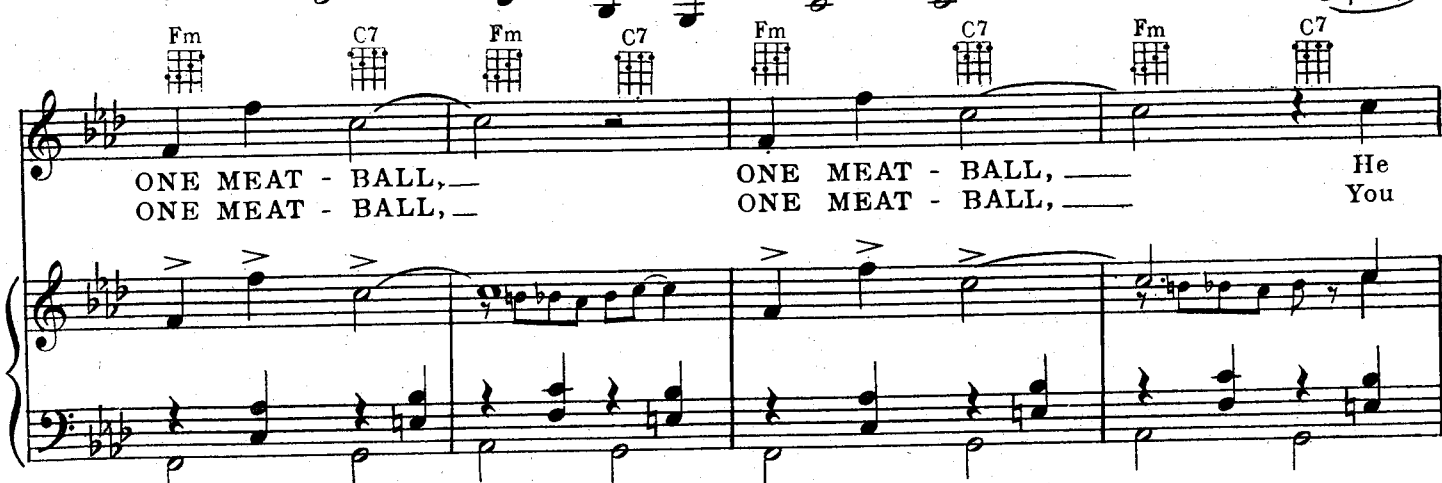
B^bm  Fm  C7  Fm  C7 

looked the men - u thru and thru, To see what fif - teen cents could do...
wait - ers' voice roared down the hall, "You gets no bread with ONE MEAT-BALL!



Fm  C7  Fm  C7  Fm  C7  Fm  C7 

ONE MEAT - BALL, — ONE MEAT - BALL, — He
ONE MEAT - BALL, — ONE MEAT - BALL, — You



* Symbols for Guitar, Diagrams for Ukulele.

F9 Bb9 C7 Fm Eb9 Db9 C7b5

could af - ford but ONE MEAT - BALL. He
gets no bread with ONE MEAT - BALL!" The

Fm Gdim C7 Fm C7 Fm

told a wait - er near at hand, The sim - ple din - ner he had planned, The
lit - tle man felt ver - y bad, - But ONE MEAT - BALL was all he had. - Now

Bbm Fm C7 Fm C7

folks were start - led one and all, To hear that wait - er loud - ly call,
in his dreams he hears that call, "You gets no bread with ONE MEAT - BALL,

Fm C7 Fm C7 Fm C7 Fm C7

"ONE MEAT - BALL, - ONE MEAT - BALL, - Hey!
ONE MEAT - BALL, - ONE MEAT - BALL, - You

F9 Bb9 C7 1. Fm Eb9 Db9 C7

This here gent wants ONE MEAT - BALL!"
 gets no bread with ONE MEAT - 2. The

2. F6 Bb6 B dim F6 Gb9 F9

BALL!"

f

Optional tag ending Fm Eb9 Db9 C7 Fm6 Gm6

BALL!" ONE MEAT - BALL, —

mp

Fm6 Gm6 F#dim Bb9 C9+5

ONE MEAT-BALL, You gets no bread with ONE MEAT-

Slow

F6 Bb6 B dim Gb9 F9

BALL!

f a tempo

DON'T WORRY 'BOUT STRANGERS

Key of C (A-Bb)

Words and Music

By
PHIL MOORE

Easy bounce tempo (not too fast)

Tune Uke
G C E A

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and melodic lines, while the left hand provides a steady bass accompaniment. The tempo is marked as 'Easy bounce tempo (not too fast)'.

Verse

*C9 B9 Bb9 A9 Ab9 G9 C6

I've been a - round the coun-try wide, - and I've learn'd a thing or two, - If

The first line of the verse is written on a single staff with a treble clef. It includes the lyrics 'I've been a - round the coun-try wide, - and I've learn'd a thing or two, - If'.

The second line of the verse is written on a single staff with a treble clef. It includes the lyrics 'you've got a {man} you want to keep for your-self, - here's - my ad-vice to you: -'. The word 'man' is enclosed in curly braces, and 'girl' is written below it.

Refrain

C F9 Cdim C C7

DON'T WOR-RY 'BOUT STRAN-GERS, keep your eye on your - best friends, - DON'T

The first line of the refrain is written on a single staff with a treble clef. It includes the lyrics 'DON'T WOR-RY 'BOUT STRAN-GERS, keep your eye on your - best friends, - DON'T'.

F9 Cdim C Bb C Gdim

WOR-RY 'BOUT STRAN-GERS, keep your eye on your - best friends. - All's

The second line of the refrain is written on a single staff with a treble clef. It includes the lyrics 'WOR-RY 'BOUT STRAN-GERS, keep your eye on your - best friends. - All's'.

* Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMXLVII, MCMXLVIII by BLOSSOM MUSIC CORPORATION, New York, N.Y.
International Copyright Secured All Rights Reserved
Reprinted by permission of the copyright owner.

last time to Coda

Dm7 Gdim G7 G7+5 Cdim C Fmaj7 Em7 Dm7 D9 Db9 C

fair in love and war — and that's where friend-ship ends.

after 3rd time go to 3rd Patter

last time to Coda

1st and 2nd PATER C C7+5 F C+ C Am7 Ab7 G7

1. I had a girl friend her name was Lil, I had a {sweet guy} his name was Bill, Told
 2. I had a {girl friend} when I lived in {Chi,} That used to go out with me and my {guy, She}
 {good friend} {Cal,} {gal, He}

p (May be played stop time for vocal accompaniment)

C C7+5 F C+ Cdim (Tacet)

Lil', a-bout Bill, and Bill a-bout Lil', {Lil'} — took my {Bill} and went o - ver the hill. - I
 {Bill} — {Lil'}
 loved to dance and I said "go a-head," Now my — {guy} in {Chi,} goes with {her} in-stead. I
 {gal} in {Cal.} {him}

C C7+5 F C+ C Am7 Ab7 G7

had a good friend} I'd trust with my life, — {He} was always be - side me in sor-row and strife. No
 guy named John } {He}
 had a girl friend full of sym - pa-thy, — She was ten-der and sweet when he mis-treat-ed me. —
 had a good friend that could real - ly sing, — My — gal — and I "thot" he was quite — the thing. He

C C7+5 F C+ Cdim (Tacet) to Refrain % Dm7

won-der {she} was with me thru sor-row and strife, Found — out that {gal} — was my "John's_oth-er wife" DON'T
 {he} {my_gal} was "John's_oth-er wife" DON'T
 {We} broke up, and I found out why she was sor - ry for me — while she loved — my guy.} DON'T
 {sang} so sweet, when he look'd in her eyes, Now they live — in Brook-lyn — and he sings — lul-la-bies.}

to Refrain %

3rd PATTERN C C7+5 Am F C+ C C+ Am7 Ab7 G7

3. Now don't trust your {guy} {friend} to take her home a-lone, Don't let {her} {him} talk to {him} {her} on the phone.

C C7+5 Am F C+ C Cdim (Tacet)

Don't let your {guy and her} {gal and him} read the same books, And oh! don't let him find out how

C C7+5 F C+ C Am7

good she cooks. You can bar-ri-cade the win-dows and seal 'em real tight, You can lock {him} {her} in the clos-et

Ab7 G7 C C7+5 C F C+ Am

ev - 'ry nite. When the door-bell rings you can peek thru a crack, But while you're

Cdim (Tacet)

guard-ing the front {she'll} {he'll} sneak in the back. DON'T

§ to Refrain and Coda ⊕ CODA D9 Db9 C8

§ to Refrain and Coda ⊕ CODA

IN THE WEE SMALL HOURS OF THE MORNIN'

Key of C (C-E)
Tune Uke
G C E A

Words and Music

By
JACK ELLIOTT and
INEZ JAMES

Moderato (relaxed and not too fast)

Piano

Refrain

*G7+5 C Bb C Db7 C Db7

IN THE WEE SMALL HOURS OF THE MORN-IN',— When John Q Cit-i-zen's in his

C C7 F9 Dm F7 C Edim

bed, I get to think-in' 'bout my ba-by,— Then the

Dm7 Ab9 Dm7 G7 C6 G7+5 C Bb C Db7

blues set-tle down 'roun' my head. IN THE WEE SMALL HOURS OF THE

* Symbols for Guitar, Diagrams for Ukulele.

C Db7 C C7

MORN - IN',— There's just the pian - o play - er and me, He's play - in'

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'MORN - IN',— There's just the pian - o play - er and me, He's play - in'. The piano accompaniment consists of a right-hand melody with triplets and a left-hand bass line. Chord diagrams for C, Db7, C, and C7 are shown above the vocal staff.

