READER'S DIGEST
ALL-TIME FAVOURITES SONGBOOK

PEOPLE WILL SAY WE'RE IN LOVE • PUT YOUR ARMS AROUND ME • 'S WONDERFUL • RED SAILS IN THE SUNSET • SOME ENCHANTED EVENING • SOMEONE TO WATCH OVER ME • SUMMERTIME • TENDERLY • THE BLUE ROOM • THE MELODY OF LOVE • THE NEARNESS OF YOU • THE SOUND OF MUSIC • THOU SWELL • TOO MARVELLOUS FOR WORDS • IS THIS THE WAY TO CANARIE? • YOUR LOVE IS MY RELIGION •
Reader's Digest

All-Time Favourites Songbook

MUSIC ARRANGED AND EDITED BY
DAN FOX

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How your Songbook is Programmed for Pleasure

Everybody enjoys hearing music over the radio or on records or tapes; we even make folk heroes out of unusually gifted interpreters of songs, whether singers or instrumentalists. Yet there is nothing about music so satisfying as the involvement of playing and singing great songs together. Great in the sense of soaring melodies, rhythmic dances, dreamy romantic ballads—all the glittering facets of the musical diamond.

This involvement in music is what the Reader’s Digest All-Time Favourites Songbook is all about. Here, we give you a unique collection of 97 favourites for endless evenings of fun, relaxation and excitement. And this is what we mean when we say unique: in no other songbook will you find a selection of songs so enticingly programmed, with such easy and adaptable arrangements, with surprising musical twists. You will find they are simple to play and will delight your friends. We are really proud not only of the songs we have selected but of the way we are presenting them to you. And we are sure you will be pleased, too, when you run through the first few of these up-to-the-minute arrangements.

Actually, simply by opening it, you will see one reason why the All-Time Favourites Songbook is something special. Rather than being stitched and bound together, the pages are hinged on a spiral binding that allows them to lie flat on a music rack. The result: no need to flatten down pages yourself and no danger of damaging the book’s spine. Also, of the 97 selections included, no fewer than 57 have been so organised that they fit completely on either one or two pages, thereby eliminating page turning in the middle of a song. This has been accomplished not by reducing the size of the typeface but by omitting the rarely played introductory verses or forestrains as well as any superfluous harmonic embellishments that might prove difficult for the average performer. On the other hand, the more experienced performer will probably want to add his own imaginative elaborations.

Selecting just the right songs for a well-balanced compendium resulted in a list of 97 songs that constitute virtually an all-time musical hit parade. These are the songs that are almost as meaningful to us as pictures in a family album or pages in a diary. We have danced to them, sung them in schools, on birthdays, at sing-alongs, at family reunions, and at all kinds of social events. There is hardly one here that will fail to stir your memory of some treasured past event.

We hope we have also increased your enjoyment of this songbook with the introductory paragraphs you will find with the songs in the book. These are crammed with stories about how a song was born, how it was introduced to the public, what musical and lyrical qualities have given the song its distinction. Some players may want to read them aloud before the group singing gets underway.

To make sure that these songs appear in the most useful and enjoyable way possible, the editors have been guided by the concept of pleasure programming. One of the features on this unique and exclusive Reader’s Digest approach to music is to group together songs with common chronological and musical traits. In this book, they fall into six major categories:

1. Down Memory Lane . . . Wonderfully nostalgic numbers which include favourites from before the First World War, the hectic days of the Jazz Age, and the ‘protest’ years after the Second World War.

3. All-time Hits of the Thirties ... Haunting themes from dramatic hits, and hit tunes from the screen's happiest musicals ... Fond recollections of Fred Astaire and Ginger Rogers dancing, Eddie Cantor singing, and the lovely, lilting voice of British musical comedy star Jessie Matthews.

4. Favourites from the Forties ... From Second World War hits such as the Beer Barrel Polka (better known as Roll Out The Barrel) to cheerful, optimistic numbers which many of us sang while growing up after the war.

5. Yesterday's Hits: the Fifties, Sixties and Seventies ... How often a song triggers our memory of a certain time, a certain place, a certain person. These lovely melodies are so familiar it seems they were topping the charts just the other day. Can it really be so long ago since their words and tunes first entered our lives, and came to sum up for many of us certain magical moments - moments which we will treasure forever.

6. Magic of the Movies ... Songs sung in the floridly romantic musicals of yesterday have never lost their appeal. And they bring back some bewitching scenes in screen history - when stars such as Frank Sinatra, Gene Kelly, Bing Crosby, Doris Day and Louis Armstrong sang what became well-loved classics from the cinema.

Pleasure programming, however, does not stop with placing songs in these categories. We provide you here with many more cross-references to help you round out particular moods and occasions. Here you will find nostalgic songs and glad songs; songs for the particular girl and songs for the particular boy; songs to start musical parties off with a swing and songs to bring them to a close; and songs for all kinds of group singing from barbershop-style ensembles to 'choirs'.

All the arrangements have been especially created to provide easy-to-play fingering so that the average home musician can perform to his best advantage. Many of the pieces, chiefly the older songs, have been updated for the first time through the use of smooth, modern harmonies and intriguing rhythmic effects.

Note, too, that each song has been arranged for three instruments: piano, guitar and organ. However, these arrangements can easily be adapted to any treble-clef C instrument, such as accordion, ukulele, recorder, marimba and xylophone. Most of them can also be used for the chord organ.

Any guitarist - or would-be guitarist - need only read the special guitar diagrams above the staves to be able to accompany the songs. As for the organist, he should have no trouble finding the proper organ pedal merely by reading the small notes on the bass clef.

The songs may also be performed on a keyboard instrument by playing the melody with the right hand and following the chord symbols to improvise a left-hand accompaniment. Piano students will probably recognise this as the 'popular piano' method widely used by music teachers today.

It is also important to note that, in order to distinguish the melody from other symbols for the right hand, the stem of each melody note goes upward unless it stands alone.

A songbook, of course, can simplify the arrangements, but it cannot play them. It can be a teaching aid, but it cannot teach. Nonetheless, everything possible has been done to assure the amateur musician's fullest enjoyment and proficiency. The rest is up to you ... Experienced pianists who have played these arrangements tell us: 'The notes seem to fall right under your fingers - no need for reaching or stretching.'

We hope you will feel the same way.
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Section 1 · Down Memory Lane

IF YOU WERE
THE ONLY GIRL IN THE WORLD

Comic George Robey first posed this piece of melodic make-believe at the Alhambra Theatre, in the 1916 London musical The Bing Boys Are Here. The song ticked-over for some 13 years until American crooner Rudy Vallee got a bright idea: he changed its beat from a foxtrot to a waltz and successfully reintroduced it in his film debut, The Vagabond Lover, made in 1929.

Words by Clifford Grey
Music by Nat D. Ayer

Moderate waltz

If you were the only girl in the world, and I were the only boy,
Nothing else would matter in the world today,
We could go on loving in the same old way. A Garden of Eden just made for two, With nothing to mar our joy.

I would say such wonderful things to you,

There would be such wonderful things to do, If You Were the Only Girl In the World And I were the only boy.
I’m Forever Blowing Bubbles

The name ‘Kenbrovin’ was the pseudonym of three songwriters – James Kendis, James Brockman and Nat Vincent. Contracting their first names would have been difficult, but their last names lent themselves to the abbreviations of ‘Ken’, ‘bro’ and ‘vin’. When the song became popular in the 1920s, West Ham United Football Club adopted it for their own – because one of their leading players was nicknamed ‘Bubbles’, on account of his curly hair. The West Ham players made a record of the song for the 1975 Cup Final, when they beat Fulham 2-0.

Words and Music by Jaan Kenbrovin and John William Kellette

Slow waltz
They fly so high, nearly reach the sky, Then like my

dreams they fade and die. Fortune's always

hid- ing, I've looked ev-'ry where,

a tempo I'm For-ev-er Blow - ing Bub-bles, Pretty

bub-bles in the air.
Till We Meet Again

American composer Richard Whiting and lyricist Raymond Egan thought so little of this song's commercial chances that they threw the manuscript into a wastepaper basket. Mrs Whiting, however, had other ideas. She fished it out and, unknown to her husband, took it to publisher Jerome Remick. Her faith in the song was soon confirmed. Even before the sheet music was off the presses Remick got the first inkling of the song's future success when it won a 1918 war-song contest sponsored by a Detroit cinema. In 1951 it was sung by Doris Day in the film musical On Moonlight Bay.

Words by Raymond B. Egan  Music by Richard A. Whiting

Slowly, with sentiment

Smile the while you kiss me sad adieu,

When the clouds roll by I'll come to you;
Then the skies will seem more blue
Down in lovers' lane, my dearie. Wedding bells will ring so merrily,
Every tear will be a memory. So wait and pray each night for me,
Till we meet again.
Today a song can become a round-the-world hit within a few weeks, but in 1934 tastes differed radically from country to country. In England, for example, the big hit was a dramatic ballad, If; in the United States the public ear was tuned to light love songs and swing-band rhythms. But by 1951 America’s mood had changed and ‘big’ ballads became the rage. Perry Como remembered If, and recorded it and – after 17 years – the song became an ‘overnight’ best-seller in the United States as well.

Words by Robert Hargreaves and Stanley J. Damerell

Music by Tolchard Evans
Dm7/G    Eb    G7    C
you. If the world to me bow'd, Yet humbly I'd

Am    G/B    Am/C    Cdim    G/B    Bbdim
plead to you. If my friends were a crowd, I'd turn in my need to

E/G#    Gm6/Bb    A7    Dm7    Am/C    B7
you. If I ruled the earth, What would life be

mp cresc.

Em    Am    Dm7    G7-9    Ab
worth If I had'n't the right to you? slowing down

C
Who's Sorry Now?

Words by: Bert Kalmar and Harry Ruby
Music by: Ted Snyder

Written originally for a vaudeville team, Crafts and Haley, this number went on to become one of the top American hits of 1923. It was featured in a Marx Brothers film A Night in Casablanca in 1946; and in the 1950 film Three Little Words - the story of songwriters Kalmar and Ruby - it was sung by Gloria de Haven. About 35 years after it was first recorded, a young rock singer, Connie Francis, was looking for a song to launch her career. Her father remembered this old hit and suggested she record it. By early 1955 she had taken it to No. 1 in the charts.

Moderately, with a ragtime lilt (♩♩♩♩ to be played like ♪♩♩♩)
Just like I cried over you.

Right to the end, Just like a friend,

I tried to warn you somehow.

You had your way, Now you must pay;

I'm glad that you're sorry now.
One section of this song's lyrics has required updating – the lines referring to a current long-running show on Broadway. In the original 1925 version the show was Abie's Irish Rose. Afterwards, new lyrics referred to Rodgers' and Hammerstein's South Pacific. Then came a version that celebrated My Fair Lady. For a later edition the publisher picked the controversial British revue Oh! Calcutta! Manhattan was Rodgers' and Hart's first big hit.

Words by: Lorenz Hart

Music by: Richard Rodgers
old Man-hat-tan, We'll set-tle down right here in town:

Fmaj7
Fmaj7/Abass

We'll have Man-hat-tan, We'll go to Green-wich, The Bronx and Stat-ten Is-land too;
Adim
Gm7

Where mod-ern men itch To be free;

Am7 5fr. Adim Gm7 Am7 Bkmaj7 5fr. C7+5 9fr. Fmaj7 D7-9 4fr.

It's love-ly going through the Zoo;
Adim Gm7

And Bowl-ing Green you'll see with me;
simile

Gm7 C7 Fmaj7

It's ver-y fan-cy On old De-lan-cy
Fmaj7/Abass Adim Gm7

We'll bathe at Bright-on The fish you'll fright-en
A7
Street, you know; The subway charms us so; When balmy
When you’re in; Your bathing suit so thin; Will make the
breezes blow To and fro; And tell me what street
shell-fish grin Fin to fin; I’d like to take a
compares to Mott Street in July; Sweet push-carts gently glide
sail on Jamaica Bay with you; And fair Canarsie’s Lakes

We’ll

The great big city’s a wondrous
view:
The city’s bustle cannot des
We'll go to Yonkers
Where true love conquers
In the wilds;
And starve together, dear, in Childs'
We'll go to Coney
And eat bologna on a roll;
In Central Park, we'll stroll
Where our first kiss we stole,
Soul to soul;
* Though "Oh! Calcutta!" has raised a flutter on Broadway
We both may see it clothed some day;
The city's clamor can never spoil
The dreams of a boy and girl
We'll turn Manhattan Into an isle of joy.

* Original Lyric: Our future babies we'll take to "Abie's Irish Rose."
I hope they'll live to see it close.
First Revision: And "South Pacific" is a terrific show they say:
We both may see it close some day.
Second Revision: And for some high fare we'll go to "My Fair Lady" say,
We'll hope to see it close some day.
Blowin' in the Wind

Words and Music by Bob Dylan

Among modern folk song balladeers, no one has made a stronger impact than Bob Dylan, whose Blowin' in the Wind, composed in 1962, practically became the anthem of the civil rights movement in the United States. The sensitive words, however, are equally applicable to any situation involving man's indifference to the basic rights of others. In 1964, Peter, Paul and Mary's recording of the song received awards both as the best performance by a vocal group and as the best folk song recording.

Brightly

How many roads must a man walk__ before you call him a man? __ Yes, 'n' how many seas must a white dove
How many times must a man look up
Before he can see the sky?
Yes 'n' how many cars must one man have
Before he can hear people cry?
Yes 'n' how many deaths will it take till he knows
That too many people have died?
The answer my friend, is blowin' in the wind,
The answer is blowin' in the wind.

How many years can a mountain exist
Before it's washed to the sea?
Yes 'n' how many years can some people exist
Before they're allowed to be free?
Yes 'n' how many times can a man turn his head
Pretending he just doesn't see?
The answer my friend, is blowin' in the wind,
The answer is blowin' in the wind.
Lover, Come Back to Me

The New Moon, a Hammerstein–Romberg operetta of 1928, was one of the few musicals ever to close down completely and then, rewritten and restaged, become a standing-room-only attraction on Broadway. Unquestionably, much of the credit must go to the songs that were added, including the yearning Lover, Come Back to Me, sung by the show’s prima donna, Evelyn Herbert.

Words by Oscar Hammerstein II
Music by Sigmund Romberg

Moderately and somewhat freely

The sky was blue
You came at last;

p in tempo

And high above;
Love had its day.