F9 Dm F7 C Edim Dm7 Ab9 Dm7 G7

songs I sang with ba - by,— And I cling to that sweet mem - o -

The second system continues the musical score. The vocal line has the lyrics 'songs I sang with ba - by,— And I cling to that sweet mem - o -'. The piano accompaniment continues with similar melodic and harmonic patterns. Chord diagrams for F9, Dm, F7, C, Edim, Dm7, Ab9, Dm7, and G7 are provided above the vocal staff.

C6 Fm7 Bb9 Ebmaj.7 Gm7 Gbm7

ry. Oh! what times we had to - geth - er,

The third system of the score includes the lyrics 'ry. Oh! what times we had to - geth - er,'. The piano accompaniment features a prominent triplet in the left hand. Chord diagrams for C6, Fm7, Bb9, Ebmaj.7, Gm7, and Gbm7 are shown above the vocal staff.

Fm7 Bb9 Eb Fm6 G7

Man - y a laugh and not a care, Come to think a - bout it,

The final system on the page contains the lyrics 'Man - y a laugh and not a care, Come to think a - bout it,'. The piano accompaniment concludes with a triplet in the left hand. Chord diagrams for Fm7, Bb9, Eb, Fm6, and G7 are shown above the vocal staff.

Cm F9 Cm6 D7-5 G7 Dm7 G7 G7+5

that tells the sto-ry, The sto-ry of the whole af-fair. — IN THE

C Bb C Db7 C Db7

WEE SMALL HOURS OF THE MORN-IN', — It gets too strong for the likes of

C C7 F9 Dm F7 C Edim Dm7 F E7

me, I get to long-in' for my ba-by, — And an-y fool can plain-ly

Am D7 F9 Dm F7 C7-9 F7 Am7

see, That the wee small hours of the morn-in', Are just a

Dm7 G7-9 1. C6 Ab9 G7 G7+5 2. C6 Db6 C6

mis-er-y — to me. IN THE me.

THE VALENTINO TANGO

(Noche De Amor)

Words by
JACK LAWRENCE

Key of E \flat (C-E \flat)
Tune Uke
A D F \sharp B
Capo on 1st fret

Music by
HEINZ ROEMHELD

Moderately slow tango

Piano

The piano introduction consists of two staves. The right hand features a melodic line with triplets and slurs, while the left hand provides a steady accompaniment with chords and eighth notes. The tempo is marked 'Moderately slow tango' and the dynamics are 'mf'.

Verse * B \flat 7

E \flat m

E \flat dim

THE VA-LEN-TI-NO TAN-GO, THE VA-LEN-TI-NO TAN-GO, THE VAL-EN-TI-NO TAN-GO, Come

The first line of the verse includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'THE VA-LEN-TI-NO TAN-GO, THE VA-LEN-TI-NO TAN-GO, THE VAL-EN-TI-NO TAN-GO, Come'. The piano accompaniment is marked 'mp'.

B \flat 7

B \flat maj7

B \flat m7

B \flat 7+5

dance with me!

The second line of the verse includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'dance with me!'. The piano accompaniment is marked 'p' and 'molto cresc.'.

Refrain E \flat

E \flat maj7

E dim

Fm

NO-CHE DE A-MOR, — The pa-gan moon was high a - bove you, — And the

The refrain includes a vocal line and a piano accompaniment. The vocal line has lyrics: 'NO-CHE DE A-MOR, — The pa-gan moon was high a - bove you, — And the'. The piano accompaniment is marked 'mp - mf'.

*Symbols for Guitar, Diagrams for Ukulele.

Ab m6 Bb7 Bb7-9 Ebmaj7 Eb6

night was a - flame _____ with shoot - ing stars.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. It contains a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The lyrics are "night was a - flame _____ with shoot - ing stars." The piano accompaniment consists of a right hand with a triplet of eighth notes and a quarter note, and a left hand with a steady bass line of quarter notes. Chord diagrams for Ab m6, Bb7, Bb7-9, Ebmaj7, and Eb6 are provided above the staff.

Eb Eb maj7 E dim Fm

NO-CHE DE A-MOR, _____ My heart was ech - o - ing "I love you," _____ And the

The second system continues the musical score. The vocal line has a treble clef and a key signature of two flats. It features a quarter note, a half note, a quarter note, and a quarter note. The lyrics are "NO-CHE DE A-MOR, _____ My heart was ech - o - ing 'I love you,' _____ And the". The piano accompaniment includes a right hand with a quarter note, a half note, and a quarter note, and a left hand with a steady bass line. Chord diagrams for Eb, Eb maj7, E dim, and Fm are shown above the staff.

Ab m6 Bb7 Eb Ebmaj7 Ab Eb (tacet)

ech - o be - came _____ a mil - lion gui - tars. _____ Then we were throb - bing to the

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. It contains a triplet of eighth notes, a quarter note, a half note, and a quarter note. The lyrics are "ech - o be - came _____ a mil - lion gui - tars. _____ Then we were throb - bing to the". The piano accompaniment features a right hand with a triplet of eighth notes and a quarter note, and a left hand with a steady bass line. Chord diagrams for Ab m6, Bb7, Eb, Ebmaj7 Ab, and Eb (tacet) are provided above the staff.

Ab m7 Db7 Gb Ab m7 Db7

rap - ture and the rhy - thm of a tan - go, — A pair of dan - cers, — A dance of

The fourth system concludes the musical score. The vocal line has a treble clef and a key signature of two flats. It contains a quarter note, a half note, a quarter note, and a quarter note. The lyrics are "rap - ture and the rhy - thm of a tan - go, — A pair of dan - cers, — A dance of". The piano accompaniment includes a right hand with a quarter note, a half note, and a quarter note, and a left hand with a steady bass line. Chord diagrams for Ab m7, Db7, Gb, Ab m7, and Db7 are shown above the staff.

Chord diagrams: Gb, Cm7, F7, Bb

(tacet)

bliss. Then I was whis - per - ing, "Te quie - ro mu - cho mu - cho!" And all your

Chord diagrams: F7, Bb, Fm7, Bb7, Eb, Ebmaj7, Edim.

an - swers fell like kiss - es. Take me once more, and let our hearts be - gin the

Chord diagrams: Fm, Abm6, Bb7, Cb, Db, Cb

tan - go, Hold me tight as be - fore, NO - CHE DE A -

1. Eb6 (tacet) MOR.

2. Eb6 Bb7 Eb6 (tacet) MOR.

THE TOUCH

(Le Grisbi)

Key of C minor (G-Eb)

English words by
NORMAN GIMBEL

Tune Uke
A D F# B

Music by
JEAN WIENER

French words by
MARC LANJEAN **Very slow, with expression**

Piano *mf*

Refrain *mp-mf*

He's got the smile, You've got THE TOUCH, He's got the style, You've got THE
N'y tou-chez pas gar-des vos rêves N'y tou-chez pas gare au bon-

TOUCH; No use los-in' sleep, Won-drin' who I'll choose, I'm
heur Toi qu'a la frin-gale, Prends l'or des é-toiles, Touch,

yours. He's got the cash, You've got THE TOUCH,
pas. C'est trop jo-li pour être hon-nête,

*Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMLIV by Editions Ray Ventura, Paris, France and assigned to Paris Music Co. Inc., for USA and Canada
 Sole Selling Agent DUCHESS MUSIC CORPORATION, New York, N.Y. in USA and Canada
 International Copyright Secured All Rights Reserved

Reprinted by permission.

Cm6

Am6

Bb

E

Em6

He's got the flash, You've got THE TOUCH,
C'est du so - leil, pour les a - louettes,

He'll be sur-prise'd to find, I
C'est clair comm 'le sou - ri - re

C#m7

B

Bmaj7

B7

Fm7

Bm6

Bm7

A

E6

A#7

G7

could-n't be bought,
d'un môm 'qui dort,

Guess that my heart is not as cold as I thought.
Faut r'lu - quer sans rien di - re Des fois, ça mord

Cm6

F7

Fm6

Fm7

Cm

Dm7

G7

I'm yours to keep, I won't ask much,
N'y tou - ches pas gare à la chance

Long as we're close e - nough — to —
Tou - ches pas, tou - ches pas — au gris-

C7

C7-5

F7

Bb7

Eb

F7

Dm7

G7

1. Cm

G7-9

2. Cm

Fm6

Cm6

touch, Long as we're close e - nough — to — touch.
hi, Tou - ches pas, tou - ches pas — au gris - bi.

touch.
bi.

AM I WASTING MY TIME ON YOU?

Key of G (D-D)

Tune Uke
A D F# B

Words and Music
By
HOWARD JOHNSON and
IRVING BIBO

Rhythmically

Piano *mf*

Refrain *(opt.)*

*G Eb7 Am7 Cm6 D6 A9 D7 Gmaj.7

AM I WAST - ING MY TIME, By think - ing you're mine—

mp - mf

Bm7 Bbdim Am7 D7 D+ G6 G#dim

— And dream - ing the way that I do?—

Am7 D7 G Eb7 Am7 Cm6 D6 A9 D7 Gmaj.7

(opt.)

Am I wast - ing the tears I've cried all these years,—

*Symbols for Guitar, Diagrams for Ukulele.

E7-5 D Dmaj.7 Ddim A7 A7-5 A7 D7 Am7 D7

Just won - d'ring if your love is true?

(opt.) G Eb7 Am7 Cm6 D6 A9 D7 Gmaj.7 Bm7 Bbdim

Will I lose in the end And just be a friend, - Please

Am7 D7 Am7 D7 Dm7 E7 Am

tell me, it's time that I knew? Will my heart have to pay

Cm6 C G B7 E7 Eb7 Am7 Bdim A7 A7-5 D7

Will you send me a - way AM I WAST-ING MY TIME on

1. G6 A9 Am7 D7 G Eb7 2. G6 Gmaj.7 Am7 Ab7 G6

you? AM I you?

I WOULDN'T CHANGE YOU FOR THE WORLD

Words by
CHARLES NEWMAN

Key of C (B-E)
Tune Uke
G C E A

Music by
ISHAM JONES


*   

Refrain- Slowly, with marked rhythm

Al - though you keep me guess - ing, I just can't help con - fess - ing,

Piano *p-f*



That I WOULD - N'T CHANGE YOU FOR THE WORLD, dear, You're so hard to han - dle



but what can I do No one holds a can - dle to you.



*Symbols for Guitar, Diagrams for Ukulele.

C E7 A7

Tho' I've cause to doubt you, I know I'm lost with - out you,

Dmi E7 Ami F7

So I WOULD-N'T CHANGE YOU FOR THE WORLD, dear, Tho' you're not an an - gel,

Ami D7 C G7 C A7

you bring Heav - en near I WOULD-N'T CHANGE YOU FOR THE WORLD, dear,

1 D7 G7 C C#dim G7 Gaug 2 D7 G7 C

WOULD-N'T CHANGE YOU FOR THE WORLD. — AI- WOULD-N'T CHANGE YOU FOR THE WORLD. —

MATILDA, MATILDA!

Key of C (C-D)

Tune Uke
G C E A

Words and Music
By
HARRY THOMAS

Verse

1. Five — hun - dred dol - lars friends, I lost, What made me sell — me cat — and horse, Hey - a .
 { (2. Well, de mon-ey was) just — in - side — me bed, Stuck up in de pil-low be-neath me head. Don't you know }
 (3. Well, — me — friends) nev-ah to love — a - gain, — All — me mon - ey gone in vain, Hey - a

Piano

mf

(Tacet)

MA - TIL - DA, she take me mon - ey and run Ve - ne - zue - lah. Ev - 'ry - bod - y!

(Tacet)

Refrain

MA - TIL - DA, — MA - TIL - DA, — MA - TIL - DA, she

*Symbols for Guitar, Diagrams for Ukulele.

C G7 C (Tacet)

take me mon - ey and run Ve - ne - zue - lah. (Once - a - gain now! / Once - a - gain now! / Sing a lit - tle soft - er) MA - TIL - DA, —

F G7 C G7 C

MA - TIL - DA, — (Last time) I'm feeling such pain! MA - TIL - DA, she take me mon - ey and run Ve - ne - zue - lah.

1. 2. (To Verse). D.S. 3. (Tacet) F

2. Well, de mon - ey was Ev - 'ry - bod - y! MA - TIL - DA, — MA - TIL - DA, —
3. Well, — me — friends,

mf *D.S.* *f*

G7 C G7 C (opt.) C

MA - TIL - DA, she took me mon - ey and run Ve - ne - zue - lah! —

ff

ANGELS NEVER LEAVE HEAVEN

Key of G (C#-D)

Tune Uke
A D F# B

Words and Music by
DON PELOSI,
ART NOEL and
LEWIS ILDA

Moderato

Piano

The piano introduction consists of two staves. The right hand starts with a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Verse

I nev-er saw an an-gel un-til I met you sweet-heart

The first line of the verse is written on a grand staff. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are 'I nev-er saw an an-gel un-til I met you sweet-heart'. The piano part features chords and a steady accompaniment.

'Twas my luck-y day when you lost your way, and found my lone-ly heart.

The second line of the verse continues the melody and accompaniment. It includes triplets in both the vocal and piano parts. The lyrics are ''Twas my luck-y day when you lost your way, and found my lone-ly heart.'. The piano part ends with a 'poco rit' marking.

Refrain *(Slowly with feeling)*

AN - GELS NEV-ER LEAVE HEAV - EN, An - gels

The first line of the refrain is written on a grand staff. The tempo is 'Slowly with feeling'. The lyrics are 'AN - GELS NEV-ER LEAVE HEAV - EN, An - gels'. The piano part features a more expressive accompaniment.

like you, You're just a

The second line of the refrain continues the melody and accompaniment. The lyrics are 'like you, You're just a'. The piano part includes a 'poco rit' marking.

* Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMXXXIX by the Irwin Dash Music Co., Ltd.

Authorized for sale by LEEDS MUSIC CORPORATION, New York, N.Y. only in the United States, Canada, Mexico, Central and South America
International Copyright Secured All Rights Reserved

G B7(5b) E7 A7 Eb7 D7 Am7

beau - ti - ful dream, — I can't be - lieve — it's true, —

D7 G B7

You came — from out of the blue sky, —

C C7 F#7 F#7(5b) B7 B7+5 C

You won — my heart with your charm, — If AN - GELS —

Cm G D+ Dm E7 A7 Adim A7 A7+5 D7

NEV - ER LEAVE HEAV - EN, — Then how did you get in my

1. G Bm Am7 D9 D7+5 2. G C6 G6

arms? — arms? —

THE BANDIT

Words by
JOHN TURNER and
MICHAEL CARR

Key of G (E-D)
Tune Uke
A D F# B

Music by
ALFREDO RICARDO do NASCIMENTO

Tango (Brightly)

Verse

mf

O - lé, — O Can - ga - ceir - o, — THE BAN - DIT of Bra - zil.

mf a tempo

Refrain

1. O - lé, — I am a ban - dit, — THE BAN - DIT of Bra - zil, —
2. O - lé, — with her I lin - ger'd — 'Neath blue, — Bra - zil - ian skies, —
3. O - lé, — I've found my true love — O - lé, — she's mine to stay, —

mp

mf

— I'm the quick - est on the trig - ger — When I shoot, I shoot to kill. — I'm a
— She was sweet 'n' she was ten - der, — There was love - light in her eyes. — In my
— For there nev - er was a ran - som — That could take this love a - way. — A - di -

* Symbols for Guitar, Diagrams for Ukulele.

G *C6* *G* *Am7* *G* *3rd time to Coda*

he - ro down in Ri - o — Where they talk a - bout me still. — Once I
 arms she soon sur - ren - der'd, — Ver - y much to my sur - prise. — I re -
 os to you a - mi - gos, — A - di - os I'm on my

C *G* *C* *G*

robbed a big ran - che - ro — Who was rich be - yond com - pare, —
 fused her fa - ther's ran - som, — And I kept the great - er prize, —

C6 *G* *Am7* *G* *D.S. al Coda*

— And to ran - som held his daugh - ter, — She was young and she was fair. —
 — Now at night we ride to - geth - er — 'Neath the blue Bra - zil - ian skies. — *D.S. al Coda*

Coda *G* *C* *G*

way. — O - lé, — O Can - ga - ceir - o, — THE BAN -

C *G* *D7* *G* *D7* *G*

DIT of Bra - zil. —

p *pp* *rit.* *ppp*

BLACK COFFEE

Key of F (C-E)
Tune Uke
G C E A

Words and Music
By
PAUL FRANCIS WEBSTER and
SONNY BURKE

Very slow and moody

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, starting with a half note G4, followed by a dotted half note F4, and then a half note E4. The left hand plays a steady eighth-note accompaniment, starting with a half note F3, followed by a dotted half note G3, and then a half note A3. The tempo is marked 'Very slow and moody' and the dynamics are 'mp'.

Refrain

* F7+9 Gb7+9 F7+9 Gb7+9 F7+9 Gb7+9

Girl version: I'm feel-in' might-y lone-some, have-n't slept a wink, I walk the floor and watch the door and
Boy version: I'm feel-in' might-y lone-some, have-n't slept a wink, I walk the floor and watch the door and

The refrain is presented in two versions: 'Girl version' and 'Boy version'. The melody is written in a single line with a treble clef. The lyrics are: 'Girl version: I'm feel-in' might-y lone-some, have-n't slept a wink, I walk the floor and watch the door and' and 'Boy version: I'm feel-in' might-y lone-some, have-n't slept a wink, I walk the floor and watch the door and'. The piano accompaniment is shown below the melody, with chords and bass line. The dynamics are 'mp-mf'.

F7+9 B9 Bb9 Bbdim Bb9 F7+9 Gb7+9

in be-tween I drink BLACK COF-FEE. — Love's a hand-me-down broom.
in be-tween I drink BLACK COF-FEE. — Since my gal went a - way

The second part of the song continues the melody and piano accompaniment. The lyrics are: 'in be-tween I drink BLACK COF-FEE. — Love's a hand-me-down broom.' and 'in be-tween I drink BLACK COF-FEE. — Since my gal went a - way'. The piano accompaniment includes chords and bass line. The dynamics are 'mp-mf'.

*Symbols for Guitar, Diagrams for Ukulele.

F7+9 D7+9 Gm Gm7

I'll nev - er know a Sun - day, in this week - day - room.
 My nerves have gone to piec - es And my hair's turn-in'gray.

F7+9 D7+9 Gm7 C7 F7+9 Gb7+9 F7+9 Gb7+9

I'm talk-in' to the shad-ows, One o'clock to four. And
 I'm talk-in' to the shad-ows, One o'clock to four. And

F7+9 Gb7+9 F7+9 B9 Bb9

Lord, how slow the mo-ments go when all I do is pour BLACK COF - FEE.
 Lord, how slow the mo-ments go when all I do is pour BLACK COF - FEE.

Bbdim Bb9 F7+9 Gb7+9 F7+9 D7+9

Since the blues caught my eye. I'm
 Love's a sor - ry af - fair. I

Gm Gm7 F7+9 Gb7+9

hang - in' out on Mon - day my Sun - day dreams to dry.
 know where all the blues are, 'Cause, ba - by, I've been there.