And so was love.
You’ve gone a way.

And the moon was new
That day is past;

This eager heart of mine was
This aching heart of mine is

singing,

singing,

"Lover, where can you be?"
"Lover, where can you be?"

When I remember ev’ry little thing you used to do,

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I'm so lonely. Ev'ry road I walk a-long, I've walked a-long with you.

No wonder I am lonely. The sky is blue; The night is cold;

The moon is new, cresc. little by little But love is old, slowing And while I'm waiting here, This

heart of mine is singing, "Lover, come back to me."
Charleston

The dance sensation that best typified the zestful spirit of the 1920s was the high-kicking Charleston, which also happened to be the name of a song. Introduced in the 1923 all-Negro revue *Rumin' Wild*, it soon became the favourite dance in ballrooms around the world. In the 1950 film *Tea for Two* Billy De Wolfe and Patricia Wymore danced and sang the Charleston.

Words and Music by
Cecil Mack
and Jimmy Johnson

[Music notation]
It's a lapa-zoo, Buck dance,
Wing dance,

Will be a back number, But the Charleston, The new Charleston,

That dance is surely a comer, Sometime,
You'll dance it

one time,
The dance called the Charleston,
Made in South Carolina!

line!
This song, written by the American black vaudeville team of Henry Creamer and Turner Layton, became a standard almost before the ink was dry. Al Jolson introduced it at New York's Winter Garden in 1918, and both Sophie Tucker and Louis Armstrong included it in their repertoires during the 1920s. It became a Benny Goodman jazz classic in 1935, a Bing Crosby winner when he recorded it with the Paul Whiteman band, a Judy Garland favourite in the 1942 film *For Me and My Gal*, and it gave Shirley MacLaine a chance to show her musical talents in the 1958 film *Some Came Running*.

Slowly, but with a lilt (♩♩♩)
Now don't forget it; We've been together, Their joy and tears, All kinds of weather.

Some day, when you grow lonely, Your heart will break like mine and blue and down-hearted, You'll long to be with me right.

you'll want me only. After you've gone, Back where you started. After I'm gone. After I'm gone a-

way. way. slowing down
SHINE ON, HARVEST MOON

Words and Music by Nora Bayes and Jack Norworth

Shine On, Harvest Moon was written by the well-known American vaudeville team of Nora Bayes and her husband, Jack Norworth, in 1908. Later that year, the highly temperamental Miss Bayes interpolated the song in the Ziegfeld Follies, and it remained closely linked to her for the rest of her career. Ironically, although they insisted upon being billed as 'The Stage's Happiest Couple', the Norworths – who were always quarrelling – were divorced in 1913. As well as becoming a popular romantic ballad, the song became one of the staple numbers of the barbershop quartets which were so popular in America at the turn of the century.

With a lilt; not too fast

Oh,
January, February, June or July, Snow time

ain't no time to stay Out-doors and spoon. So,

shine on, shine on, harvest moon, For me and my

gal.

Oh,
gal.
April Showers

When Al Jolson was in a Broadway show, audiences did not care a bit about the story. The all-important attraction was their beloved 'Jolie' singing and clowning to his — and their — heart's content. So it was with *Bombo*, a 1921 hit that opened at a new theatre named in Jolson's honour. The nightly showstopper, which Jolson sang from a platform jutting out into the audience, was *April Showers*. It was also the last song he sang in public — to the US troops in Korea, shortly before his death in October 1950.

Words by B. G. DeSylva
Music by Louis Silvers

Moderately

Though *April Showers* may come your way, They bring the flowers that bloom in May.

So if it's raining, have no regrets.
Because it isn't raining
And where you see clouds upon the hills
You soon will see crowds of daffodils.
So keep on looking for a bluebird
And listening for his song,
When ever April showers come along.
Carolina in the Morning

The 1920s saw a profusion of songs celebrating the appeal of the Southland of the United States. Though Gus Kahn and Walter Donaldson had never been in Carolina when they penned this tribute, their adroit combination of hopping and skipping notes, internal rhymes and tongue-twisting descriptions produced an irresistible travel brochure.

Words by Gus Kahn
Music by Walter Donaldson

With a lift

Nothing could be finer than to be in Carolina In The

Morning,

No one could be sweet-er than my
sweetie when I meet her in the morning.

Where the morning glories twine around the door,
Whispering pretty stories.

I long to hear once more. Strolling with my girlie where the dew is pearly early in the morning,
Butterflies all flutter up and kiss each little buttercup at dawn,
If I had Aladdin's lamp for only a day,
I'd make a wish and here's what I'd say:
Nothing could be finer than to be in Carolina in the morn.
For Me and My Gal

In 1917, according to hard-up composer Meyer, 'I was writing songs for a living and I needed money, so I wrote this ballad'. Lyricist Edgar Leslie borrowed the title from the last line of the earlier hit, *Shine On, Harvest Moon*. When first introduced in vaudeville it 'laid an egg', until a hard-working song plugger placed it with such stars as Al Jolson, Sophie Tucker, Eddie Cantor and George Jessel. In 1942 it served as the title song of a film starring Gene Kelly (his first) and Judy Garland, and it became a hit all over again. It is one of the most popular melodies ever written about the joy and excitement of getting married and of anticipating the family to come.

Words by: Edgar Leslie and E. Ray Coetz
Music by: George W. Meyer

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Everybody's been knowing

They're coming.

They're coming.

For Me And My Gal.
The parson's waiting

Gal.

And sometime I'm gonna build a little

home for two, For three or four or more

love land

For Me And My Gal.

(For Me And My Gal!)
When Day Is Done

English version by B. G. DeSylva

Music and original text by Dr. Robert Katcher

Although composer Katcher had written operettas in his native Vienna, and later spent more than ten years in Hollywood, his only lasting work is When Day Is Done. Called Madonna when first published in Vienna in 1924, it received its English title and lyrics years later—and became the signature tune of the pre-war English dance-band leader, Ambrose.
Day is done and grass is wet with twilight's dew,

Lonely heart is sinking with the sun.

Though I miss your tender kiss the whole day through,

I miss you most of all when Day is Done.
Paper Doll

In 1930 in America composer Johnny Black sold Paper Doll to a publisher, E.B. Marks, for a $100 advance against royalties, but neglected to mention that he himself had copyrighted the song back in 1915. It collected dust in Marks' file until 1942, when the Mills Brothers recorded their hit version. Then someone discovered that the copyright was due to expire and Marks would lose the song unless he could sign up the renewal rights. But Johnny Black was dead and it was necessary to locate his heirs. The trail led to an elderly father and an ex-wife. Both were persuaded to sign, but the ex-wife demanded a bonus – one week in New York for her and a friend as guests of the publisher. The bonus was paid and the song was saved.

By: Johnny S. Black

Slowly, with an easy swing (to be played like)

I'm goin' to buy a Paper Doll that I can call my own, A

C7

doll that other fellows cannot steal. And then the

F/A bass

flir-ty, flir-ty guys with their flir-ty, flir-ty eyes, Will
have to flirt with dollys that are real.

I come home at night she will be waiting.

be the truest doll in all this world.

rather have a Paper Doll to call my own, than have a

fickle-minded real live girl.
My Melancholy Baby

Words by George Norton; Music by Ernie Burnett

Over the years this tuneful song has become linked with a moving expression of end-of-the-evening feelings. Originally called Melancholy, it was first heard around 1912 at the Dutch Mill in Denver, Colorado, then one of the more elegant night spots in the West, and it went on to become a popular vaudeville number. During the late 1920s it was frequently featured by Tommy Lyman, an American cabaret singer who began work at midnight and continued to perform into the wee small hours. It was also sung by Priscilla Lane in the 1939 James Cagney gangster film, The Roaring Twenties.

Freely

C      Gaug
5fr.  4fr.

Come sweet-heart mine,
Birds in the trees,

C
6fr.

C/E  Ab7/Eb  Dm7/G
Dm
C#dim/A

Don't sit and pine,
Whispering breeze,

Tell me of the cares that make you feel so blue.
Should not fail to lull you into peaceful dreams.
What have I done?
So, tell me why

Dm  C#dim/A  D7
Dm7/G  G7

An-swer me, hon';
Sadly you sigh,

An-swer me, hon';
Have I ev-er said an un-kind word to you?

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My love is true,
You should'n't grieve;
And just for you,
Try and believe.

I'd do almost anything at any time,
Life is always sunshine when the heart beats true.

Dear, when you sigh,
Be of good cheer;
Or when you cry,
Smile through your tears.

Something seems to grip this very heart of mine.
When you're sad, it makes me feel the same as you.
Moderately, in 2 \( \left( \bar{\text{i}} = 1 \right) \) beat

Chorus

Come to me my melancholy baby;

Cuddle up and don't be blue.

All your fears are foolish fancies may be;

You know, dear, that I'm in love with you.
Every cloud must have a silver lining;

Wait until the sun shines through.
Smile my honey dear While I kiss away each tear, Or else I shall be melancholy too.

1. C6 Fmaj7 Em7 Dm7
2. Cmaj7 Dm7 Dm7 Fmaj7 Em7 F9 Bb9 C7

(D.C.)

Melody too.

L.H.

PPP R.H.

L.H.
Ma (He's Making Eyes at Me)

Vaudeville was at the height of its popularity in the Roaring Twenties, and Eddie Cantor one of its top stars. In the 1921 revue The Midnight Rounders the ebullient Cantor style cried out for a novelty number, which would give him a chance to roll his 'saucer' eyes. Cantor's performance of Ma helped keep the show running for two years. In 1958 the song had a new lease of life as a rock 'n' roll number.

Words by: Sidney Clare
Music by: Con Conrad

Brightly, in 2

Ma, he's making eyes at me!

Ma, he's awful nice to me!

Ma he's almost breaking my heart.
I'm beside him, Mercy! Let his conscience guide him!

Ma, he wants to marry me.

Be my honey bee.

Every minute he gets bolder, Now he's leaning on my shoulder,

Ma, he's kissing me!
That stirring vow of fidelity, One Alone, from The Desert Song, is part of a three-way musical discussion called Eastern and Western Love. Representing the 'eastern' points of view one Moroccian tribesman advises treating love as a passing pleasure, while another advocates a 'harem of blossoms'. But the Red Shadow, a Frenchman in disguise, rejects both ideas. He pledges his undying devotion to 'one alone to be my own'. Harry Welchman starred in the 1927 London version, and recently John Hanson has played the Red Shadow in theatres throughout Britain.

Words by Otto Harbach and Oscar Hammerstein II
Music by Sigmund Romberg

One A-alone to be my own,

One to be e-ter-nal-ly

At her call I'd give my all,

This would be a magic world to me, If she were mine a-alone.
The Man I Love

The Man I Love had the odd distinction of becoming a recognised standard despite its having been: (1) thrown out of the Broadway musical for which it had been written (Lady, Be Good in 1924); (2) sung in a show that initially flopped on the road (the 1927 Strike Up the Band); (3) added to and then cut from a third musical (Rosalie, 1928); and (4) rejected when Strike Up the Band was successfully revised in 1930. The reason for the last rejection was ironic: by then the song had become too well known. In England, this was largely thanks to Lady Louis Mountbatten, who had heard the song in New York. She liked it so much that, on her return to London, she had it played by the Berkeley Square Orchestra, who turned it into a café society hit. It was then taken up by various jazz groups – who played it in London and Paris – and American visitors would go home humming the melody and asking bands in New York to play it.

Words by Ira Gershwin

Music by George Gershwin

Slowly, with expression

Pedal tacet
And when he comes my way, I'll do my best to make him stay. He'll look at me and smile,

I'll understand; And in a little while he'll take my hand;

And though it seems absurd, I know we both won't say a word.

Maybe I shall meet him Sunday, maybe
Monday, maybe not; Still I'm sure to meet him
one day; Maybe Tuesday will be my good news day.
He'll build a little home, just meant for two,
From which I'll never roam,
Who would, would you?
And so all else a-bove,
I'm waiting for the Man I Love.
My Heart Stood Still

No lyric writer has ever enjoyed a greater reputation for intricate, many-syllabled rhyming than Lorenz Hart. Yet Hart could also be both eloquent and simple, which he proved conclusively in his words for My Heart Stood Still. Here not only is there so meaningful a line as 'That unfelt clasp of hands', but the entire lyric – with the exception of just six words – was put together with words of only one syllable. It was first sung by Jessie Matthews and Richard Dolman in 1927 in the London revue One Damn Thing After Another. The ballad was also used in the 1927 Broadway musical A Connecticut Yankee.

Words by Lorenz Hart

Music by Richard Rodgers

Moderately and a trifle freely
And yet My Heart Stood Still! Though not a

single word was spoken, I could tell you knew, That unfelt

clasp of hands Told me so well you knew.

I never lived at all Until the thrill of that

moment when My Heart Stood Still.
'S Wonderful

Here lyricist Ira Gershwin's aim was to achieve the amusingly sibilant sound caused by dropping the 'it' from the contraction 'it's', and slurring the remaining 's' as part of the following word. The result: 's lovely to play and 's fun to sing. Fred Astaire's sister, Adele, first introduced the song in the 1927 musical Funny Face. The song was revived by Twiggy in My One and Only, which opened on Broadway in May 1983.

Words by Ira Gershwin

Music by George Gershwin

Moderate swing

\[\text{Eb}_6\]
\[\text{Edim.}\]

\[\text{'Swonderful!}___\]
\[\text{Smarvelous!}____\]

\[\text{Fm7}\]
\[\text{Eb}_9\]
\[\text{Ebdim.}\]

You should care for me!
What Is This Thing Called Love?

It was while listening to native chants in Marrakesh, Morocco, that Cole Porter got the inspiration for this dark, brooding melody of despair. Introduced in London by Elsie Carlisle in the 1929 revue *Wake Up and Dream*, the song became so well known that by the time the show moved to New York, in the following year, audiences greeted it as an old favourite. It is one of the classic songs about the agony of being jilted and left alone.

Words and Music by Cole Porter

Slow blues (but not draggy)
Why should it make a fool of me?

I saw you there one wonderful day; You

Swing out a bit

I took my heart and threw it away. That's why I

rather sustained

ask the Lord in Heaven above, What

Is This Thing Called Love?
With a Song in My Heart

The appearance of film star Glenn Hunter in the 1929 American musical Spring Is Here presented a problem: he could not sing. So Rodgers and Hart gave With A Song In My Heart to his more vocally gifted 'rival', John Hundle. Almost 20 years later, the BBC adopted the song as the theme tune for Family Favourites, when the record request programme was launched on the air in January 1948.

Words by Lorenz Hart
Music by Richard Rodgers
It tells that you're standing near, and
decresc.

At the sound of your voice Heaven opens its portals to me.

Can I help but rejoice That a song such as ours came to be?

But I always knew I would live life through

With A Song In My Heart for you.
I'll See You Again

Noël Coward's operetta *Bitter Sweet* opened at His Majesty's Theatre, London, in 1929 and told of the touching romance between a Victorian English girl and her Viennese music teacher — whom she marries and who is later killed in a duel. The recurring waltz theme, *I'll See You Again* — according to Noël Coward — "just dropped into my head, whole and complete", during a taxi ride. It was first sung in the guise of a musical exercise by the hero and heroine, played by George Metaxa and Peggy Wood.

Words and Music by Noël Coward

Moderate waltz

I'll See You Again Whenever spring breaks through again. Time may lie heavy be-
Someone to Watch Over Me

When forlorn Gertrude Lawrence, clutching a rag doll, sang this gentle plea in the 1926 musical comedy *Oh, Kay!* a Broadway critic stated that the Gershwins had "wrung the withers of even the most hard-hearted of those present". Composer George had originally written the melody in up tempo, but soon realised that it sounded far better as a slow romantic ballad. The musical came to London's His Majesty's Theatre in 1927, again starring Gertrude Lawrence along with comedian Claude Hulbert.

Words by Ira Gershwin  
Music by George Gershwin

Moderate ballad

There's a somebody I'm longing to see,  
I hope that he turns out to be

Someone who'll watch over me.
lost in the wood, I know I could always be good to one who'll watch over me. Although he may not be the man some girls think of as handsome, to my heart he carries the key.

Won't you tell him please to put on some speed, follow my lead,

Oh, how I need someone to watch over me.
You Do Something to Me

The bridge, or middle part, of a standard popular song has seldom been more excitingly constructed than in You Do Something to Me. Here the melody seems to take wings on a flight of pure ecstasy as it punches out the message with those infectious interior rhymes: 'Do do that too doo that you do so well'. The song, a product of 1929, was introduced in Cole Porter's first major Broadway success Fifty Million Frenchmen, a spoof on Americans abroad.

Words and Music by Cole Porter

Moderately

P (Quasi Tom-Tom)

You Do

Something To Me, Something that simply mystifies me.

Tell me, why it should be You have the
pow'r to hypnotize me?

live 'neath your spell,

Do do that voodoo that

you do so well. For You Do Something To

Me That nobody else could do.

---
Thou Swell

Words by Lorenz Hart
Music by Richard Rodgers

The mating of Olde English with 1927 slang was accomplished with great style in Rodgers' and Hart's Thou Swell. Surprisingly, when first sung in A Connecticut Yankee during the show's Philadelphia tryout, the song left audiences so cold that the producer wanted it taken out of the score. Richard Rodgers fought to keep it in and was vindicated when it became one of the musical's most admired numbers. Its popularity was ensured when the musical became a success at London's Daly's Theatre in 1929.

Moderately, with a bounce

Thou Swell! Thou witty! Thou sweet! Thou grand! Wouldst kiss me pretty? Wouldst hold my hand? Both thine eyes are cute too; What they do to me, Hear me
hol-ler, I choose a sweet lol-la-pa-loo-sa in thee.

I'd feel so rich in a hut for two; Two rooms and kitchen I'm sure would do. Give me just a plot of, Not a lot of land. And Thou Swell! Thou witty! Thou grand!
The Blue Room

Words by
Lorenz Hart

Music by
Richard Rodgers

This tender ode to domestic tranquillity was first sung in the 1926 Broadway musical *The Girl Friend*, which came to London and the Palace Theatre in the following year. The key word 'room' is skilfully emphasised in the first and second eight-bar sections: every time it is sung it is preceded by the rhyme falling on 'C' with the word itself raised one tone higher.

Moderately, with style

We'll have a blue room, A new room, For two room, Where

ev'ry day's a hol-i-day Be-cause you're mar-ried to me.

Not like a ball-room, A small room, A hall room, Where
You can smoke your pipe away, With your wee head upon your knee.

We will thrive on, keep alive on Just nothing but kisses,

With Mister and Missus On little blue chairs.

You'll sew your trousseau, And Robinson Crusoe is not so far from worldly cares As our blue room far away upstairs!
Tea for Two

Words by Irving Caesar

Music by Vincent Youmans

A 'dummy lyric' is a temporary set of words put together to help lyricists work out a song's metric form and rhyme scheme. Tea for Two may be a classic, but it still uses the dummy lyric Irving Caesar dashed off hurriedly one night. The cheerful number was added to the 1925 musical comedy No, No, Nanette, which came from Broadway to London's Palace Theatre — when the cast included George Grossmith, Binnie Hale and Joan Barry.
we own a telephone, dear. Day will break and you'll a-wake And start to bake a sugar cake For me to take for all the boys to see.

We will raise a family, A boy for you, A girl for me, Oh

can't you see how happy we would be?
Make Believe was one of the immortal melodies heard in Kern's 1927 musical version of Edna Ferber's novel Showboat. Lyricist Oscar Hammerstein recalled: 'Jerome played a melody for me and I got some words to fit the middle part. They were "Couldn't I? Couldn't you? Couldn't we?" At the moment, though, I had no idea what I and you and we couldn't do. It just seemed to sing. Later, I wrote words up to that section and then away from it. But this is not the ideal way to write a song.'

Words by:
Oscar Hammerstein II

Music by:
Jerome Kern
you? Couldn't I? Couldn't we.

Lieve our lips are blending in a

Phantom kiss or two or three?

Might as well Make Believe I love you. For to

tell the truth I do.
'Fascinating' is the proper term for this combination of words and music. After receiving the melody from his brother, lyricist Ira Gershwin faced an enormous task: the jagged, syncopated tune with its tricky accents hardly lent itself to a boy-girl expression, either amorous or humorous. So he simply hit upon a lyric describing the effects of a nagging, insinuating, fascinating rhythm. Fred and Adele Astaire first sang it in the musical *Lady, Be Good!* which opened on Broadway in 1924 and at London’s Empire Theatre in 1926 – again with the Astaires.

Words by Ira Gershwin

Music by George Gershwin

Rapidly

Moderately

*Performing note: Keep the right hand in a fixed position on this and similar passages.*
\( G7 \quad Gm7 \quad C7 \quad Gm7 \quad C7 \quad Gm7 \)

-quiv-er.

What a mess you're mak-ing! The neigh-bors want to know why I'm

\( C7 \quad Gm7 \quad C7 \quad F \)

al-ways shak-ing just like a fliv- ver.

Each morn-ing

\( Dm7 \quad G7 \quad G9+5 \quad C \quad C9 \quad C7-9 \)

I get up with the sun,

(Start a-hop-ping, nev-er stop-ping)

\( Am7 \quad D7 \quad G7 \quad A7 \)

To find at night, no work has been done.

I know that

\( Dm7 \quad G7 \quad Dm7 \quad G7 \quad Dm7 \)

once it didn't mat-ter, But now you're do-ing wrong; When you
start to patter, I'm so unhappy.
Won't you take a day off? Decide to run along somewhere far away off, And make it snappy!

Oh, how I long to be the man I used to be!

Fascinating Rhythm, Oh, won't you stop picking on me!

pp subito
Can't Help Lovin' Dat Man

Originally written in fast tempo, as a dance sequence, this melody was later slowed down—by Helen Morgan, who played Julie in the 1927 Broadway production of *Showboat*. Miss Morgan, perched on top of a piano, sang it in her night-club act as an evocative and haunting 'torch song'. In the 1928 London production of *Showboat*, at the Drury Lane Theatre, it was sung by Marie Burke (as Julie) and Edith Day (as Magnolia). When it was revived in London in 1971 at the Adelphi, Cleo Laine (among others) played Julie and Lorna Dally played Magnolia.

Words by: Oscar Hammerstein II

Music by: Jerome Kern

Moderately and rather freely

Fish got to swim—and birds got to fly—
I got to love—one man till I die.

Can't Help Lovin' Dat Man
back dat day is fine, The sun will shine.

He can come home as late as can be, Home without him ain't no home to me.

Can't Help Lovin' Dat Man of mine.
Bye Bye Blackbird

Every new generation seems susceptible to this carefree, rhythmic charmer of a song. Perhaps it is because the lyrics, though virtually a string of non sequiturs, convey the feeling of thumping a nose at the whole unfriendly, complicated, oppressive world. In the year 1926, composer Henderson could afford to do this. Blackbird was one of several hits he wrote in that year. The song was included in the 1955 gangster film Pete Kelly's Blues, with Peggy Lee and Ella Fitzgerald.

Words by Mort Dixon
Music by Ray Henderson

Moderato

Pack up all my steady and smooth care and woe,

Here I go singing low,

Where somebody waits for me, Sugar's sweet,
so is she,  Bye  Bye  Black-bird.

No one here can love and understand me, with a swing

Oh, what hard luck stories they all hand me; rit.

Make my bed and light the light, I'll arrive late to-night.

Black-bird, Bye  Bye. rather freely
SMOKE GETS IN YOUR EYES

It was 1933, the depths of the Depression, and shows were closing up and down along Broadway. But *Roberta* played on, thanks to this plaintive song, first intended by Jerome Kern as an instrumental interlude to fill in during scene changes. He dusted off a march he had composed some time earlier as a theme for an unproduced radio series, slowed down the tempo and then decided it could use lyrics after all. On opening night, the song brought down the house. Irene Dunne sang it in the 1935 film version to a wistful accompaniment of mandolins.

Words by:
Otto Harbach

Music by:
Jerome Kern

Somewhat freely

They asked me how I knew My true love was true.
I of course replied, Something here inside,
Cannot be denied.

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They said some-day you'll find, All who love are blind,
When your heart's on fire, You must realize Smoke Gets In Your Eyes.

So I chaffed them and I gaily laughed to think they could doubt my love.
Yet today My love has
flown away I am without my love.

Now laughing friends deride Tears I cannot hide.

So I smile and say, "When a lovely flame

dies, Smoke Gets In Your Eyes."
Night and Day was created to fit the limited singing range of Fred Astaire, who introduced it in the 1932 Broadway musical Gay Divorce. The following year Astaire repeated his success when the show opened at the Palace Theatre in London. As a lyricist, Cole Porter showed his great skill at depicting contrasts: 'night and day', 'near or far', 'roaring traffic's boom' and 'the silence of my lonely room'. As a melodist, he composed a compelling theme spun out to 16 bars, repeated, and brought back, somewhat abridged, within the final eight.

Words and Music by Cole Porter

Moderate Latin tempo
near to me or far,
It's no matter, darling, where you are, I think of you
Night And Day.
Day and night
Why is it so,
That this longing for you follows wherever I go?
In the roaring traffic's boom,
In the silence of my lonely room, I
think of you

Night And Day.

Oh, such a hungry yearning, burning inside of me.

And its

torment won't be through 'Til you let me spend my life making love to you,

Day and night,

Night And Day.
Embraceable You

Though written in 1928 for an unproduced operetta called *East Is West*, the Gershwin brothers' *Embraceable You* was not sung in public until two years later when 19-year-old Ginger Rogers did the honours in *Girl Crazy*. Ira managed to write three sets of four-syllable rhymes in a slow tempo ballad without jarring the romantic mood set by brother George.

Words by Ira Gershwin  
Music by George Gershwin
tip-sy in me;
You and you a-
lone bring out the
gyp-sy in me!
I love all the man-y

charms a-bout you;
Above all I want my

arms a-bout you.
Don't be a
naugh-ty ba-by,
Come to pa-pa, Come to

A9
A9-8
Gmaj7
Cm7
D7
G6
(No Chord)

My sweet Em-brace-a-ble You!
Red Sails in the Sunset

Words by: Jimmy Kennedy
Music by: Hugh Williams

A 1935 visit to the romantic island of Capri inspired British lyricist Jimmy Kennedy to write this song, suggested by bright red sails on little Italian boats, cast against a purple Mediterranean sunset. It became a hit on both sides of the Atlantic, and Gracie Fields reintroduced it in Britain in 1947.

Moderately slow

P dreamily

Gmaj7

Red Sails In The Sunset,

Way out on the sea,

Bm7 B9

Oh! carry my loved one

Home safely to me.

Gmaj7

He sailed at the dawning.

All day I've been blue.

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Red Sails In The Sunset
I'm trusting in you.

Swift wings you must borrow,
Make straight for the shore.

We marry tomorrow,
And he goes sailing no more.

Red Sails In The Sunset,
Way out on the sea,
Oh! carry my loved one
Home safely to me.
Dancing on the Ceiling

Had impresario Florenz Ziegfeld not taken such a strong dislike to Dancing on the Ceiling, the song would have been unveiled in his Broadway musical Simple Simon, early in 1930. But Rodgers and Hart did not have long to wait for a spot to be found for it. The song was slotted into their musical, Evergreen, which opened in London later the same year. Sung by Jessie Matthews, the lilting air became the showstopper of the production. Jessie Matthews, a popular musical comedy star in the 1930s and 1940s, later won new fame in the title role in BBC radio’s serial, Mrs Dale’s Diary.

Words by Lorenz Hart   Music by Richard Rodgers

Moderately

He dances, over-head, on the ceiling, near my bed, in my sight, through the night. I try to hide in vain.
Underneath my counterpane;
There's my love
Up above!
I whisper, "Go away, my lover,
It's not fair,"
But I'm so grateful to discover
He's still there.
Rall.
I love my ceiling more
Since it is a dancing floor
Just for my love.
ISLE OF CAPRI
Words by Jimmy Kennedy; Music by Will Grosz

Romantic and nostalgic, with an amusing twist at the end, Isle of Capri is a product of the British songwriting team of Will Grosz and Jimmy Kennedy. Guy Lombardo and His Royal Canadians introduced the ballad in the United States in 1934, and Xavier Cugat and his orchestra popularised it further through their nightclub appearances and recordings. But it was the raucous swing version by Wingy Manone in 1935 that brought the song its greatest fame and gave the one-armed trumpeter his first hit recording. Gracie Fields also had a hit with it in Britain.