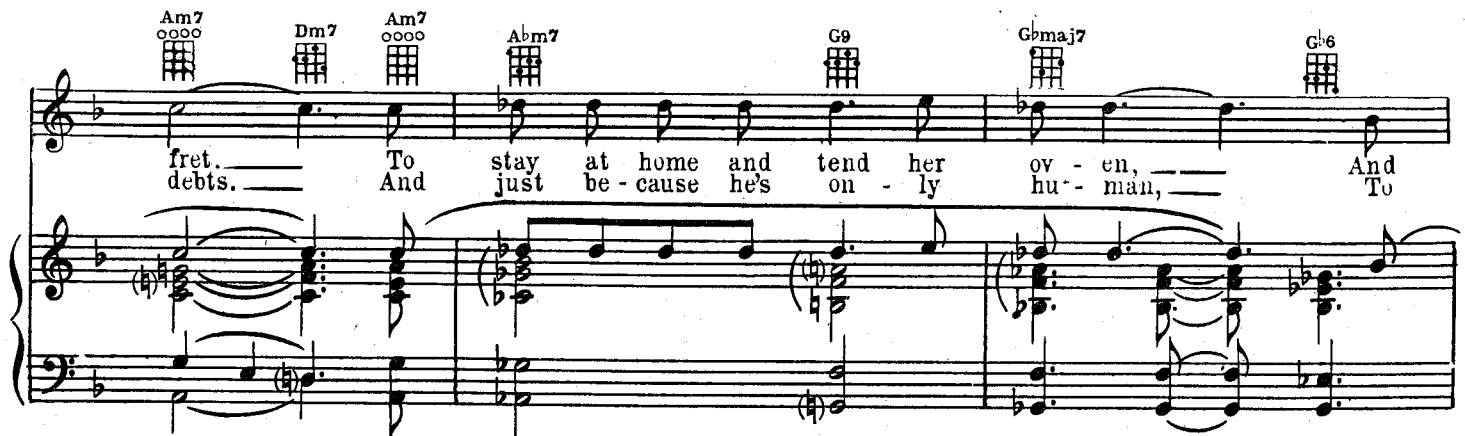
F F7-5 Bbm7 Fm Bbm C7+5

Now a man is born to go a - lov - in', A wo - man's born to weep and
 Now a man is born to love a wo - man, To work and slave to pay her



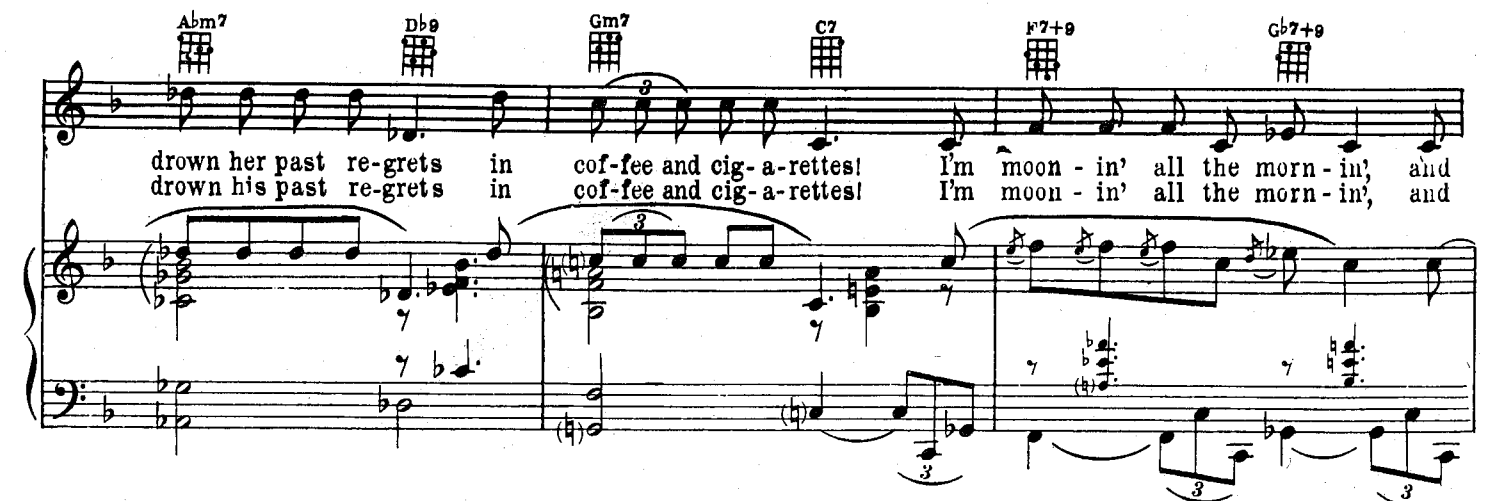
Am7 Dm7 Am7 Abm7 G9 Gbmaj7 C#6

fret. To stay at home and tend her ov - en, And
 debts. And just be - cause he's on - ly hu - man, To



Abm7 Db9 Gm7 C7 F7+9 Gb7+9

drown her past re-grets in cof-fee and cig-a-rettes! I'm moon - in' all the morn-in', and
 drown his past re-grets in cof-fee and cig-a-rettes! I'm moon - in' all the morn-in', and



F7+9 Gb7+9 F7+9 Gb7+9 F7+9 B9

mourn-in' all the night, And in be-tween it's nic-o-tine and not much heart to fight BLACK
 mourn-in' all the night, And in be-tween it's nic-o-tine and not much heart to fight BLACK

Bb9 Bbdim Bb9 F7+9 Gb7+9

COF - FEE. Feel - in' low as the ground.
 COF - FEE. Feel - in' low as can be,

Fmaj7 D7-9 Gm7 F6

It's driv - in' me cra - zy, this wait - in' for my ba - by, To may - be come a - round. -
 It's driv - in' me cra - zy, this wait - in' for my ba - by, To come back home to me. -

1. F7+9 Gb7+9 F7+9 Gb7+9 2. F7+9 Gb7+9 F7+9

Girl version: I'm
 Boy version: I'm

ADDRESS UNKNOWN

Key of Eb (C-D)

Tune Uke
A D F# B

Words and Music by
CARMEN LOMBARDO,
DEDETTE LEE HILL and
JOHNNY MARKS

Moderately, with feeling

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two flats. It includes triplets and a dynamic marking of *f*.

Verse

* Cm Fm6 Cm Ab7 Tacet

Trains, planes, wheels of au - to - mo - biles whirl - ing through my head! I've

mp

Cm Ab Fm6 G7 Cm Fdim Abm6 F9 Bb7+5

fol - lowed ev - 'ry trail I've found; But they on - ly led to

Refrain

Eb Cm Cm7 Gbdim Fm7 Ab+ Abm6 Bb7 Fm7 Bb7-9

AD - DRESS UN - KNOWN Not e - ven a trace of you — Oh, what I'd give

mp-f

Bb7 Fm7 Bb7 Eb6 Bb7+5 Eb Gm7 C7

— to see the face of you. — I was a fool to stay a - way — from

* Symbols for Guitar, Diagrams for Ukulele.

F9 Cm7 F7 Fm7 Abm6

you so long. I should have known there'd come a day when you'd be

Bb7 Fm Db7 Bb7 Eb Gm Eb6 Gbdim Fm7 Ab+ Abm6 Bb7

gone. AD-DRESS UN - KNOWN_ Oh, how could I be so blind_

Fm7 Bb7-9 C7 Fm6 Cdim C7 Bbm6 (Tacet)

To think that you_ would nev-er be hard to find_ From the place of your birth to the

C7+5 F9 Cdim Eb6 Cdim

ends of the earth I've searched, on - ly to find_ On - ly to find_

Fm7 Bb9 1. Eb6 Gbdim Fm7 Bb7+5 2. Eb6 Abm6 E7 Eb6

AD-DRESS UN - KNOWN. - KNOWN.

WHEN YOU DREAM ABOUT HAWAII

Words by
BERT KALMAR and
SID SILVERS

Key of B \flat (D-E \flat)

Music by
HARRY RUBY

Tune Uke
A D F \sharp E

Refrain- Moderately, with feeling

Piano

* B \flat F7 B \flat F7 B \flat F7

When you dream a - bout Ha - wa - ii Don't for -

B \flat B \flat dim F7 B \flat F B \flat 7 E \flat

get to dream a - bout the night we met Will you feel my

B \flat G7 C7

arms a - round you? Will mem - ries cling ech - o - ing

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

"I won't for - get". Will you hear the rip - pling wa - ters

* Symbols for Guitar, Diagrams for Ukulele.

F7 Bb Bbdim F7 Bb Bb7 F Bb7

as they kiss the silv'-ry sands so play-ful - ly? Will you

Eb Bb F7 Bb Bbdim

hear me say "I love you" To the tune of steel gui-

F7 Bb A Bb F7 Bb Bbdim

tars be - neath the stars at Wai - ki - ki? When you dream a - bout Ha -

F7 1. Bb Ddim F7 Bb F7 2. Bb C#dim F7 Bb

wa - ii dream of me. When you me.

BRUSH THOSE TEARS FROM YOUR EYES

Key of G (B-D)

Tune Uke
A D F# B

Words and Music by
OAKLEY HALDEMAN,
AL TRACE and
JIMMY LEE

Bright (with a shuffle beat)

Piano

Verse

* G G7 G7+5 C D7

BRUSH THOSE TEARS FROM YOUR EYES, I'm sor - ry

mp a tempo

Am7 D7 G G7 G7+5

I made you cry. Dar - ling try and re - al -

C D7 Am7 D7 Am7 D7 G A7 D7

ize, I'll love you un - til the day I die.

rall.

Refrain (with a bright, happy beat)

BRUSH THOSE TEARS FROM YOUR EYES, And try to re - al - ize that the ache in my

mp-mf

G Em B7

* Symbols for Guitar, Diagrams for Ukulele.