Slowly

Twas on the

Isle of Ca-pri that I
found her, Be-neath the
dawn-ing, But some-how
sweet as a rose at the
shade of an old wal-nut
dawn-ing, But some-how
tree. Oh, I can
shade of an old wal-nut
me. And though I
shade of an old wal-nut
still see the flow’rs bloom-ing
sailed with the tide in the
round her, Where we
sailed with the tide in the
met on the Isle of Ca-
heart’s on the Isle of Ca-
She was as
met on the Isle of Ca-
She was as

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Summer-time was nearly over,

Blue Italian sky above;

I said, "Lady, I'm a rover,

Can you spare a sweet word of love?"

She whispered softly, "It's best not to

smooth and dreamy

linger," And then as I kissed her hand I could see She wore a plain golden ring on her

finger; "Twas goodbye on the Isle of Capri.
All the Things You Are

Words by: Oscar Hammerstein II
Music by: Jerome Kern

Nobody expected this song to become a hit, let alone an all-time favourite. Jerome Kern admittedly composed the complex melody for his own satisfaction, but he was certain the public would never hum it. Then the show in which it appeared, *Very Warm for May* (1939), was a disaster. Yet *All the Things You Are* survived, and appealed enough to Joan Regan and Mario Lanza to record it.
You are the angel glow
that lights a star,

The dearest things I know
are what you are.

Some day my happy arms will hold you,
And some day I'll know that moment divine,

All The Things You Are, are mine.
In 1932, when this paean to poverty was written, there were many shanties in many shanty towns throughout the United States. For the country was then in the depth of the Depression and receptive to a lyric celebrating the pleasure of a far from luxurious abode. Co-composer Little Jack Little, who was primarily a pianist and bandleader, introduced the number on his radio programme in his intimate half-singing, half-talking style. In Britain the song — with its longing for home and mother — has been recorded by, among others, Vera Lynn and Max Bygraves.

Words by Joe Young

Music by Little Jack Little and John Siras
tumbled down shack by an old railroad track, like a

millionaire's mansion is calling me back. I'd give up a

palace if I were a king; it's more than a palace it's

my everything. There's a queen waiting there with a silverly

crown, In A Shan-ty In Old Shan-ty Town.
MY PRAYER

Music by Georges Boulanger
Words and musical adaptation
by Jimmy Kennedy

The melody was originally written in 1939 as a short piece for the violin, *Avant de Mourir* ("Before Dying"), by the French composer Georges Boulanger. English songwriter Jimmy Kennedy adapted the music to a song format and wrote lyrics which were introduced in England by Vera Lynn. In 1956–7 *My Prayer* became a best-selling record for the American singing group the Platters.

Andante cantabile

---

F*  Fdim  G7/F bass

prayer is to linger with you At the end of the

Bbm6/F bass

day In a dream that's divine.

F  C7sus 4

* Tune lowest string up a ½ step to F.
prayer  
is a rapture in  
blue,

G7/F bass  G7-5/F bass  Bbm6/F bass  C7

With the world far away  
And your lips close to

mine.  
To  
\textit{p suddenly}  
night.  
while our hearts are a-

Fm  
Gm7-5

glow,  
Oh!  
tell me the words.
that I'm long-ing to know.
cresc.

My prayer with passion

and the an-sw er you give.

May they still be the

same

For as long as we live:

That you'll al- ways be

there

At the end of my prayer. slowing down
You
Go to My Head

It took this song some two years before finding a publisher in 1938. American radio stations at that time had a strict ruling against any reference to an alcoholic beverage and here was a lyric dealing with the heady effects of no less than three. But the song became a hit despite the radio ban.

Words by Haven Gillespie    Music by J. Fred Coots

You Go To My Head and you linger like a haunting refrain,
And I find you spinning round in my brain,

Like the bubbles in a glass of champagne.

Go To My Head like a sip of sparkling Burgundy brew.
And I find the very mention of you—Like the kicker in a julep or two.
The thrill of the thought that you might give a thought to my plea casts a spell over me; Still I say to myself, "Get a hold of yourself, can't you see that it never can be?"
You Go To My Head—with a smile that makes my
temp-rature rise,
Like a sum-mer with a
thou-sand Ju-lys.

You in-tox-i-cate my
soul with your eyes.
Tho' I'm

cer-tain that this
heart of mine
Has-n't a ghost of a

chance in this cra-zy ro-
man-ce,
You Go To My

Head.
You Go To My
Head.
April in Paris

Words by E. Y. Harburg    Music by Vernon Duke

‘Oh, to be in Paris now that April’s here!’
boomed a nostalgic Monty Woolley at a Manhattan bistro one day in 1932. ‘April in Paris,’
announced composer Vernon Duke dramatically. ‘What a title!’ And he promptly composed this lovely song for the revue *Walk a Little Faster* with the British comedienne Beatrice Lillie.

Rapidly

Fed.

F₄⁶

B   Cmaj⁷

F₄⁶

G₃  G₇⁻⁶

₅fr.

A-pril In Par-is,
mp rather freely throughout

Cmaj⁹

B₆     C₆

G₇

Gmaj⁷

G₇⁻⁵

G₇  C₇⁺⁵⁻⁹

Hol-i-day ta-bles un-der the trees.

F₆   E₇/F   Fmaj⁹

B₇⁻⁵

Gdim.   Am₇

A-pril In Par-is,

This is a feel-ing.
No one can ever ________ rise. ________

I never knew the charm of spring, Never met it face to face. ________

I never knew my heart could sing, Never missed a warm embrace, Till ________

April In Paris, Whom can I run to? ________

What have you done to my heart?
Dancing in the Dark was a product of sheer inspiration. While working on the score for the 1931 Broadway revue The Band Wagon, composer Arthur Schwartz was groping for - in his words - 'a dark song, somewhat mystical, yet in slow, even rhythm'. For days nothing would satisfy him. Then one morning he awoke with this melody so fixed in his head that all he had to do was jot down the notes. Bing Crosby and Frank Sinatra made best-selling records of it.

**Words by**
Howard Dietz

**Music by**
Arthur Schwartz
Time hurries by, we're here and gone rit.

Look-ing for the light Of a new love to

bright-en up the night, I have you, love, and We can face the
cresc. music to-geth-

Danc-ing In The

Dark.
I Get a Kick Out of You

Words and Music by Cole Porter

Cole Porter's sophisticated ballad at first appears to fall into the familiar A–A–B–A pattern, with each section consisting of 16 bars. Yet both times the A theme is repeated, only the first six bars remain constant, the rest indulging in some compelling variations. This is particularly true in the final section in which the tones rise higher and higher with the plane's ascent, only to descend as the lyrics express total indifference to the flight. I Get a Kick Out of You was first sung in 1934 by Ethel Merman in the musical comedy Anything Goes, written by P.G. Wodehouse and Guy Bolton. It opened at the Palace Theatre in London in 1935, and was successfully revived at the Savoy in 1969.
Fm7 Bb7 Ebmaj7 Gm

Tell me why should it be true That

Fm7 Bb7 Eb Gm

I get a kick out of you?

Fm7 Bb7 Eb Gm7

Some like a bop type refrain;

Fm7 Bb7 Eb

I'm sure that if I heard even one

Gm7 Fm7 Bb7

riff That would bore me terrifically
Yet I get a kick out of you.

I see. You're standing there before me. I get a kick th'it's clear.

to me You obviously don't adore.
With a Latin feeling, I get no kick in a plane.

Flying too high with some guy in the sky Is my idea of nothing to do.

Yet I get a kick out of you.
Just One of Those Things

Words and Music by Cole Porter

Just One of Those Things is anything but. It is one of those legendary songs written on the spur of the moment – in fact, overnight. When Cole Porter’s musical Jubilee was being prepared for its Broadway opening in 1935, Moss Hart, who wrote the book for the show, suggested to Porter that a strong new song was needed for the second act. The composer agreed, and the next morning he appeared with a sheet of scribbled notes and sang for Hart the complete verse and chorus of Just One of Those Things. There was one word, however, that gave Porter trouble. He spent days poring through dictionaries, but he could not find an adjective to go with ’wings’ until a friend suggested a word that had probably never before appeared in a popular song: ’gossamer’.

Briskly, in 2 (\( \frac{j}{1} = 1 \) beat)

Chords:
- A7
- Dm
- A7
- F7
- Bm7–5
- Bbdim
- F/A
- Fm/Ab
- Gm7
- C7
- F6
- F#dim(add D)

It was just one of those things,

Just one of those crazy flings,

bells that now and then rings,

One of those
things. It was just one of those nights.
Just one of those fabulous flights. A trip to the moon on gossamer wings.

Just one of those things. If we'd
thought a bit Of the end of it When we

start ed painting the town We'd have

been aware That our love affair Was too

hot not to cool down So good
by, dear, and a men:

Here's hop ing we meet now and then... It was
great fun, But it was just one of those

things.
Summertime

When the curtain goes up on *Porgy and Bess*, the first song heard is this charming lullaby. DuBose Heyward developed the lyric from a passage in his book *Porgy* (on which the 1935 Negro folk opera was based) — 'Hush, li'l baby, don' you cry, Fudder an' mudder born to die.' George Gershwin loved his own melody. Director Ruben Mamoulian recalls George and his brother Ira performing the song: 'George played with the most beatific smile on his face. . . Ira sang — he threw his head back with abandon, his eyes closed, and sang like a nightingale. In the middle of the song, George could not bear it any longer and took over the singing from him. To describe George's face while he sang *Summertime* . . . Nirvana might be the word!'

Words by DuBose Heyward  Music by George Gershwin

Slowly, with expression \( \left( \frac{1}{4} \text{ beat} \right) \)

\[
\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7/3 bass} \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
\end{align*}
\]

\[
\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 &\text{Dm} \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &3 \\
\end{align*}
\]

\[
\begin{align*}
&\text{F} &\text{E} &\text{B7} &\text{E} &\text{Bb7-5} \\
& & & & & \\
\end{align*}
\]

\[
\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
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\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
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\begin{align*}
&\text{Am}6 &\text{E7/3 bass} &\text{Am}6 &\text{E7} &\text{Am}6 \\
&5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} &5 \text{ fr.} \\
\end{align*}
daddy's rich,
an' yo' ma is good
look in';

So hush, little baby,
don' yo'
cry.

One of these morn'in's

You goin' to rise up
singin'; Then you'll
spread yo' wings an' you'll take the sky.

But till that mornin' there's a nothin' can harm you.

With Daddy and Mammy standin' by.

slowly
You'll Never Walk Alone

Cole Porter once said that Richard Rodgers' best songs have 'a kind of holiness about them'. He might well have been talking about You'll Never Walk Alone, a musical, emotional, and spiritual high point of Rodgers' and Hammerstein's 1945 show Carousel. Rodgers' wife, Dorothy, has named this as one of her four favourite Rodgers' compositions - the others are Hello Young Lovers, Little Girl Blue and a personal, sentimental favourite, Dear, Dear, the very first love song Rodgers wrote after they were married. Any visitor to Anfield, the home of Liverpool Football Club, will hear their supporters on the Kop singing You'll Never Walk Alone. It was adopted by the club soon after Gerry and the Pacemakers - part of the Mersey sound - had a No. 1 hit with it in 1963.

Words by Oscar Hammerstein II  Music by Richard Rodgers

Not too fast, with a singing tone

\[\text{C}\]

\[\text{p very smoothly throughout}^{*}\]

When you walk through a

\[\text{G/Ab}\]

\[\text{storm hold your head up high}\]

\[\text{And}\]

\[\text{F/Ab} \quad \text{C/Ab} \quad \text{G}^{3\text{fr.}}\]

don't be afraid of the dark

\[\text{*Suggestion to pianists:}\]

Use pedal while sustaining chords.
At the end of the storm is a golden sky And the sweet silver song of a lark.

Walk on through the wind, Walk on through the rain,

Tho’ your dreams be tossed and
blown
mp cres.

Walk on, walk

Eaug
F

D7/F♯ bass

on, with hope in your heart And you'll

C/G♯ bass
Eaug
Fmaj7
F♯7
Em/G♯ bass

nev - er walk a - lone.

G7
C/G♯ bass
Eaug
F
G7
C

You'll nev - er walk a - lone!

Softer and softer till the end
In 1949 songwriters Jay Livingston and Ray Evans were asked by Paramount to write a
‘warning song’ for Captain Carey, U.S.A., an Alan Ladd film about the OSS in Italy
during the Second World War. Every time the Nazis were in the neighbourhood, a
strolling accordionist was to play this melody. Mona Lisa was the song, and it won an
Academy Award. It was also a hit record for Nat ‘King’ Cole.

Words and Music by: Jay Livingston and Ray Evans

Mona Lisa, Mona Lisa men have named you: You’re so

like the lady with the mystic smile. Is it only ’cause you’re lonely they have

blamed you for that Mona Lisa strangeness in your smile? Do you
smile to tempt a lover, Mona Lisa, Or is this your way to hide a broken heart? Many dreams have been brought to your doorstep. They just lie there, and they die there. Are you warm, are you real, Mona Lisa, Or just a cold and lonely, lovely work of art? Mona Lisa, Mona Lisa.
Now Is the Hour
(Maori Farewell Song)

Although usually thought of as a genuine Polynesian song, *Now is the Hour* is of neither Maori nor New Zealand origin. It is believed to have been written in Australia in 1913 under another title, and to have been adopted by Maori singers some years later. The song achieved widespread popularity during the Second World War, when it was associated with New Zealand servicemen abroad, and recorded by Bing Crosby in 1947. The following year Gracie Fields made it a hit in Britain.

Original words by Maewae Kailau  Music by Clement Scott
English words by Dorothy Stewart

Andante (but not too slow)

G C6 bass Cm6 bass G

Now Te

Is the

hour

I wi

When we must say good-

bye.

Soon Tu

you’ll be sail-

ing

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Far across the sea,
Te nga-ka-u e.

While you're away,
O-te-vo-ngo pai,

Oh, then remember me.
When Hei

you return, You'll find me waiting here.

(Guitar tacet)

Haere ra
Te manu tangi pai;
E haere ana,
Koe ki pamamao.
Haere ra,
Ka hoki mai ano,
Kite tau
E tangi atu nei.

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Blues in the Night

Words by
Johnny Mercer

Music by
Harold Arlen

Written in 1941 for a minor Hollywood film called *Hot Nocturne*, this melancholy song became so popular that the picture was retitled *Blues in the Night*. Starring Priscilla Lane, Betty Field and Jack Carson, the film relates the romantic and professional adventures of a travelling jazz band. Johnny Mercer wrote alternative lyrics for a boy and girl. And the song - one of Arlen's own favourites - was nominated for an Academy Award.

Blues tempo

(No Chori)

ma-ma done tol' me

When I was in knee-pants,

My ma-ma done tol' me,

Son!

Hon!

A woman'll sweet talk,

A man's gonna sweet talk,

and give ya the big eye,

but when the sweet talkin's done

A woman's a two-face,

A man is a two-face,
wor-ri-some thing who'll leave ya t' sing the Blues In The Night.

Now the rain's a fall-in', Hear the train a-call-in', Whoo-ee, (My ma-ma don't tol' me,)

Hear that lonesome whistle Blow-in' cross the tres-tle, Whoo-ee, (My ma-ma don't tol' me, A

whoo-ee-duh whoo-ee, Ol' click-e-ty clack's a-ech-o-in' back th' Blues In The Night. (Hum.

My ma-ma was right, there's Blues In The Night.

dim. - - - -
Translated from Czech, this song’s original title was *Unrequited Love*, hardly suitable for the merriest, most popular polka of all time. But in 1940, the American labels for a German recording carried the present title. At that time, any mention of alcohol on radio was taboo, but the juke-box business had begun to roll, and in no time at all the song could be heard from every box in the land. The Andrews Sisters made a hit record of the song, which later helped to cheer up the British people during the dark days of the Second World War.

By: Lew Brown,
Wladimir A. Timm,
Vasek Zeman and Jaromir Vejvoda

There’s a garden, what a garden, only happy faces
bloom there And there’s never any room there for a worry or a
gloom there Oh there's music and there's dancing and a lot of sweet ro-
man-cing When they play a pol-ka they all get in the swing
Ev 'ry time they hear that oom-pa pa
Ev 'ry bo - dy feels so tra la la
They want to throw their cares a-way
They all go lah de ah de

Then they hear a rumble on the floor

It's the big surprise they're waiting for

And all the couples form a ring

For miles around you'll hear them sing:
(No chords)

Roll out the barrel

We'll have a barrel of fun

Roll out the barrel

We've got the blues on the run.
Zing
get louder gradually
boom
tarrel

Ring out a song of good cheer

Now's the time to roll the barrel for the

gang's all here.
Beyond the Sea
(La Mer)

French words and Music by Charles Trenet
English words by Jack Lawrence

During the 1930s and 1940s, Charles Trenet, probably France's most popular singer and entertainer next to Maurice Chevalier, was also the most prolific of French songwriters. His surging La Mer, written in 1945, contains many Debussy-like suggestions of Impressionism. Jack Lawrence wrote English lyrics for it in 1947, and in 1960 Bobby Darin's recording of Beyond the Sea sold a million copies.
sea, there watching for me.

fly like birds on high,

sailing. It's far beyond a star; It's

near beyond the grands roséaux mouillés.

He's fond of ses blancs moutons.

Then straight to his arms I'd go

Bergerère d'azur infinity

play the bass smooth and steady
Words by Alan Jay Lerner; Music by Frederick Loewe

As a team, lyricist Alan Jay Lerner and composer Frederick Loewe scored their first commercial success in 1947, with Brigadoon—preceding Paint Your Wagon, My Fair Lady and Camelot. This charming fantasy of a Scottish village that wakens out of the mists for one day every hundred years proved the pair to be worthy of Broadway and gave the world such lovely music as The Heather on the Hill, Come to me, Bend to me, There But for You Go I and the now-classic Almost Like Being in Love. The last lyrical number is sung in the show by the American hero Tommy Albright, who falls in love with a lass from Brigadoon—and, in a happy ending, remains with his love in the sleeping village. Philip Hanna sang this exhilarating song in 1949 in the highly successful London production at His Majesty’s Theatre.

Moderately

What a day this has been! What a smile on my face! For the whole human race; Why, it’s almost like being in love. There’s a love. All the
music of life seems to be ____________________________ Like a bell that is

ringing for me. And from the way that I feel, When that

bell starts to peal, I would swear I was falling, I could swear I was

falling; It's almost like being in love.
Oh, What a Beautiful Mornin'

No Broadway musical had ever started with a stage empty of people except for one old woman charming butter. But then, until Oklahoma! came along in 1943, no musical had ever started with a song like Oh, What a Beautiful Mornin', which the hero, Curly, begins from offstage. Its warmth and sheer delight in the glories of nature on a fine day waltzed each evening’s show off to a magical beginning for five years and nine weeks. Hammerstein worked for three weeks on the lyric to create ‘an atmosphere of relaxation and tenderness’. Rodgers, on the other hand, dashed off the melody in about ten minutes. No matter; the effect was perfection.

Words by Oscar Hammerstein II  Music by Richard Rodgers

Moderately, but somewhat freely

(1) There’s a bright gold-en
ta - tle are
(2) (All the)
(3) (All the)
sounds of the

(1) haze on the mead - ow,
(2) stand - in’ like stat - ues,
(3) earth are like mu - sic,
There’s a bright gold - en
ta - tle are
(All the)
(All the)
sounds of the
haze on the stand - in’ like
earth are like

(1) mead - ow,
(2) stat - ues,
(3) mu - sic,
The corn is as high as an el - e - phant’s
They don’t turn their heads as they see me ride
The breeze is so busy it don’t miss a
(1) eye, An’ it looks like it’s climb-in’ clear up to the sky.
(2) by, But a lit-tle brown may-rick is wink-in’ her eye.
(3) tree, And a ol’ weep-in’ wil-ler is laugh-in’ at me.

Refrain, in tempo

Oh, what a beau-ti-ful morn-in’, Oh, what a beau-ti-ful day.
I got a beau-ti-ful feel-in’

Ev-ry-thing’s go-in’ my way.
(2) All the way.
(3) All the way.

Oh, what a beau-ti-ful day!
I Don't Want to Set the World on Fire

Words and Music by Eddie Seiler, Sol Marcus, Bennie Benjamin and Eddie Durham

Bennie Benjamin, one of the four writers of I Don't Want to Set the World on Fire, conceived of the song as a lively number when it was written in 1940. At about the same time, Harlan Leonard's Kansas City Rockets seemed to be filling the void left by Count Basie after the Basie band left Kansas City for the greener pastures of New York. The Rockets recorded the song in 1940, but both the record and the song flopped. For a while it seemed that this musical spitfire would go nowhere. Then The Ink Spots came into the picture. First, they slowed down the tempo. Next, they recorded it in 1941, employing their gentle, laid-back style. Much to Bennie Benjamin's surprise—pleasant surprise, that is—the ballad tempo proved just right, and the song became a classic. Another Benjamin hit of this period was When the Lights Go On Again (All Over the World). He later teamed up with George David Weiss to form one of the most successful collaborations of the late 1940s, producing such winners as Rumours Are Flying and I Don't See Me in Your Eyes Anymore.

Moderately, with a lilt

Fmaj7          Gm7          Am7          Abm7          Gm7
I don't want to set the world on fire;

Bbm/Db          C7          C6
I just want to start a flame in your heart.
In my heart I have but one desire,
And that one is you,
No other will do.

I've lost all ambition for worldly acclaim;
I just want to be the one you
love. And with your admission that you feel the same,

I'll have reached the goal I'm dreaming of, Believe me! I don't want to set the

world on fire; I just want to start

A flame in your heart.
Some Enchanted Evening

Words by Oscar Hammerstein II; Music by Richard Rodgers

Some enchanted evening,
Some enchanted evening,
You may see a stranger;
Some one may be laughing;
You may see a stranger. Across a crowded room.
You may hear her laughing. Across a crowded room. And somehow you
Know, you know even then seems,
As strange as it somewhere you'll
The sound of her.
see her again and again.
laugh-ter will sing in your dreams.

Who can ex-plain it? Who can tell you why? Fools give you rea-sons;

Wise men nev-er try.
slowing down a little grandly

When you find your true love,
When you feel her call you,
Across a crowded room; Then fly to her side And make her your own,
Or all through your life you may dream all alone.
Once you have found her, Never let her go!
American pianist, the late Walter Gross wrote just one immortal hit. Most of the singers he accompanied in the 1940s were familiar with *Walter's melody*, but it remained untitled and unsung until the singer Margaret Whiting introduced him to lyricist Jack Lawrence. Lawrence recalls that Gross was reluctant to accept his title, feeling it sounded like directions to a performer. Today, when someone suggests, play *Tenderly*, it is this song they have in mind.

Words by: Jack Lawrence
Music by: Walter Gross

Slowly, but somewhat freely

The evening breeze caressed the trees

Ten-der-ly; The trembling

trees embraced the breeze

Ten-der-ly. r.b. Then

you and I came wandering by

And lost in a
sigh were we. The shore was kissed by sea and

mist Tender-ly. I can’t for-get how two hearts

met breath-ly. Your arms op-en wide and

closed me in-side; You took my lips, you took my love so Ten-der-

(No chords)
Blueberry Hill was the product of three of the more successful hands in Tin Pan Alley – Vincent Rose, who also wrote Avalon, Whispering, and Linger Awhile; Al Lewis, writer of The Breeze, Now’s the Time to Fall in Love, and Rose O’Day; and Larry Stock, who composed You’re Nobody Till Somebody Loves You and You Won’t Be Satisfied. They wrote Blueberry Hill for the cowboy film star Gene Autry to sing in the 1941 film The Singing Hills. But it was Glen Miller’s recording with a vocal by Ray Eberle that put the song in the Hit Parade that year. In 1949 it was picked up by Louis Armstrong when he was reviving his jazz career with The All-Stars. Blueberry Hill did it for him then, and even after Fats Domino gave the song a third revival in 1957, Armstrong continued to rely on it as a big vocal and trumpet number until his death in 1971. Elvis Presley also had a hit record with the song.

Words and music by Al Lewis, Larry Stock, and Vincent Rose
No chord

you.

The moon stood still

On Blue-ber-ry

Hill

And lin-gered un-til

My dreams came true.

The wind in the willow played

Love's sweet mel-o-dy;

But all of those
vows we made       Were never to be.

Though we're apart,       You're part of me

still,                  For you were my thrill

On Blueberry Hill.
PEOPLE WILL SAY WE'RE IN LOVE

Words by Oscar Hammerstein II
Music by Richard Rodgers

Oklahoma! (1943) was the first collaboration of Rodgers and Hammerstein. Besides the title song, Oh, What a Beautiful Mornin' and The Surrey with the Fringe on Top, the team produced People Will Say We're In Love, in which the young lovers, Curly and Laurey, warn each other against any sign of affection. When Oklahoma! opened at London's Drury Lane Theatre in 1947, Curly and Laurey were played by Howard Keel - then known as 'Harold Keel' - and Betty Jane Watson.

With an easy lilt

Don't throw bouquets at me;
Don't praise my charm too much;
Don't please look

Don't laugh at my folks too much;
Don't stand so vain with me;
Don't laugh at my in the

jokes too much;
rain with me:
People will say we're in love!
Don't sigh, and gaze at me;
Don't take my arm too much;

Your sighs are so like mine;
Your hand in mine;

Your eyes must not glow like mine;
Feel so grand in mine;

People will say we're in love!

Don't start collecting things;
Don't dance all night with me.
Give me my rose and my glove.
Till the stars fade from above.

 helt back

Sweet heart, they're suspecting things:
They'll see it's alright with me.

in tempo

People will say we're in love.

in tempo

in tempo
I’m Looking Over a Four Leaf Clover

Written in 1927, this song was overlooked until 1948, the year bandleader Art Mooney recorded it. When, through a whim, American disc jockey Al Collins decided to play it continuously one afternoon over a Salt Lake City radio station, the event generated enough front-page publicity throughout the United States to boost both the record and sheet-music sales to best-seller status. In the 1949 film *Jolson Sings Again* – which tells of the entertainer’s life after the break-up of his first marriage – it was mimed by Larry Parks to the off-screen voice of Al Jolson.

Words by
Mort Dixon

Music by
Harry Woods

Moderately, with a lift

I’m Looking Over a Four Leaf Clover

Four Leaf Clover that I overlooked before;

One leaf is sunshine, the second is rain,

*Thumb plays C and D*
Third is the roses that grow in the lane,
No need explaining, the one remaining is
somebody I adore.

I'm looking over a four leaf clover that I over-
looked before.
Autumn Leaves

This lovely, mood-inspiring song began as a French poem, Les Feuilles Mortes ("The Dead Leaves"), by Jacques Prévert. It was set to music by Hungarian-born Joseph Kosma and became a favourite among the more sophisticated French café singers after the Second World War. Johnny Mercer, one of America's most prolific lyricists, was also a busy recording executive and singer, but he loved the song and agreed to write the English lyrics. Then he became preoccupied with other matters. Reminded of his commitment, he hurriedly scribbled the lyrics in a cab on his way to catch a plane, stopping off to slip them under the publisher's door. The song really hit its stride, however, in 1955 when Roger Williams recorded a piano version of it which sold 24 million copies.

Words and music by:
Joseph Kosma, Jacques Prévert and Johnny Mercer

Freely throughout

Am7
D7
Gmaj7
Cmaj7

D7
Am7

Fm7-5
B7

E

Am7
D7

Em

leaves of red and gold
I see your lips
the summer

The falling leaves...
kisses The sun-burned hands I used to hold. Since you
went away the days grow long And soon I'll hear old winter's
song But I miss you most of all my darling When

Autumn Leaves start to fall.
Does the tale of an ex-convict riding a bus back to his home town after three years in prison seem an improbable subject for a hit song? It does? Well, just add the suspense of learning whether he'll find a yellow ribbon tied around the old oak tree—a sign that his love has waited for him—and you have got the most popular recorded song of 1973 (the recording by Tony Orlando and Dawn sold 54 million copies alone). Since then, over 400 recordings—most notably, one by the British pop star Tom Jones—have been made of the song which became the American theme of hope during the Iranian hostage crisis of 1979–81.

**TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**

Words and Music by Irwin Levine and L. Russell Brown

Moderately, in 2 \( (d = 1 \text{ beat}) \)

I'm comin' home; I've done my time.
Bus driver, I've been lookin' for you.
Now I've got to know who I am.
Could I not bear to see what I might mine.