A7 D7 G C

heart is for you. BRUSH THOSE TEARS FROM YOUR EYES, And try to re-al-

G D7 G

ize that from now on I'll al-ways be true. I went a -

G7 C G+ Em A7 D7 C Fm

way, But I did-n't mean to stay, And I will re - gret it un - til my dy - ing

D7 G C

day. BRUSH THOSE TEARS FROM YOUR EYES, And try to re - al - ize that the

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

ache in my heart is for you. BRUSH THOSE you.

mf

OVER A BOTTLE OF WINE

Key of B \flat (B \flat -D)

Words and Music by
SAM H. STEPT and
DAN SHAPIRO

Tune Uke
A D F \sharp B

Rhumba tempo

Piano

The piano introduction consists of two staves. The right hand plays a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Rhumba tempo' and the dynamics are 'mf'.

Verse

*B \flat C7 F7 B \flat

Down in some trop-i-cal some-place, Pic-ture a quaint ren-dez-vous, With

The first line of the verse features a vocal melody line and a piano accompaniment. The piano part includes chords marked *B \flat , C7, F7, and B \flat . The lyrics are: "Down in some trop-i-cal some-place, Pic-ture a quaint ren-dez-vous, With".

Fm6 G7 C7 F7

two of the dar-ling-est peo-ple, At a ta-ble for two.

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes chords marked Fm6, G7, C7, and F7. The lyrics are: "two of the dar-ling-est peo-ple, At a ta-ble for two."

Refrain B \flat C7 F7 B \flat

O-VER A BOT-TLE OF WINE, Un-der a trop-i-cal sky, A

The refrain begins with a new vocal melody and piano accompaniment. The piano part includes chords marked B \flat , C7, F7, and B \flat . The lyrics are: "O-VER A BOT-TLE OF WINE, Un-der a trop-i-cal sky, A".

B \flat 7 E \flat C7 F7 B \flat

typ-i-cal, trop-i-cal at-mos-phere, All his heart could hear-was a sigh.

The second line of the refrain continues the vocal melody and piano accompaniment. The piano part includes chords marked B \flat 7, E \flat , C7, F7, and B \flat . The lyrics are: "typ-i-cal, trop-i-cal at-mos-phere, All his heart could hear-was a sigh."

*Symbols for Guitar, Diagrams for Ukulele.

Bb C7 F7 Bb Bb7

O-VER A BOT-TLE OF WINE, Play-ing the trop-i-cal game, A typ-i-cal, trop-i-cal

mf

Eb C7 F7 Bb Eb

love af-fair,- Oh, the trop-ic air-was to blame. They knew it was fool-ish to re-

mf

Bb Bbdim F7 D7 G7 C7 F7

sist, ay, ay, ay. And so they kissed, ay, ay, ay, Nev-er dream-ing of to - mor - row.

Bb C7 F7 Bb

O-VER A BOT-TLE OF WINE, Liv-ing the trop-i-cal life,

Bb7 Eb C7 F7 1. Bb 2. Bb

Prov-ing how hap-py a man could be, When he's on a spree with his wife. wife.

SLEEPY SERENADE

Words by
MORT GREENE

Key of C (A-E)

Music by
LOU SINGER

Tune Uke
A D F# B

Very slow and relaxed

Piano

The piano introduction consists of two staves. The right hand plays a series of chords: C major, F major, C major, and F major, with a melodic line of eighth notes. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *mp*.

Refrain (Very Slowly)

The first line of the refrain features a vocal melody and piano accompaniment. The lyrics are: "When stars ap - pear, I seem to hear a ser - e - nade. A sleep - y". The piano accompaniment includes guitar/ukulele chord diagrams for C and A7. The dynamic marking is *p - mf*.

The second line of the refrain continues the vocal melody and piano accompaniment. The lyrics are: "tune, — be - yond the moon, where dreams are made. The mu - sic thrills, and gent - ly fills my heart with". The piano accompaniment includes guitar/ukulele chord diagrams for D7, G7, C, G7, and C.

The third line of the refrain concludes the vocal melody and piano accompaniment. The lyrics are: "bliss. I hear the theme, and want to dream and re - mi - nisce." The piano accompaniment includes guitar/ukulele chord diagrams for A7, D7, G7, C, and C7.

* Symbols for Guitar, Diagrams for Ukulele.

F G7 C A7

I close my eyes — 'neath a blan - ket of in - di - go skies, And my

Dm G7 C C7 F G7

ser - e - nade sighs like a breeze from heav - en a - bove. E - ven at dawn, when the stars and the

C Em Am6 B7

moon - light have gone, — My re - frain lin - gers on, — Like a mem - 'ry of

Em G7 C A7

love. I dream of you, — and on - ly you, — each time it's played, And so to

D7 G7 1. C Ab7 G7 2. C

sleep — my dream - y, SLEEP - Y SER - E - NADE. When stars ap - NADE.

mf

YOU CAN'T HOLD A MEMORY IN YOUR ARMS

Words by
HY ZARET

Title by
THEKLA HOLLINGSWORTH

Key of B \flat (C-D)

Music by
ARTHUR ALTMAN

Tune Uke
A D F \sharp B



Refrain - Moderately, with feeling

Piano

YOU CAN'T HOLD A MEM - O - RY IN YOUR ARMS, sweet-heart —

You don't know how oft-en I've tried since we're a - part — So man - y times your

lips, your eyes, Ap - pear to be near me it's true — So man - y times I { re - a - lize —
im - pro - vise

No! it is - n't you, Oh — You can't cling to some - bod - y who is
dreams that leave me blue)

* Symbols for Guitar, Diagrams for Ukulele.

Bb6 Cm6 D7 Gm Gm7 A7b5 D7

far a - way — Emp - ty arms de - ny ev - 'ry - thing a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'far' and a dotted half note 'a - way'. The piano accompaniment features a bass line with a half note 'Bb' and a treble line with chords Bb6, Cm6, D7, Gm, Gm7, A7b5, and D7. A triplet of eighth notes is marked over the final two notes of the first measure.

G7 Dm7 G7 Cm7 F7 F7+5

heart might say — My on - ly dreams are lone - ly dreams So

Detailed description: This system contains the next two measures. The vocal line has a half note 'heart', a dotted half note 'might say', and a half note 'So'. The piano accompaniment includes chords G7, Dm7, G7, Cm7, F7, and F7+5. A triplet of eighth notes is marked over the final two notes of the second measure.

Bb D7b5 G7 C7 Cm7 F7-9

please come back to me — Dar - ling let me hold the mem - o - ry in my

Detailed description: This system contains the next two measures. The vocal line has a half note 'please', a dotted half note 'come back to me', and a half note 'Dar - ling'. The piano accompaniment includes chords Bb, D7b5, G7, C7, Cm7, and F7-9. A triplet of eighth notes is marked over the final two notes of the second measure.

1. Bb Gm Cm7 F7(-9) 2. Bb6 Cm7 Bb

arms. — arms. —

Detailed description: This system contains the final two measures, which are a first and second ending. The vocal line has a half note 'arms.' and a dotted half note 'arms.'. The piano accompaniment includes chords Bb, Gm, Cm7, F7(-9), Bb6, Cm7, and Bb. Triplet markings are present over the piano accompaniment in both measures.

ON THE STREET OF REGRET

Key of C (C#-E)

Tune Uke
G C E A

Words by
JOHN KLENNER

Music by
PETE WENDLING

Refrain - Slowly

Piano

When you're a - lone ON THE STREET OF RE - GRET

*C G+ C

p-mf

And your eyes are dim and your cheeks are wet. When you

Cdim Dm7 G7

know you've been wrong, and it's too late to mend, You just

Dm7 G7

stum - ble a - long wond - 'ring where you will end. When you're a -

Dm7 G7 Cdim C Cdim C

* Symbols for Guitar, Diagrams for Ukulele.

C G+ C

lone with your dreams of the past _____ And you

C7 C7+5 F

re-al-ize what love means at last _____ Just re-mem-ber the

Cdim Cmaj.7 B7 E7 A7 Dm7

glo-ry of love's old sweet sto-ry When you're a-lone ON THE

G7 G7+5 1.C Cdim Dm7 G7 2.C Dm7 Ab7 C6

STREET OF RE-GRET. When you're a-GRET. _____

rit. *a tempo*

DOWN IN THE VALLEY

(Hear That Train Blow)

Key of G (D-C)

Tune Uke
A D F# B

Words and Music by
FRANK LUTHER

Tenderly

Refrain - Tenderly
Guitar Tacet

* G D7 Em D7 Ddim

1. DOWN IN THE VAL - LEY, Val - ley so lo - o - o -
 (2. The train don't) stay, Love, It goes right thru - u - u -
 (3. DOWN IN THE) VAL - LEY, Val - ley so lo - o - o -

o - o - ow, Late in the eve - nin',
 u - u - u, And now it's gone, Love,
 o - o - ow, Late in the eve - nin',

C D7 G F# G F# G

Hear that train blo - o - o - o - o - ow. Hear that train
 And so are you - ou - ou - ou - ou - ou. Be - fore you
 Hear that train blo - o - o - o - o - ow. The train is

* Symbols for Guitar, Diagrams for Ukulele.

blow, Love, Hear that train blo - o - o - o -
 go, Love, For old times' sa - a - a - a -
 gone, Love, And out of si - i - i - i -

ow. Late in the eve - nin', Hear that train
 ake, Put your arms 'round me, Feel my heart
 ight, Good - night my dar - lin', Dar - lin' good -

blo - o - o - o - o - ow. 2. The train don't
 brea - ea - ea - ea - ea - eak. 3. DOWN IN THE

ni - i - i - ight, Good - night.

poco rall. *rit.*

Additional Chorus

Write me my darling, write me one line,
 Answer one question: "Will you be mine?"
 Will you be mine, Love, will you be mine?
 Tell me my darling; will you be mine?