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you received my letter, tellin' you I'd soon be free, 
really still in prison, and my love she holds the key, A

Then you'll know just what to do,
simple yellow ribbon's what. I need to set me free. I

If you still want me, please,
If you still want me, please,

Chorus

Tie a yellow ribbon round the ole oak tree;
It's been
three long years, Do ya still want me? If

I don't see a ribbon round the ole oak tree, I'll

stay on the bus, Forget about us; Put the blame on me, If

I don't see a yellow ribbon Round the ole oak
1. F

Gm7
C7

Freely

F

Gm
Bbm

F

D9
Gm7
Bbm

F

Gm7
C13
F
N.C.

2. Now, the whole damn bus is cheering, And I

can't believe I see A hundred yellow ribbons Round the

ole oak tree...
Send In the Clowns

Words and Music by Stephen Sondheim

Stephen Sondheim's 1973 musical *A Little Night Music*, an adaptation of Ingmar Bergman's film *Smiles of a Summer Night*, deals with a subject more suited to operetta than to the Broadway stage. Yet Sondheim's score is far from the sugary world of Sigmund Romberg or Rudolf Friml, and one song is hauntingly beautiful. *Send In the Clowns*, sung in the show by Glynis Johns, became an instant classic in the way that songs from musicals used to but seldom do anymore. It is a favourite of many performers, including Judy Collins and Sarah Vaughan.

Slowly, in 2 (d = 1 beat)

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clowns.

clowns.

clowns.

Just when I'd stopped

opening

doors,

Finally knowing the one that I

wanted was yours.

Making my
en-trance a-gain with my us-u-al flair,

Sure of my lines.

No one is there.

Don't you love farce?

My fault, I fear.

Isn't it queer?

I thought that Losing my
you'd want what I want, timing this late

Wrong, my dear,

But where are the clowns? And where are the clowns? Quick, send in the 

clowns. Don't bother, they're here. Isn't it 

clowns. Well, maybe next year. held back in tempo held back
Along with Send In the Clowns, Feelings, a remarkable one-shot hit by a Brazilian singer and songwriter with a very un-Brazilian name, Morris Albert, was one of the most widely requested songs of the 1970s. Albert once thought that he would like to become a *carava* (‘beach bum’ in Portuguese). But when his own recording of Feelings became a No. 1 hit in 1975, first in Mexico and then around the world, he became an international singing star instead. In Britain the entertainer Des O’Connor has had most success with the song.

Slowly, but not draggy

\[
\begin{align*}
\text{Em} & \quad \text{Em/D}\# & \quad \text{Em/D} & \quad \text{Em/C}\#
\end{align*}
\]

(p very smoothly

(no organ pedals except where indicated)

\[
\begin{align*}
\text{Em/C} & \quad \text{D7} & \quad \text{G} & \quad \text{F#m7} & \quad \text{B7}
\end{align*}
\]

Feelings,
Tear-drops,

Piano R.H. 8va higher than written; singers and other instruments as is.

\[
\begin{align*}
\text{Em} & \quad \text{Em/D}\# & \quad \text{Em/D} & \quad \text{Em/C}\#
\end{align*}
\]

\[
\begin{align*}
\text{Em/C} & \quad \text{Em/C} & \quad \text{D7}
\end{align*}
\]

Try-ing to for-get my feel-ings of

*Chords to be played finger style.*
Feelings, for all my life I'll feel it; I wish I'd never met you, girl; You'll never come again. Feelings, wo, wo, wo, feelings, Wo, wo, wo,
feel you again in my arms... slightly held back

Feelings,

piano R.H. 8va higher till D.S.

And feelings like I'll never have you

D.S. al Coda

heart. (as written...)

slower
Gilbert Bécaud is among those great European chansonniers (Jacques Brel, Charles Trenet, and Charles Aznavour are others) whose careers as songwriters and as singers have been happily in harness. Bécaud has written more than 700 songs and an opera, L'Opéra d'Aran, that ran for 100 performances in Paris, an achievement more to be expected of a musical comedy than an opera. In 1962 Bécaud wrote and introduced a song called Et Maintenant. When Jane Morgan, an American singer who had spent several years in Paris, returned to the United States that year, she brought with her Et Maintenant which, with English lyrics by Carl Sigman, became What Now My Love. The song helped to reintroduce Miss Morgan to American audiences, establishing her as a bilingual singer (she sang both French and English versions), and provided first, Herb Alpert and The Tijuana Brass, then Sonny and Cher, with one of their most successful hits.

Original French words by Pierre Delanoë,
English words by Carl Sigman, Music by Gilbert Bécaud

Moderately
dreams
stars
Turning to
Tumbling around me;
And my
There's the

hopes
sky
into bits of
where the sea should be.
Once I could
What now my
mf move broadly

see;
love,
Once I could
Now that you're gone;
Now I am
I'd be a

numb;
fool
I've become unreal.
I walk the
No one would
night care; No one would
goal, cry Stripped of my
If I should

heart, my soul.
live or die.
What now my

love? Now there is nothing. Only my last

good-bye. dim.
Charmaine
Words and Music by
Erno Rapée and Lew Pollack

A sweet-scented breath of loveliness from the 1920s, Charmaine was written by Erno Rapée and Lew Pollack as accompaniment for the classic silent film What Price Glory, starring Victor McLaglen, Edmund Lowe and Dolores Del Rio. Theatre pit orchestras, mighty Wurlitzer organs and countless honky-tonk pianos played it wherever the film was shown, while contented audiences hummed and whistled it. Later, during the Second World War, Harry James and his orchestra played it in the film Two Girls and a Sailor, and in 1951 it rose to even greater heights thanks to the shimmering strings of Mantovani's best-selling record.

Moderately slow

Moderately slow

p delicately

R.H. (Female) I
(Male) I

No organ pedal till *

C

C#dim

won-der why you keep me wait ing, Cha-r-maine cries in my Cha-.

won-der why you keep me wait ing, Cha-r-maine

G7

Dm7

G7

Dm7

G7

vain. I won-der when blue-birds are mat - ing, Will

maine. I won-der when blue-birds are mat - ing, Will

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you come back again? I wonder if I keep on
you come back again? I wonder if I keep on
praying, Will our dreams be the same? I
praying, Will our dreams be the same? I
wonder if you ever think of me, too; I am waiting, Just
wonder if you ever think of me, too; Char-maine's waiting, My
waiting for Char-maine, for
(Male) I very quietly you.
Getting To Know You

By 1951, when Richard Rodgers and Oscar Hammerstein wrote *The King and I*, they had acquired that songwriters' treasure trove, a 'trunk' full of discarded songs that could be pulled out to cover emergencies. One of these songs was a melody Rodgers had written for *South Pacific* that had been replaced by *Younger Than Springtime*. During the tryout of *The King and I*, Gertrude Lawrence, who played the 'I', governess Anna Leonowens, felt that the first act could use a song involving herself and the king's children. Hammerstein wrote new lyrics to order, *Getting To Know You*. Rodgers had only to reach into his 'trunk' and pull out this melody. *The King and I* opened on Broadway in 1951 with Yul Brynner as the king. Brynner has since made the part his own, appearing in the 1956 film version and also in a stage revival at the London Palladium in 1979.

Words by Oscar Hammerstein II

Music by Richard Rodgers

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Cisely, my cup of tea! Getting to know you, Getting to feel free and easy.

When I am with you, Getting to know what to say.

Have'n't you noticed? Suddenly I'm bright and
breezy, because of all the beautiful and new cresc. little by little

Things I'm learning about you day by
to Verse

C N.C.

day. 3 3 3 It's a day. 3 3 3

Verse

Freely, but don't drag

C G/bass Am Am/G bass

very ancient saying, But a true and honest thought, That if
Am/F#bass  Em  D9  G13  C  Dm7-5

you be-come a teache-er, By your pu-pils you'll be taught. As a

D#dim  C7/F#bass  Fmaj7  F#dim  C/Gbass  G#aug

teach-er I've been learn-ing (You'll for-give me if I

A7sus  A7  Am  Am6

boast), But I've now be-come an ex-pert On the

Dm7  Dm7/Gbass  G7

sub-ject I like most. (spoken) Get-ting to know you.

D. S. to Final ending

183
There was once a most ill-tempered man who was persuaded by his neighbours to wear a mask with a smile on it. He wore the mask for so long that when it accidentally broke, the townspeople discovered that the man was smiling all by himself. That same message, more or less, is the good advice of Put On a Happy Face, a song from the frantically paced 1960 Broadway musical Bye Bye Birdie, which made stars of Dick Van Dyke, Chita Rivera and Paul Lynde, while it good-heartedly spoofed the whole rock-and-roll era and the cult of Youth for Youth’s Sake. The musical opened in London a year later, with Marty Wilde as the rock star who is conscripted into the US army.

Words by Lee Adams

Music by Charles Strouse

Lightly, with a tilt

Gray skies are gonna clear up...

Put on a happy face,

Brush off the clouds and cheer up...

Put on a happy face...

Take off the gloomy mask of tragedy, It's not your style;

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You'll look so good that you'll be glad you decided to smile!

Pick out a pleasant outlook, Stick out that noble chin,

Wipe off that "full of doubt" look, Slap on a happy grin!

And spread sunshine all over the place, Just put on a happy face!
Puff (The Magic Dragon)

Peter Yarrow, of Peter, Paul and Mary, shares one-half the credit for writing this gossamer fable and one-third for making it one of the musical delights of 1963. "Puff" remains a special favourite of children, who love following the antics of Puff and Jackie Paper - and their elders delight in seeking hidden meanings in the couple's fantastic adventures.

Words and Music by Peter Yarrow and Leonard Lipton

With a lilt

Verse

Puff, the magic dragon,

lived by the sea And frolicked in the autumn mist in a land called Ho-nah-

Lee. Little Jackie Paper loved that rascal, Puff, And

brought him strings and sealing wax and other fancy stuff. Oh!
Chorus

Puff, the magic dragon, lived by the sea And frolicked in the autumn mist in a

land called Honah Lee. Puff, the magic dragon, lived by the

sea And frolicked in the autumn mist in a land called Honah Lee.

Together they would travel on a boat with billowed sail.
Jackie kept a lookout perched on Puff's gigantic tail,
Noble kings and princes would bow when'er they came,
Pirate ships would lower their flag when Puff roared out his name. Oh! (Chorus)

A dragon lives forever but not so little boys,
Painted wings and giant rings make way for other toys.
One gray night it happened, Jackie Paper came no more
And Puff that mighty dragon, he ceased his fearless roar. Oh! (Chorus)

His head was bent in sorrow, green scales fell like rain.
Puff no longer went to play along the cherry lane.
Without his lifelong friend, Puff could not be brave
So Puff that mighty dragon, sadly slipped into his cave. Oh! (Chorus)
If Ever I Would Leave You

Words by Alan Jay Lerner; Music by Frederick Loewe

Camelot is Alan Jay Lerner's and Frederick Loewe's 1960 musical retelling of the legendary King Arthur–Queen Guinevere–Sir Lancelot romantic triangle. In the original production, it was Julie Andrews who had to make the difficult choice between Richard Burton, as Arthur, and Robert Goulet, as Lancelot—though her final choice of Lancelot seemed almost inevitable after he sang the ardent and poetic If Ever I Would Leave You. Barry Kent sang the number when the show opened in 1964 in London's Drury Lane Theatre, and Robert Meadmore sang it at the Apollo Victoria when Camelot returned to London in 1982.

Slowly and somewhat freely
Your hair streaked with sunlight, Your lips red as flame, air. Your face with a luster, 
I've seen how you sparkle When fall nips the autumn.

that puts gold to shame! But if I'd ever

and I must be there. And could I
leave you running merrily through the snow?

freely—rushing forward a little

Or on a wintry evening when you catch the fire's

glow?

If ever I would leave you,

**mp in tempo as before**

How could it be in springtime,
spring I'm bewitched by you so?
Oh, no! not in

spring-time! Summer, winter or fall!

No, nev-er could I leave you at all!
suddenly

And could I all.
On the Street Where You Live

Freely

Moderately, in tempo (\( \text{\textit{j = 1 beat}} \))

I have often walked down this street before, But the

pavement always stayed beneath my feet before. All at

once am I several stories high, Knowing
In the midst of all the ‘situation’ songs in *My Fair Lady*, Freddy Eynsford-Hill’s straightforward love ballad to Eliza Doolittle stands out in romantic relief. The song is one of the lyricist Alan Jay Lerner’s favourites, although, according to him, composer Frederick Loewe hated it, feeling it held up the action. When *My Fair Lady* was on its pre-Broadway tryout tour, audiences tended to agree with Loewe. But when Lerner replaced the original middle section of the song with a verse that was more explanatory, he changed an out-of-town flop into a New York – and later international – showstopper.

Words by Alan Jay Lerner

Music by Frederick Loewe

I'm on the street where you live, Are there

li - lac trees in the heart of town? Can you

hear a lark in an - y oth - er part of town? Does en -

chant - ment pour out of ev - 'ry door? No, it's just on the
street where you live. And oh, the towering feeling, Just to know somehow you are near! The overpowering feeling. That any second you may suddenly ap
Pearl! People stop and stare; they don't bother me;

For there's nowhere else on earth that I would rather be. Let the time go by, I won't care if I can be here on the street where you live.
Hello, Dolly!

The song Hello, Dolly! was vigorous enough to help keep the musical of the same name alive for one of the longest Broadway runs in history. The song holds the record for the largest sum ever paid in a copyright infringement settlement, thanks to the similarity of its opening phrases to a part of the song Sunflower, a short-lived hit of 1948. The musical reached London's Drury Lane Theatre in 1966, with Dora Bryan as Dolly, and the song also became one of Louis Armstrong's greatest hits.

Words and Music by: Jerry Herman

Medium strum tempo

Hello,}

Dolly. Well, Hello, Dolly. It's so nice to have you back where you be-

long. You're looking swell. Dolly, we can tell,

Dolly, You're still glowin', you're still crowin', you're still goin'

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strong. We feel the room sway-in', for the band's play-in' one of
your old fav'-rite songs from 'way back when. So

mf take her wrap, fel-las, Find her an emp-ty lap, fel-las,

Dol-ly 'll never go a-way, Dol-ly 'll never go a-way,

Dol-ly 'll never go a-way a-gain.
The film version of Rodgers’ and Hammerstein’s *The Sound of Music* opens with a shot of Julie Andrews, in the vivid springtime of the majestic Austrian Alps, singing ‘the hills are alive . . .’ It is an exaltation of nature, of love for life, of fulfilment in joy, and it still crowns the score of this prize-winning, record-breaking musical that had dazzled Broadway with Mary Martin just as it was later to dazzle Hollywood and the world with Miss Andrews. Richard Rodgers himself once remarked, ‘What’s wrong with sweetness and light? They’ve been around quite a while!’ They came to London in 1961 with Jean Bayless as Maria at the Palace Theatre, and again in 1981 when Pecula Clark starred in a revival of the internationally popular show at the Apollo Victoria.

Words by Oscar Hammerstein II

Music by Richard Rodgers
hills fill my heart with the sound of music.

My heart wants to sing every song it hears.

My heart wants to lightly and a little faster

beat like the wings of the birds that rise from the lake to the trees.

My heart wants to sigh like a chime that flies from a church on a breeze,

laugh like a brook when it trips and falls over stones on its way

More broadly
sing through the night like a lark who is learning to pray.

F

go to the hills when my heart is lonely.

(First tempo)

know I will hear what I’ve heard before.

My

heart will be blessed with the sound of music.

And I’ll

sing once more.

Slower Freely
For the only film score that they wrote together – State Fair, in 1945 – Rodgers and Hammerstein had to come up with a song for the heroine, Margy (Jeanne Crain), who is about to go to the fair but has the blues for no apparent reason. Lyricist Hammerstein decided that her problem was spring fever. His problem was that state fairs are held in the autumn, not in the spring. His solution: a lyric in which Margy sings that, although it is autumn, her feelings tell her it might as well be spring. Set to music in less than an hour by Rodgers, It Might As Well Be Spring won the Oscar for Best Film Song of 1945 and became a ‘standard’.

Words by Oscar Hammerstein II
Music by Richard Rodgers

Slowly and reflectively

I'm as restless as a willow in a wind-storm; I'm as jump-y as a puppet on a night-in-gale without a song to string. I'd say that I had spring fever, but I why should I have spring fever When it
know it isn't spring, I am isn't even spring?

I keep wishing I were somewhere else, walking down a strange new street, hearing words that I have never heard from a (man) I've yet to meet. I'm as busy as a spider spinning daydreams; I'm as
G  Am7  Bm7  Cmaj7  Dm7  G7  Db7-5  C  B7

gid-dy as a ba-by on a swing. I have-n't seen a cro-cus or a

Em  F9  Eb9  D9  C9  B7  E7-9  A13

rose-bud, Or a rob-in on the wing, But I feel so gay in a

Cm6  G/D  D#aug  Em  A7  A7-5

mel-an-cho-ly way That it might as well be spring. It

G/D  D11  G  Fmaj7  F#7  G

might____ as well____ be spring!
IT HAD TO BE YOU

Although bandleader-composer Jones wrote this perennial hit with Gus Kahn in 1924, it became a "current" hit again in 1944 after featuring in the Eddie Cantor-George Murphy film Show Business. There was a ban on new recordings that year, but RCA reissued an Earl Hines recording that had been made in 1941, and it became a best-seller. The song has been used in no less than 48 feature-length films—including I'll See You In My Dreams with Doris Day and comedian Danny Thomas in 1952.

Words by Gus Kahn    Music by Isham Jones

Moderate swing

G  Daug.  G  E7  A7

It Had To Be You,  It Had To Be You,
I wandered a-

round and finally found the somebody
who Could make me be

true, could make me be blue, And even be
glad, just to be sad, thinking of you. Some others I've seen might never be mean, Might never be
cross or try to be boss, but they wouldn't do. For nobody else gave me a thrill, With all your faults I love you still, It Had To Be You, wonderful you, had to be you.
Lovely to Look At

Words by Dorothy Fields and Jimmy McHugh
Music by Jerome Kern

Irene Dunne introduced Lovely to Look At in the 1935 film version of Roberta, which also featured Fred Astaire and Ginger Rogers. Jerome Kern, who had originally written Roberta for Broadway, provided the melody, and the experienced songwriting team of Dorothy Fields and Jimmy McHugh supplied the words. When Your Hit Parade was inaugurated on American radio in April 1935, Lovely to Look At was named the first No. 1 hit song in the nation. It was such a success that when a second version of Roberta – starring Kathryn Grayson and Howard Keel – was filmed in 1952, the producers changed the title of the picture to . . . Lovely to Look At.

Freely

Moderately, in tempo

F6   Abdim   Gm7   Fdim add E   Gm7   C11

Lovely to look at, delightful to know And heaven to kiss,

Gm6   Fdim add E   Gm7   C11   Gm7   Fdim add E

A combination like this Is quite my
most im-pos-si-ble scheme come true, Im-ag-ine finding a dream like you! You're
love-ly to look at; It's thrill-ing to hold you ter-ri-bly tight,
mp cresc.

For we're to-geth-er, the moon is new, And,

oh, it's love-ly to look at you to-night!
TRUE LOVE

Words and Music by Cole Porter

*High Society*, the 1956 film of Philip Barry’s play *The Philadelphia Story*, about romance among the upper crust, had a score by Cole Porter, with Grace Kelly, Bing Crosby, Frank Sinatra and Louis Armstrong to sing it. *True Love*, a duet for Bing and the future Princess of Monaco, was named after a boat that the two characters had once owned. Cole Porter preferred other songs in his score – such as *You’re Sensational* – and was dismayed when *True Love* was nominated for an Academy Award. To Porter’s relief, it lost to *Que Será, Será*, one of Doris Day’s most enduring hits.

Moderate waltz

\[
\begin{align*}
G & \quad C & \quad G_{\text{dim}} & \quad G & \quad D_{7} \\
\end{align*}
\]

give to you and you give to me True

\[
\begin{align*}
C/G & \quad G & \quad C \\
love, true \quad love. \quad So, on and on it will
\end{align*}
\]
Gdim G D7 F#dim G
al - ways be True love, true love. For

Cm7 F7 Bbmaj7 G7 Cm7
you and I have a guard - ian an - gel On high with
mf a little more broadly

F7 Bb Am7 D7 G C
noth - ing to do. But to give to you and to

Gdim G Am7 D7 G
slightly held back in tempo as before

Gdim G Am7 D7 G
give to me Love for - ev - er true.
Theme from
LOVE STORY
(Where Do I Begin)

Words by: Carl Sigman  Music by: Francis Lai

The phenomenal success of Erich Segal’s Love Story, both as a book and as a film, demonstrated that there is still a place in the world for old-fashioned romance and sentiment. When the film - starring Ryan O’Neal and Ali MacGraw - opened in 1970, the almost Mozartean theme music became the biggest record-seller of the year.

---

To tell the story of how great a love can be, The sweet love story that is

old her than the sea, The simple truth about the

love she brings to me,

Where do I start? With her first hello,

---

Am
she gave a meaning to this empty world of mine, There'd never be another

Am
love another time, She came into my life and made the living fine.

Am maj7
She fills my heart, She fills my heart with very

A7
special things, With angel songs, with wild imaginings She fills my

Dm7
soul with so much love That anywhere I go I'm never
lonely. With her along, who could be lonely? I reach for her

hand it's always there.

How long does it last, Can love be measured by the hours in a day?

I have no answers now, but this much I can say, I know I'll need her till the

stars all burn away. And she'll be there.
The Nearness of You

Words by Ned Washington; Music by Hoagy Carmichael

Very few popular songs have been successfully introduced on the screen by opera stars. Gladys Swarthout, however, was no ordinary opera star during her heyday in America in the 1930s. She looked like a film star and had a voice that could encompass the range of a pop song without sounding pretentious. Between 1936 and 1939 she made five films, playing a straight dramatic role in the last one. The Nearness of You was her final song in films and was featured in the 1938 film Romance in the Dark, in which she starred with John Boles and John Barrymore. Hoagy Carmichael, who composed The Nearness of You, counts it among his four best compositions (the others are Stardust, Rockin' Chair and One Morning in May). In 1940 Glenn Miller and his band recorded the song with Ray Eberle as vocalist, and it was this version that contributed so much to its ultimate popularity.
It isn't your sweet conversation
That brings this sensation, Oh, no.
It's just the nearness of you.

When you're in my arms,
And I feel you so close to me,
All my wildest dreams come
true.
I need no soft lights to en-
chant me If you'll only grant me the right
To hold you ever so tight And to feel in the
night The nearness of you slower
The Way We Were

The talents of composer Marvin Hamlisch – aged 29 and still relatively unknown – won him three Oscars in one night. The Way We Were, the title song of the nostalgic film, was voted the best original song at the Academy Awards ceremony in 1974, and Hamlisch’s score for the film was voted the best original dramatic score. In addition, Hamlisch won another Oscar for his scoring and adaptation of Scott Joplin’s music, used on the soundtrack of The Sting. For lyricists Alan and Marilyn Bergman the Oscar for The Way We Were was their second; they won their first in 1968 for The Windmills of Your Mind, with music by Michel Legrand.

Words by Alan and Marilyn Bergman
Music by Marvin Hamlisch

Slowly

C  Em7  Fmaj7  Am  Am/Gbass

Mem'ries simply
light the corners of my mind.

Fmaj7  Em7  E7  Am  Am/Gbass  Fmaj7  G11

Misty water-color memories of the way we were.

Cmaj7  Eb13  Abmaj7  G13  C  Em7

Scattered pictures
of the smiles we left behind,

Smiles we gave to one an-

other for the way we were.

cresc.  

Can it be that it was all so simple then,

or has time rewritten every line?

217
If we had the chance to do it all again, tell me, would we?

Could we?

Memories may be beautiful and

yet,

What's so painful to remember

We simply choose to forget
So it's the laughter
we will remember,
the way we were,

The way we were.
In 1937 Lorenz Hart used the adjective ‘funny’ to develop *My Funny Valentine*, a song that, in much the same way as Ira Gershwin’s earlier *Funny Face*, catalogued the appealing charms of a face that might easily be dismissed as plain. The song was one of Hart’s most touching lyrics, underlined by the warmth of Richard Rodgers’ melody. But because of its unusually demanding range it was a difficult song to sing. Sung by Mitzi Green in *Baies in Arms*, the show for which Rodgers and Hart wrote it, its story might have ended right there. But two years later Judy Garland sang it so effectively in the film version of the musical that it became one of the most requested numbers in her repertoire.

Words by Lorenz Hart  Music by Richard Rodgers

Slowly

```
My funny Valentine,
Sweet comic Valentine,
You make me smile with my heart.
```
Your looks are laughable,
Yet you're my favorite work of art.
Is your figure less than gradually building in intensity.
Greek? Is your mouth a little weak? When you
o - pen it to speak, Are you smart?

but

don't change a hair for me, Not if you care for me;

p gradually building

Stay, lit - tle Val - en - tine, stay!

Each day is Val - en - tine's day.

very sweetly
It's Only a Paper Moon

The 1932 non-musical *The Great Magoo* included a song called *If You Believed in Me* that has lasted through the years. But you would not recognise it by the name because, when it was sung a year later by Buddy Rogers and June Knight in the film *Take a Chance*, it had been retitled *It's Only a Paper Moon*. People often tend to remember only a song's opening words, and the original title is buried inside lyrics that begin, *Say, it's only a paper moon*. That's why *If You Believed in Me* flopped, but *It's Only a Paper Moon* became a hit – especially as sung by Nat 'King' Cole and the Mills Brothers.

Words by Billy Rose and E. Y. Harburg
Music by Harold Arlen

Moderate swing

\[ \begin{align*}
\text{G} & \quad \text{G}\#\text{dim} & \quad \text{Am7} & \quad \text{D9} & \quad \text{Am7} & \quad \text{D9} \\
\text{G} & \quad \text{G}\#\text{dim} & \quad \text{Am7} & \quad \text{D9} & \quad \text{Am7} & \quad \text{D9} \\
\text{Say, it's only a paper moon} & \quad \text{Sailing over a} & \quad \text{card-board sea} & \quad \text{But it wouldn't be make-believe} & \quad \text{If you} \\
\end{align*} \]
believed in me.

Yes, it's only a canvas sky,
Hanging over a muslin tree,

But it wouldn't be make-believe
If you believed in me.

Without your love, it's a honky-tonk pa-
rade; Without your love, it's a melody played in a slower-

pen-ny ar-cade. It's a Barnum and Bailey world.

Just as phony as it can be, But it wouldn't be make-believe. If

(Guitar tacet)

you believed in me.
Love Is Here to Stay

Words by Ira Gershwin
Music by George Gershwin

"Love Is Here to Stay" is the last song George Gershwin wrote. He was working on it for the score of the film *The Goldwyn Follies* when he died in 1937 at the age of only 38. Vernon Duke, composer of *April in Paris*, was asked to complete the melody, but all he had to work with was a 20-bar sheet that indicated only part of it. Fortunately, Duke was able to reconstruct the tune with the help of pianist Oscar Levant, a close friend of Gershwin, who remembered the harmonies of the song from hearing Gershwin play it at parties. In 1951 Gene Kelly sang it to Leslie Caron in the Academy Award winning film, *An American in Paris*.

Moderately slow

\[
\begin{align*}
\text{It's very clear} & \quad \text{Our love is here to stay;} \\
\text{Not for a year} & \quad \text{But ever and a day.}
\end{align*}
\]

The radio and the telephone and the movies that we know May just be passing fancies And in time may go.
But, oh, my dear,
Our love is here to stay.
Together we're going a long, long way.
In time, the Rockies may crumble, Gibraltar may tumble; They're only made of clay, But our love is here to stay. delicately

L.H.
When Gene Kelly sang *Long Ago (And Far Away)* to Rita Hayworth in the 1944 film *Cover Girl*, no one could have imagined the difficulties that Ira Gershwin had experienced in trying to find the right lyrics for Jerome Kern's beautiful melody. Ira made more than 40 false starts and completed six different versions. Finally, the film's producer, Arthur Schwartz, a successful songwriter himself, telephoned Gershwin to say that the lyrics had to be finished within two days. Reluctantly, Ira read his latest effort to Schwartz, who took it down and added it to the score. Even then, Gershwin felt that *Long Ago* was just 'a collection of words adding up to very little'. In reality it added up to a lot: *Long Ago (And Far Away)* sold more copies of sheet music than any other song Ira wrote, including all the hits he created with his brother, George.