If you don't love me, Love who you please,
 And when you leave me, My heart will ease;
 Before you go, love, For old times' sake,
 Put your arms-'round me, Feel my heart break.

HER BATHING SUIT NEVER GOT WET

Words by
CHARLES TOBIAS

Verse - Key of C minor (B-C)
Refrain - Key of C (C-C)

Tune Uke
G C E A

Music by
NAT SIMON

Medium Rhumba tempo

Piano

Verse *Cm

1. By the wa - ters of the Ca - rib - bean,—
2. Then one day— im - a - gine her sur - prise,—
3. Then a boy— whom she had snubbed one day,—
4. Then one day— she broke the Gold - en Rule,—

Lives a love - ly lit - tle Lat - in Queen,— In her bath - ing suit she
Clouds be - gan— to gath - er in the skies,— There she stood just like a
Got re - venge and in the sweet - est way,— Turned the hose— up - on this
Climbed the lad - der of a swim - ming pool,— There she stood and as the

can be seen,— Stroll - ing down be - side the sea.
fright - en'd pup,— When the Heav - ens op - en'd up.
Lat - in Beaut,— Stand - ing in her bath - ing suit.
peo - ple roared,— She dove off the div - ing board.

* Symbols for Guitar, Diagrams for Ukulele.

Refrain



But HER BATH-ING SUIT NEV-ER GOT WET,

And she was an Ad - mir - al's
For there on the sand was a
For while she was weep - ing and
And oh what a les - son it

(lightly)

p



1. 2. 3.



daugh - ter, — And al - ways so close to the wa - ter, — But
fel - la, — And he had the big - gest um - brel - la, — So
scream - ing, — She woke up and found she was dream - ing, — So
taught her, — What good is a pool with - out wa - ter? — But

HER BATHING SUIT NEV-ER GOT



WET.



BATH-ING SUIT

NEV-ER GOT WET.

AAA

ff

AAA

I HATE TO LOSE YOU

(I'm So Used To You Now)

Music by
ARCHIE GOTTLER

Lyric by
GRANT CLARKE

Key of F(C-D)

Refrain - Moderately

Tune Uke

G C E A

Piano

*

I HATE TO LOSE YOU, I'm used to you now, -

Still I ex - cuse you for break - ing your vow. -

Just like the sun - light I found, - I'm used to

hav - ing you 'round; You're all I've ev - er been think - ing of,

Who I'm go - ing to love, Now that you've turned me down. Just like the rose, dear, -

* Symbols for Guitar, Diagrams for Ukulele.

Copyright MCMXVIII by Waterson, Berlin and Snyder, New York, N.Y.
Copyright renewed MCMXLV by Archie Gottler and assigned to BLOSSOM MUSIC CORPORATION, New York, N.Y.
Reprinted by permission of the copyright owner.
International Copyright Secured All Rights Reserved

C9 C7-9 Fmaj.7 F7 F6 Bb7 A7

That's used to the sun; — It's pet- als close, dear, —

A9 A7-9 Dm C#m Cm Bb

— When sum-mer is done. — And I'm so used to your kiss - es, all the

Bdim F Cdim

oth-ers seem strange; Used to your lov - in' and I don't want to change, I HATE TO

C7 1. F G9

LOSE YOU, I'm so used to you now. —

C7 F Db7 2. F Abm6 F6

I HATE TO

(I Found You Out)

WHEN I FOUND YOU IN SOMEBODY ELSE'S ARMS

Key of C (D-E)
Tune Uke
G C F A

Words and Music
By
CHARLES O'FLYNN and
PHIL PONCE

Refrain - Moderately

Piano

*         






I FOUND YOU OUT, WHEN I FOUND YOU IN



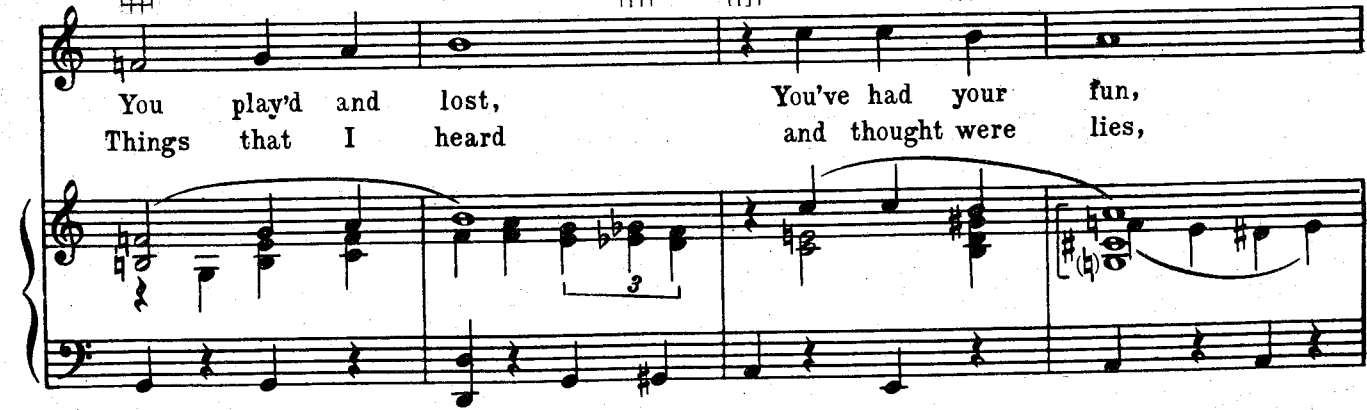


some - bod - y els - es arms.



You play'd and lost, You've had your fun,
Things that I heard and thought were lies,



Now pay the cost for all you've done.
Now I can see be - fore my eyes.



* Symbols for Guitar, Diagrams for Ukulele.

C B C Cmaj.7 C6 C B Gm6 A9 D7

Just like a cheat, you hid your de - ceit with - in your
Your an - gel face, and your fond em - brace for me have

F

faith - less charms, I FOUND YOU
lost their charms,

B7 C B Bb A7 D9 Fm6 G9

OUT, WHEN I FOUND YOU IN some - bod - y els - es

1. C6 Cdim Dm7 G7 G7+5 2. C6 Fm6 Cmaj.7

arms. arms.

IS THAT THE WAY TO TREAT A SWEETHEART?

Key of Eb (Bb-D)

Words and Music

By

CHARLES TOBIAS and
NAT SIMON

Refrain- Moderato (*with sentiment*)

Tune Uke

A D F# B



Piano

IS THAT THE WAY TO TREAT A SWEET - HEART, — Who's

a tempo
mp-mf

head o - ver heels in love with you? — You

Abm6 Bb7 Bb7+5 Eb Edim F7 Bb7

take the heart right out of sweet - heart — By

Eb Adim Fm7

playing a-round with some - one new. — If you say you don't

Abm6 Bb7 Eb9 F#dim Eb7 Ab

* Symbols for Guitar, Diagrams for Ukulele.

Ab+ E7 Ab D7 Gm D Bbm6

care, well call it a day, — But don't be un -

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'care,' followed by quarter notes 'well', 'call', 'it', 'a', 'day,' with a dash. The piano accompaniment features a bass line with quarter notes and a treble line with chords and moving lines. Chord diagrams for Ab+, E7, Ab, D7, Gm, D, and Bbm6 are shown above the staff.

C7 F7 Fm7 Bb7 Eb

fair — in a - round a - bout way. — IS THAT THE WAY TO

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'fair' and 'in a - round a - bout way.' followed by 'IS THAT THE WAY TO'. The piano accompaniment includes triplets in both hands. Chord diagrams for C7, F7, Fm7, Bb7, and Eb are shown above the staff.

Adim Fm7 Abm6 C7+5

TREAT A SWEET - HEART, — By fool - ing a heart that's

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'TREAT A SWEET - HEART,' followed by 'By fool - ing a heart that's'. The piano accompaniment continues with chords and moving lines. Chord diagrams for Adim, Fm7, Abm6, and C7+5 are shown above the staff.

F7 Bb7 1. Eb Adim Fm7 Bb7 2. Eb B7 Eb6

all for you? — IS you? —

L.H. v p

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has 'all for you?' followed by a double bar line and 'IS you?'. The piano accompaniment features a first ending and a second ending. Chord diagrams for F7, Bb7, Eb, Adim, Fm7, Bb7, Eb, B7, and Eb6 are shown above the staff. Performance markings include 'L.H. v' and 'p'.

THAT'S MY AFFAIR

Words by
HY ZARET

Key of G (D-E)

Tune Uke
A D F# B

Music by
IRVING WEISER

Moderato

Piano

mf

poco rit.

Detailed description: This block contains the piano introduction. It is written for piano in the key of G major (one sharp). The tempo is marked 'Moderato'. The music is in 4/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. The dynamic starts at mezzo-forte (*mf*) and ends with a *poco rit.* (slightly slower) marking.

Verse

* G Em Am7 Cdim G Bbdim Am7 D7

Your love is well worth wait-ing for, A mil-lion lone-ly nights and more. It's

p a tempo

Detailed description: This block shows the first line of the verse. It includes guitar chords: G, Em, Am7, Cdim, G, Bbdim, Am7, and D7. The lyrics are: "Your love is well worth wait-ing for, A mil-lion lone-ly nights and more. It's". The piano accompaniment is marked *p a tempo*. The notation includes a triplet in the right hand.

G Am G ten. Em Am7 D9

worth the tears and heart-ache too, I for-get them in my love for you.

ten.

rit

Detailed description: This block shows the second line of the verse. It includes guitar chords: G, Am, G, Em, Am7, and D9. The lyrics are: "worth the tears and heart-ache too, I for-get them in my love for you." The piano accompaniment includes a *ten.* (tenuto) marking and a *rit.* (ritardando) marking. The notation includes a triplet in the right hand.