Words by Ira Gershwin    Music by Jerome Kern

Moderately

```
F6        Dm7       Gm7       C7           Fmaj7
Dm9       Gm7       C9

Long a - go and far a - way, I dreamed a dream one

F6         Gm7        F6          Fmaj7       Eb9     D7     Gm7       C7-8
day, And now that dream is here be - side me.
```
Long the skies were overcast,

But

now the clouds have passed:

You're here at

last!

slightly held back

Chills run

up and down my spine;

A - lad - din's lamp is
The dream I dreamed was not denied me. Just one look and then I knew that all I longed for long ago was you.
During a brief period in the Swing Era, the Hollywood film studios produced a series of 'shorts' featuring dance bands, usually playing their established hits. But only one 'short', *A Song Is Born* (1938), effectively introduced a hit. The band was Larry Clinton's, with vocalist Bea Wain, and the song was *Heart and Soul*, Hoagy Carmichael's and Frank Loesser's first collaboration. Carmichael was an established composer at the time, but Loesser - who later wrote the words and music for such hits as *Guys and Dolls* and *Hans Christian Andersen* - was still only a lyricist. According to Carmichael, the song kicked around the back-rooms of Paramount Pictures for a month before it was assigned to any picture. During that period 'the best use the song got was for Anthony Quinn's voice practice'. The writers were disappointed when their song was launched in a minor production, but the disappointment was short-lived as Clinton's recording became a big seller.

Words by: Frank Loesser

Music by: Hoagy Carmichael

Rapidly and smoothly

I fell in love with you. Heart And Soul the way a fool would do,

madly because you held me tight and stole a
Am7   D7-9   D9 7-5   C7   B7+  Bb13
        5fr.    4fr.  8fr.  8fr.  8fr.  8fr.

kiss in the night.

Heart And Soul

Am7   D7   Gmaj7   F#m4   F7   E7
        5fr.    3fr.     7fr.   7fr.  8fr.

I begged to be adored. Lost control

A7   D7   Bm7   Em7   Am7   D7
      7fr.    7fr.  7fr.  6fr.  3fr.

and tumbled overboard, gladly that magic night we

rather freely (rush it a bit)

G  G+ G6 G7 C

kissed there in the moon mist.

Oh! but your lips were

E7 A7 D7 G7 C B7
      5fr.  5fr. 3fr.  7fr. 8fr. 7fr.

thrilling, much too thrilling.

Never before were
mine so strangely willing. But

a little more rhythmically, as before

now I see what one embrace can do.

Look at me, it's got me loving you madly,

that little kiss you stole held all my Heart And

(No chords)

more rapidly

Soul.
Lulu's Back in Town

Minus chorus girls or Busby Berkeley dance spectacles, the 1935 film musical *Broadway Gondolier* had only a slender plot line about a radio crooner (Dick Powell) upon which to string along a collection of engaging tunes. This one tells of the impecunious Mr Otis happily preening for his date with the long-absent Lulu, for whom he will happily renounce all other women.

Words by Al Dubin
Music by Harry Warren

Moderately, with a jazz feel

(Gotta get my old tuxedo pressed, gotta sew a button)

on my vest, 'Cause tonight I've gotta look my best,

Lulu's Back In Town. Gotta get a half-a-buck somewhere,

Gotta shine my shoes and slick my hair, Gotta get myself a
bou-ton-niere,       Lu-lu’s Back In Town.  You can tell all my pets,       All my Harlem coquettes,  Mis-ter Otis re-
grets That he won’t be a-round:       You can tell the mail-man not to call,       I ain’t com-in’ home un-till the fall.  And I might not get back home at all,       Lu-lu’s Back In Town.
The history of *Gigi* is strewn with celebrated names. Originally, *Gigi* was a novel by Colette, the French author. When the novel was turned into a play, *Gigi* became the first speaking role for Audrey Hepburn, who until then had been known only as a dancer. From the stage, *Gigi* moved to film. The picture, which starred Leslie Caron, another former dancer, in the title role, accumulated a record-breaking total of nine Academy Awards in 1958. One of those awards was for this song, sung by Louis Jourdan and written by Alan Jay Lerner and Frederick Loewe. The score for *Gigi* was their first since their tremendous success with *My Fair Lady* in 1956. It was also their first original film score.

Words by Alan Jay Lerner  
Music by Frederick Loewe

Moderately and somewhat freely throughout

No chords

\[ \text{Gi - gi, am I a fool without a mind, Or have I} \]

\[ \text{merely been too blind to realize? Oh, Gi - gi, why you've been} \]

\[ \text{growing up before my eyes!} \]
In strict tempo

Gigi, you're not at all that funny, awkward little girl

I knew. Oh, no! Overnight there's been a breathless change in you.

Oh, Gigi, while you were trembling on the brink. Was I out yonder somewhere blinking at a
Dm7  A7  Dm7  Gm/bb bass  A7

star?  Oh,  Gigi,  have I been standing up too close or back too

Dm  

far?  When did your sparkle turn to

C/E bass  F  F#dim(add D)  C6/G bass  Ab7-5

fire?— And your warmth become desire?— Oh, what

Cmaj7/G bass  A7-9  Dm11  G7-9  C6

miracle has made you the way you are?
Early in 1937 George and Ira Gershwin were working on what proved to be George's last complete film score (he died in July of that year), *A Damsel in Distress*, starring Fred Astaire and Joan Fontaine. One night George returned from a party, took off his dinner jacket, sat down at the piano, and asked Ira if he had any ideas. Ira said that there was a spot in the film where they might do a song about fog. 'A Foggy Day in London,' Ira suggested, 'or maybe A Foggy Day in London Town.' George said he preferred the title with 'town' in it and immediately started developing a melody. But despite George's preference, the publisher used a shorter title, and the song became *A Foggy Day*.

Words by Ira Gershwin
Music by George Gershwin
Had me low and had me

In tempo with a moderate swing

down. I viewed the morning with a

alarm; The British Museum had lost its

charm. How long, I wondered, could this thing
last? But the age of miracles hadn't
passed, For suddenly I saw you
Rush it a bit
there, And through foggy London Town the sun was shining
relaxed and free
everywhere.
slowing down
Too Marvellous for Words

Words by Johnny Mercer

Could the dictionary be at a loss for words? The song's thoroughly smitten lover thinks so after searching in vain to find the magical adjectives to describe his beloved. The number came from an otherwise forgettable 1937 film called *Ready, Willing and Able*, starring Al Jolson's first wife, Ruby Keeler.

Music by Richard A. Whiting

Moderately, with a swing

You're just too marvellous, Too Marvellous For Words, Like glorious, glamorous And that old standby, amorous, It's all too wonderful, I'll never find the words, That
say e-nough, tell e-nough, I mean, they just aren’t swell e-nough, You’re
much too much, And just too ver-y ver-y! To
ever be in Webster’s Dic-tion-a-ry, And
so I’m bor-row-ing A love song from the birds, To
tell you that you’re mar-vell-ous, Too Mar-vell-ous For Words.
I Only Have Eyes for You

With the stars twinkling above and the island of Manhattan aglow in the distance, a poor young songwriter and his girl are seen snuggling against the rail of the Staten Island ferry. The hero is oblivious to everything but the heroine—a condition he expresses in song. And when he is finished, what does the misty-eyed girl say? 'Gee, Jimmy, that was swell.' It all took place on the silver screen in 1934: Dick Powell and Ruby Keeler in *Dames.*

Words by Al Dubin
Music by Harry Warren

```
Moderately

Are the stars out tonight? I don't know if it's cloudy or

bright 'Cause I Only Have Eyes For You,

dear. The moon may be high, but I can't see a thing in the

sky, 'Cause I Only Have Eyes For You.
```

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I don't know if we're in a garden,
Or on a crowded avenue.
You are here, so am I, maybe millions of people go by, but they all disappear from view, and

Only Have Eyes For You.
Secret Love

Spurred by Broadway’s hit musical western *Annie Get Your Gun*, Hollywood staked its own claim to similar sagebrush territory in *Calamity Jane*. With Doris Day as the sharp-shooting heroine and Howard Keel as ‘Wild Bill’ Hickok, the saga had a variety of explosive numbers, but only one romantic piece, *Secret Love*. The ballad became a 1953 Oscar winner, a top-selling Doris Day recording and the most durable item in the score.

**Words by Paul Francis Webster**  
**Music by Sammy Fain**
do,
Just how won-der-ful you are,
And

why I'm so in love with you.
Now I shout it from the

high-est hills,
Even told the gold-en
daf-fies;
At last my heart's an open door,
And

my se-cret love's no
se-cret any

more.
ALL OF ME

Words and Music by
Seymour Simons
and Gerald Marks

With a swing (\( \frac{4}{4} \))

For Seymour Simons, *All Of Me* was just one of many song hits that he wrote while leading his own orchestra in Detroit in the early 1930s. But for Gerald Marks, his collaborator, it was the start of a songwriting career that would earn him awards from all over the United States. Belle Baker introduced the song on radio in 1931, and it was featured the next year in the Joan Bennett film *Careless Lady*. In 1952 Frank Sinatra made it a hit again in the film *Meet Danny Wilson*. For a while, jazzmen listened to swing the tune and up the tempo, but in 1980 Willie Nelson revived the song in its original ballad style.

All of me, Why not take all of me?

Can't you see, I'm no good without you?

Take my lips, I want to lose them;

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Take my arms, I'll never use them.
Your good-bye Left me with eyes that cry.
How can I Go on dear without you?
You took the part That once was my heart, So

why not take all of me?
Jeepers Creepers

In *Jeepers Creepers* wordsmith Johnny Mercer put together a lyric based primarily on a collection of teenage slang of the 1930s, including the rhyming of 'jeepers creepers' with 'peepers' and 'weepers', and 'heaters' with 'cheaters'. This swinging tribute to a young lady's remarkable eyes was written especially for Louis Armstrong, whose mellow growl presented it first on the screen in a now forgotten film – *Going Places* (1939) – and then on a best-selling record. He kept it in his repertoire for the rest of his long career.

Words by Johnny Mercer
Music by Harry Warren

Moderately, with a swing

```
G7  C7  G7
Jeep-ers Creep-ers! Where'd ya get those
C7  G7  C7
peep-ers? Jeep-ers Creep-ers! Where'd ya get those eyes?
```

```
G7  C7  G7
Gosh all git up! How'd they get so lit up?
```

250
Gosh all git up! How'd they get that size? Golly

ggee! When you turn those heaters on, Woe is

me! Got to put my heaters on. Jeepers

Creepers! Where'd ya get those creepers? Oh! Those

weepers! How they hypnotize! Where'd ya get those eyes?
Michael Caine starred in the film Alfie as an irresponsible philanderer whose charm could never quite disguise his own moral blindness. Musical scores for films are usually added after the picture has been shot, and most of the music for Alfie was improvised to the on-screen action by jazz saxophonist Sonny Rollins. But one song was needed at the end of the story to sum up the central character. Lyricist Hal David read the script in his Long Island home while composer Bert Bacharach flew to California to see a 'rough cut', of the film. They conferred by telephone and Hal wrote the lyric that, in his words, 'put a button on the picture'. In 1966 the song became one of Cilla Black's biggest hits.

Words by: Hal David
Music by: Burt Bacharach

Very slowly, not in strict tempo

What's it all a-bout, Alfie? Is it just for the moment we
live?

What's it all a-bout when you sort it out, Alfie?

Are we meant to take more than we give, or are we meant to be kind? And if

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only fools are kind,  
Al-fie, then I guess it is wise to be 

 cruel. And if life belongs only to the strong, Al-fie, What 

will you lend on an old golden rule? As sure as I believe 

there's a heaven above, Al-fie, 

know there's something much more. Something even 

decresc. non-believers
can believe in. I believe in love, Al-fie.

Without true love we just exist, Al-fie. Until you find the love you’ve missed you’re nothing, Al-fie. When you walk let your heart lead the way and

you’ll find love any day, Al-fie, gradually getting softer

Al-fie. Al-fie.
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Chappell Music Ltd
A Foggy Day
Alfie
All the Things You Are
April in Paris
Beyond the Sea
Blueberry Hill
Blues in the Night
Can't Help Lovin' Dat Man
Charleston
Dancing in the Dark
Dancing on the Ceiling
Embraceable You
Fascinating Rhythm
Getting To Know You
Gigi
Heart and Soul
Hello, Dolly!
I Don't Want to Set the World on Fire
I Get A Kick Out of You
If Ever I Would Leave You
I'll See You Again
It Might As Well Be Spring
It's Only a Paper Moon
Just One of Those Things
Long Ago (And Far Away)
Love Is Here to Stay
Love Story Theme (Where Do I Begin)
Lovely to Look At
Lover, Come Back to Me
Make Believe
Mona Lisa
My Funny Valentine
My Heart Stood Still
Night and Day
Oh, What a Beautiful Mornin'
On the Street Where You Live
One Alone
People Will Say We're In Love
Put On a Happy Face
'S Wonderful
Send In The Clowns
Smoke Gets in Your Eyes
Some Enchanted Evening
Someone to Watch Over Me
Summerertime
Tea for Two
Tenderly
The Blue Room
The Man I Love
The Nearness of You
The Sound of Music
Thou Swell
Too Marvelous for Words
True Love
What Is This Thing Called Love?
With a Song in My Heart
You Do Something to Me
You'll Never Walk Alone

EMI Publishing Ltd
After You've Gone
All Of Me
Almost Like Being in Love
Autumn Leaves
Beer Barrel Polka (Roll Out The Barrel)
Bye Bye Blackbird
Carolina In The Morning
Charmaine
Feelings
For Me and My Gal
I Only Have Eyes for You
If
If You Were The Only Girl In The World
I'm Forever Blowing Bubbles
I'm Looking over a Four Leaf Clover
In a Shanty in Old Shanty Town
Isle of Capri
It Had to Be You
Jeepers Creepers
Lulu's Back in Town
Ma (He's Making Eyes at Me)
Manhattan
My Melancholy Baby
My Prayer
Now is the Hour
Paper Doll
Red Sails in the Sunset
Shine On, Harvest Moon
The Way We Were
Tie a Yellow Ribbon Round the Ole Oak Tree
Till We Meet Again
When Day Is Done
Who's Sorry Now?
You Go to My Head

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Puff (The Magic Dragon)
Secret Love
What Now My Love

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April Showers
Blueberry Hill
Bye Bye Blackbird
Charleston
For Me and My Gal
If You Were The Only Girl In The World
I'm Forever Blowing Bubbles
I'm Looking over a Four Leaf Clover
Isle of Capri
Lover, Come Back to Me
One Alone
Red Sails in the Sunset
Tea for Two
Till We Meet Again
When Day Is Done

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