Refrain (slowly and with great warmth)

G E+ E7 Am

If I'm blue THAT'S MY AF-FAIR, — { I love you too
Lone-ly too THAT'S

p-mf

Detailed description: This block shows the refrain. It includes guitar chords: G, E+, E7, and Am. The lyrics are: "If I'm blue THAT'S MY AF-FAIR, — { I love you too Lone-ly too THAT'S". The piano accompaniment is marked *p-mf*. The notation includes a triplet in the right hand.

* Symbols for Guitar, Diagrams for Ukulele.

much to care, — I'm con - tent to spend un-hap - py nights and
 MY AF - FAIR, — Tho' my friends a - gree our love will nev - er

days, If on - ly in the end I'll make you mine it pays,
 start, I'll wait a - round and see 'cause I'm a fool at heart,

Love so strong must get some - where, — If I'm wrong THAT'S
 If my love is not re - turned, — Well at least I've

MY AF - FAIR, — } What if my heart aches un - til your heart a -
 loved and learned, — }

wakes, Un - til you learn to care THAT'S MY AF - FAIR. FAIR. —

THE CHICKEN SONG

(I Ain't Gonna Take It Settin' Down)

Key of F (C-D)

Tune Uke

G C E A

Words and Music

By

TERRY SHAND and
BOB MERRILL

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamic is 'mf'.

Verse

Cock-a-doo-dle-doo, bless our old hen, She lays eggs the best she can, Some-times nine, and

The first line of the verse features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part uses a rhythmic pattern of eighth notes and chords. The dynamic is marked 'mp'.

some-times ten, Cock-a-doo-dle-doo, bless our old hen. —

The second line of the verse continues the vocal melody and piano accompaniment. The piano part includes various chords and rhythmic patterns. The dynamic remains 'mp'.

Refrain

1. Our old red hen was on her nest, — She tried to sleep, but could-n't rest, — The
 (2. The) roost-er blinked his bag-gy eyes, — Ex-pect-in' her to sym-pa-thize, — But
 (3. She) said, "Dont say you've been a-lone, — Them ain't my feathers in your comb, — If
 (4. You) roost-ers out there, dont you laugh, — You just cant fool your bet-ter half, — You

The refrain is presented with four numbered lines of lyrics. The musical notation includes a treble clef staff with a melody and a grand staff for piano accompaniment. The dynamic is marked 'mp - mf'.

*Symbols for Guitar, Diagrams for Ukulele.

C7 F Gm F Bb F C7 F C7

roost-er came home bag-gy eyed, - And our old hen stood up and cried, -
 she said, "You've been danc-in', Paw, - You danced some Tur-key In The Straw. - "I
 you dont have an al-i-bi, - You're gon-na see some feath-ers fly. -
 mark my words, you'll see the day, - When your old hen will up and say, -

F Gm7 C7 F G7

AIN'T GON-NA TAKE IT SET-TIN' DOWN! I AIN'T GON-NA TAKE IT SET-TIN' DOWN!

C7 F G7 C7 F F7 Bb

(Last Chor. only) You {While I'm here hatch-in' white and brown, You're out there scratch-in'
 need-nt hang a - round and plead, - Stop hand-in' me that

Bbm F G7 C7 F 1.2.3.4.5. Dm Gm7 C7

'round the town, } I AIN'T GON - NA TAKE IT SET-TIN' DOWN!"
 chick-en feed, }

2. The
 3. She
 4. You

Fine Bb9

Cock - a - doo - dle - doo, bless our old hen, She lays eggs the

mp

best she can, Some-times nine, and some-times ten, Cock - a - doo - dle - doo, bless

our old hen.

F Bb9 F Gm F Bb

F C7 F G7 C7 F

5th Refrain

I heard it said, "While on the loose—
 You made the spots with Clara Goose,
 From all reports of how it looked,
 You tell that goose her goose is cooked."
 I AIN'T GONNA TAKE IT SETTIN' DOWN,
 I AIN'T GONNA TAKE IT SETTIN' DOWN,
 While I'm here hatchin' white and brown,
 You're out there scratchin' 'round the town,
 I AIN'T GONNA TAKE IT SETTIN' DOWN.

6th Refrain

She said, "If I weren't such a stupe—
 I'd have a mink-lined chicken coop,
 Why ev'rythin' I own's in hock,
 I should-a wed that Plymouth Rock."
 I AIN'T GONNA TAKE IT SETTIN' DOWN,
 I AIN'T GONNA TAKE IT SETTIN' DOWN,
 While I'm here hatchin' white and brown
 You're out there scratchin' 'round the town,
 I AIN'T GONNA TAKE IT SETTIN' DOWN.

Suggested Routine

In order to use all lyrics without repeating "I Ain't Gonna Take It" etc., each time, suggest after first 8 measures of Chorus #3, repeat first 8 measures again using lyrics of Chorus #5 and completing chorus. Then, to Chorus #6 using first 8 measures only, and end song with Chorus #4.

GOODY GOODBYE

Key of C (C-C)

Tune Uke
G C E A

Words and Music by
JAMES CAVANAUGH and
NAT SIMON

With a solid beat

Piano *mf*

The piano introduction consists of two staves. The right hand plays a rhythmic melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'With a solid beat' and the dynamic is 'mf'.

Verse (*ad lib.*) *C C7 F Ab7

You can fool some peo - ple all of the time — And they

mp (colla voce)

The first line of the verse features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are 'You can fool some peo - ple all of the time — And they'. The piano part is marked 'mp (colla voce)'. Chord diagrams for *C, C7, F, and Ab7 are provided above the vocal line.

Dm7 G7 Cmaj.7 C6 Am E7

nev - er do get wise, I'll ad - mit you fooled me

The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are 'nev - er do get wise, I'll ad - mit you fooled me'. Chord diagrams for Dm7, G7, Cmaj.7, C6, Am, and E7 are provided above the vocal line.

Am7 Am6 Em B G7

some of the time, — But I've o - pened up my eyes.

The third line of the verse concludes the vocal melody and piano accompaniment. The lyrics are 'some of the time, — But I've o - pened up my eyes.'. Chord diagrams for Am7, Am6, Em, B, and G7 are provided above the vocal line.

* Symbols for Guitar, Diagrams for Ukulele.

Refrain-with a good beat

Cdim Dm7 G6 Ab9 G9 G G+

GOOD - Y GOOD - BYE, Bye - bye, I'll see you nev - er, GOOD - Y GOOD -

a tempo *mp - mf*

C C7 B7 Bb7 A7 C#dim

BYE, Bye - bye, So you think you're clev - er; While

Dm G6 D9 G7 C

play - ing with my heart, - You o - ver - played your part, - I

Em G+ Em7 Em6 Em G+ Em7 Cdim

must have been dumb, dumb as they come, To be - lieve you from the start. - Good - y good

Dm7 G6 Ab9 G9 G G+

luck to you and to the oth - er, I mean the

C C7 B7 Bb7 A7 C#dim Dm

one you kept un - der cov - er. Take a good - y good look in the

G6 D9 G7 C Gm6 A9 Cdim Dm7

good - y good book, There's a good - y good rea - son why; It's good - bye, bye -

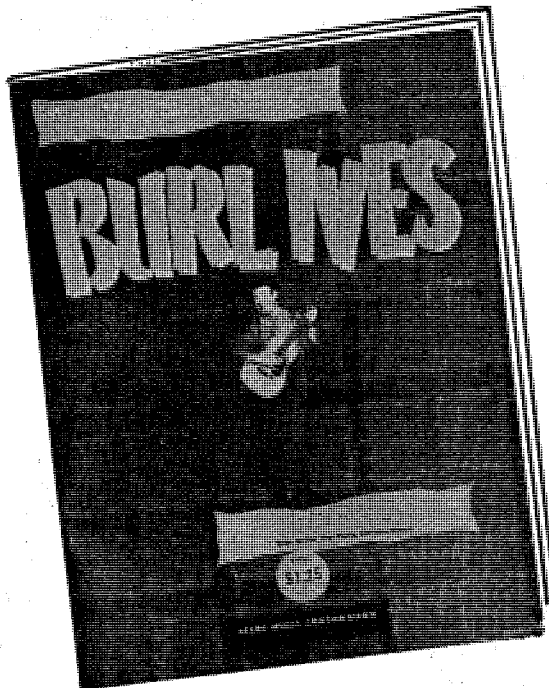
G9 1. C6 A7 Ab7 G7 Cdim 2. C6 Dm7 Db maj7 C

bye, GOOD-Y GOOD-BYE! GOOD-Y GOOD-BYE!

mf

Artist	Recording Company
MY EXTRAORDINARY GAL	
GUY LOMBARDO	Decca
SAMMY KAYE	Columbia
LES PAUL & CLANCY HAYES	Mercury
PEE WEE HUNT	Capitol
LAWRENCE WELK	Coral
JAN GARBER	Capitol
TERRY SHAND	Decca
MY HEART ISN'T IN IT	
CHARLIE BARNET	Decca
EDDY HOWARD	Mercury
BETTY BREWER	Decca
ONE MEAT BALL	
THE ANDREWS SISTERS	Decca
TONY PASTOR & ORCHESTRA	RCA Victor
JIMMY SAVO	Decca
ON THE STREET OF REGRET	
THE AMES BROTHERS	Decca
LES PAUL	Mercury
ZIGGY LANE	DeLuxe
FREDDIE STEWART	Capitol
OPEN THE DOOR, RICHARD!	
LOUIS JORDAN	Decca
COUNT BASIE	RCA Victor
"HOT LIPS" PAGE	Appolo
PIED PIPERS	Capitol
THE CHARIOTEERS	Columbia
THE MERRY MACS	Mercury
THE THREE FLAMES	Columbia
BILL SAMUELS	Mercury
"DUSTY" FLETCHER	National
WALTER BROWN & TINY GRIMES SEXTET	Signature
JACK McVEA	Black and White
OVER A BOTTLE OF WINE	
TONY MARTIN	RCA Victor
ENOCH LIGHT BRIGADE	Remington
SLEEPY SERENADE	
CLAUDE THORNHILL	Columbia
VAUGHN MONROE	RCA Victor
THE ANDREWS SISTERS	Decca
SAMMY KAYE	RCA Victor
WOODY HERMAN & ORCHESTRA	Capitol
THE THREE SUNS	RCA Victor
IKÉ CARPENTER	Aladdin
CLAUDE THORNHILL	RCA Victor
TEACH ME TONIGHT	
NAT "KING" COLE	Capitol
JO STAFFORD	Columbia
THE MODERNAIRES	Coral
THE DeCASTRO SISTERS	Abbott
DINAH WASHINGTON	Mercury
HELEN GRAYCO	"X" Label
ROSANNE JUNE	MGM
JANET BRACE	Decca
STUART FOSTER	Camden (RCA Div.)
BILL HOLLEMAN AT HAMMOND ORGAN	Reel Rhythms
MARIO VICTORIO (Spanish Version)	RCA Victor
BOP-A-LOOS	Mercury
SUSAN MILLER	New Disc

Artist	Recording Company
THE BANDIT	
PERCY FAITH & HIS ORCHESTRA	Columbia
THE JOHNSTON BROS.	London
BILLY SHEPPARD	Essex
FRANK WEIR	London
TEX RITTER & ORCHESTRA & CHORUS	Capitol
RONALD CHESNEY	RCA Victor
LARRY NOLEN	Sarge
EDDIE BARCLAY HIS ORCHESHTRA	Tico
THE END OF A LOVE AFFAIR	
MARGARET WHITING	Capitol
DINAH SHORE	RCA Victor
MABLE MERCER	Atlantic
THE TOUCH (Le Grisbi)	
RICHARD HAYMAN (Inst.)	Mercury
HARRY JAMES ORCHESTRA (Inst.)	Columbia
THE THREE SUNS (Inst.)	RCA Victor
SY OLIVER (Inst.)	New Disc
THE COMMANDERS (Inst.)	Decca
ROSANNE JUNE	MGM
JEAN WETZEL (Inst.)	Columbia
RUSSELL ARMS	Epic
BETTY JOHNSON	New Disc
LARRY ADLER (Inst.)	Angel
TED HEATH & ORCHESTRA (Inst.)	London
JACQUEST PILLS	Angel
THE VALENTINO TANGO (Noche-De Amor)	
TONY BENNETT	Columbia (Mareco)
THE CASTILIANS (Under the direction of Victor Young)	Decca
TROUBLE IN MIND	
JO STAFFORD	Capitol
TOMMY DORSEY	Decca
DINAH WASHINGTON	Mercury
LUCKY MILLINDER	Decca
KARL JONES, BOB SCHAFFNER & ORCHESTRA	Mercury
GEORGIA WHITE	Decca
BENNIE MOTEN'S KANSAS CITY JAZZ	RCA Victor
JACK & LESLIE	Decca
TEX MURPHY'S JAZZ BAND	Good Time Jazz
DOLLY DIMPLES	Hill and Country
AMOS MILBURN	Alladin
TURK MURPHY	Good Time Jazz
MARIE KNIGHT	Decca
CHIPPY HILL	Riverside
CHIPPY HILL, AND LOUIS ARMSTRONG	Epic
WALTZING IN A DREAM	
BING CROSBY	Columbia
J. HYLTON & ORCHESTRA	Decca
(I Found You Out)	
WHEN I FOUND YOU IN SOMEBODY ELSE'S ARMS	
RAMPART STREET PARADERS	MGM
ROSALIND PAIGE	MGM
WHEN YOU DREAM ABOUT HAWAII	
BING CROSBY	Decca
WHISTLING IN THE DARK	
FRANKIE CARLE	Columbia
GUY LOMBARDO	Decca
LARRY GREEN	RCA Victor
YOU CAN'T HOLD A MEMORY IN YOUR ARMS	
WOODY HERMAN	Decca
STEVE LAWRENCE	King
ART JARRETT	RCA Victor



"The Wayfarin' Stranger"

BURL IVES

VOLUME ONE

A collection of 21 Folk Songs and Ballads
with GUITAR and PIANO Accompaniment

Contents

BLUETAIL FLY • THE BOLD SOLDIER • COME ALL YE GOOD FELLERS • E-RI-EE • THE
FOGGY, FOGGY DEW • THE FOX • HENRY MARTIN • I'M SAD AND I'M LONELY • THE
JOLLY FARMER • LORD THOMAS AND FAIR ELINORE • MEG O' THE MILL • MY GOOD
OL' MAN • ON THE GRAND CANYON LINE • PAPER OF PINS • ROBIN • THE SOW TOOK
THE MEASLES • TEN THOUSAND MILE • TIBBIE DUNBAR • TURTLE DOVE • THE
WAYFARIN' STRANGER • WHERE IS THE OLD MAN?

Price 1.25 each in U.S.A.

RICHARD DYER-BENNET

The 20th Century Minstrel

A collection of 20 Songs and Ballads
with GUITAR and PIANO Accompaniment

Contents

BARBARA ALLEN • BINNORIE • DINAH AND VILLIKINS • EGGS AND MARROWBONE
• THE "GOLDEN VANITY" • GREENSLEEVES • THE KEEPER OF THE EDDYSTONE LIGHT
• THE LINCOLNSHIRE POACHER • LITTLE PIGS • MO MARY • MY FATHER'S COOK •
OH, WHEN I WAS SINGLE • THE OLD MAID • PASSIVE RESISTANCE • THE PRATIES
THEY GROW SMALL • THE REAPER'S GHOST • THREE JOLLY ROGUES OF LYNN • THE
THREE RAVENS • THE UNFORTUNATE TROUBADOUR • WHAT SHALL WE DO WITH
A DRUNKEN SAILOR?

Price 1.25 each in U.S.A.



"The Return of the Wayfarin' Stranger"

BURL IVES

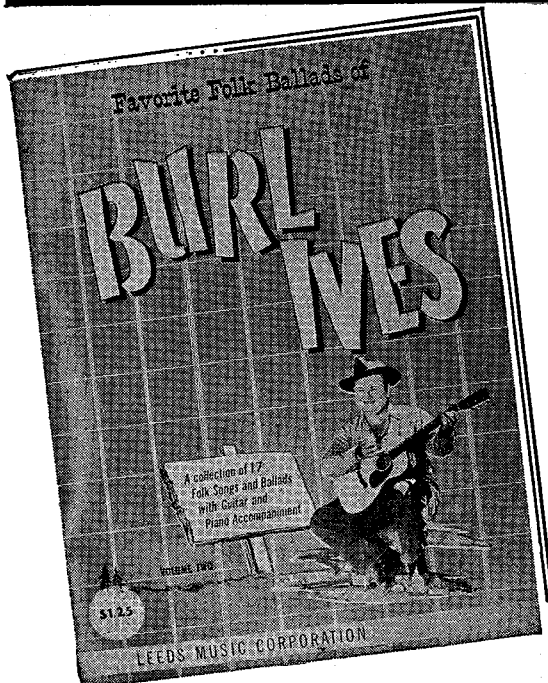
VOLUME TWO

A collection of 17 Songs and Ballads
with GUITAR and PIANO Accompaniment

Contents

AUNT RHODY • THE BALLAD OF THUNDERHEAD • COWBOY'S LAMENT • THE CUTE
LITTLE WINDOW • THE DIVIL AND THE FARMER'S WIFE • DUBLIN CITY • JOHN
HARDY • LITTLE MOHEE • LORD RANDALL • OL' DAN TUCKER • PETER GRAY •
THE ROVING GAMBLER • SWEET BETSY FROM PIKE • TAM PEARCE • WAKE NICO-
DEMUS • WHEN I WAS SINGLE • WHERE, OH WHERE IS DEAR LITTLE SUSIE?

Price 1.25 each in U.S.A.



LEEDS MUSIC CORPORATION

In 2 Folios—Today's Biggest Song Values!

Easy to Read—Easy to Play for 8 Different Instruments



40 HITS OF OUR TIMES BOOK 1

Available in

- VOCAL-PIANO COLLECTION _____ 1.50
(With Words, Ukulele Diagrams, Guitar Chords)
- ACCORDION _____ 1.25
(Easy Arrangements by Pietro Deiro, Jr.)
- HAMMOND CHORD ORGAN _____ 1.50
(Arrangements by John H. Hanert)
- TRUMPET (CORNET) with Piano Accompaniment _____ 1.25
- B \flat CLARINET with Piano Accompaniment _____ 1.25
- TROMBONE with Piano Accompaniment _____ 1.25
- E \flat ALTO SAXOPHONE with Piano Accompaniment _____ 1.25
- B \flat TENOR SAXOPHONE with Piano Accompaniment _____ 1.25



40 more HITS OF OUR TIMES BOOK 2

Available in

- VOCAL-PIANO COLLECTION _____ 1.50
(With Words, Ukulele Diagrams, Guitar Chords)
- ACCORDION _____ 1.25
(Easy Arrangements by Pietro Deiro, Jr.)
- HAMMOND CHORD ORGAN _____ 1.50
(Arrangements by John H. Hanert)
- TRUMPET (CORNET) with Piano Accompaniment _____ 1.25
- B \flat CLARINET with Piano Accompaniment _____ 1.25
- TROMBONE with Piano Accompaniment _____ 1.25
- E \flat ALTO SAXOPHONE with Piano Accompaniment _____ 1.25
- B \flat TENOR SAXOPHONE with Piano Accompaniment _____ 1.25