# Remembering the ’50s

100 Top Hits to Play and Sing

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Introduction

"So tell me, Grandpa, what was it really like to grow up in the ’50s?"

Drifting with varying degrees of resistance into middle age, a whole generation finds itself facing that innocuous little question. In answering it, many a once-upon-a-time prom queen or BMOC (that’s Big Man on Campus, for those who weren’t around then) has made a startling discovery: there are actually two versions of growing up in the ’50s.

One—fed by TV, movies and the other pop culture trappings—would have us believe that it was all a real-life storyboard for Happy Days: hot rods, leather jackets and duck-tail haircuts, “Hound Dog” and “Shake, Rattle and Roll.” No nerds need apply. That’s how it was; right, Gramps?

Well, yes and no. Another version of the ’50s, marching alongside the Happy Days scenario like the parallel universe in a sci-fi short story, takes a more sober-minded view. World War II wasn’t long over, and already we were involved in another war, this time in Korea; Sen. Joseph R. McCarthy was finding Communists in the unlikeliest of places; and otherwise reasonable people were building atomic bomb shelters in their basements.

According to this scenario, the ’50s were a time when you grew up fast, got married young and took on responsibility the minute you walked off the campus. No wonder that the photos of seniors in mid-’50s yearbooks look so much older than today’s counterparts do.

Now have a look at the following pages, at the songs we sang and listened to in those complex years. Did the same decade really produce Nat King Cole singing “They tried to tell us we’re too young,” and Bill Haley urging everyone to “Rock around the clock”?

Sure did. It’s almost as if the two images were united in one common philosophy: Have a ball tonight, because tomorrow—or in a year or an hour from now—you may have to grow up awfully fast.

In the meantime, we had romance ("Love Is a Many-Splen-

dored Thing"), heartbreak ("Blue Velvet"), country sentiment ("Your Cheatin’ Heart"), stoic acceptance ("Que Será, Será") and nostalgia ("The Old Piano Rolls Blues"). We had our own oldies ("P.S. I Love You"), songs of faith and inspiration ("I Believe"), folk favorites ("Tom Dooley") and Broadway hits ("On the Street Where You Live").

And, yes, we indeed had rock and roll; and, yes, it did cause something of a revolution. When Elvis appeared on The Ed Sullivan Show he was shown only from the waist up, so as not to incite either undue hormonal activity or righteous indignation, depending on who was watching. The countless thousands of teenagers on whom the Fonz was modeled were indeed central players in this part of the drama. When Jerry Lee Lewis pounded out “Great Balls of Fire,” Jimmy Forrest honked his way through “Night Train” and Elvis hip-swiveled through “Jailhouse Rock,” it was nothing short of insurrection.

But it wasn’t the whole story. Not by a long shot. Just part of a decade that, viewed in retrospect, was one of the most complicated, varied and challenging in the history of our century. And the music on the following pages brings it all back.

What was it like growing up in the ’50s? Hey, you can dig it. Just sit down at the piano, turn the page and start playing and singing. The music will tell the rest of the story in its own amazing and utterly irrepressible way.

How to Use This Book

As in all Reader’s Digest music books, the arrangements in Remembering the ’50s were designed to be easy to play while still being musically interesting and artistically gratifying. For vocalists and players of any treble clef instruments, the melody is on top, clear and uncluttered, with the stems of the notes turned up. However, if one plays in tandem with a piano or organ, it must be on a “C” instrument, such as a violin, flute, recorder, oboe, accordion, harmonica, melodica or an electronic keyboard. Guitarists can also play the melody as written, or they can play chords from the symbols (G7, Am, etc.) or from the diagrams printed just above the staves. Organists whose instruments have foot pedals may use the small pedal notes in the bass clef (with stems turned down). But these pedal notes should not be attempted by pianists; they are for feet only! For the sake of facility, the pedal lines move stepwise and stay within an octave. Players who improvise in the jazz sense can “take off” from the melody and the chord symbols.

The chord symbols also are designed for pianists who have studied the popular chord method; players can read the melody line and improvise their own left-hand accompaniments. The chord symbols may be used, too, by bass players (string or brass); just play the root note of each symbol, except where another note is indicated (for example, “D/F♯ bass”). Accordionists can use the chord symbols for the left-hand buttons while playing the treble portions of the arrangement as written.

—The Editors
The beguiling lil’ and quiet warmth of this song made it a perfect fit for the mellow, honey-and-sand voice of Nat “King” Cole. It was a No. 1 hit for the unforgettable Nat in 1951. Forty years later, daughter Natalie Cole recorded a “duet” with her father, and “Unforgettable” hit the charts once again.

In a relaxed 4 (♩ played as ♩♩♩)

Words and Music by Irving Gordon
Far stay.

Like a song of
That's why, darling,

love that clings to me,
it's incredible
how the thought of

A9

Fm6 C A7

Fm6 C A7

you does things to me;
unforgettable

A9

Fm6 C A7

Fm6 C A7

unforgettable

1. D9 Ddim D9

D9 Ddim D9

Never before has someone been more

2. D9 G7 C Cmaj9

D9 G7 C Cmaj9

thinks that I am unforgettable, too.
A Blossom Fell

England's Tin Pan Alley was tiny Denmark Street, just off Charing Cross Road in London's teeming Soho section, where the big British music publishers had their head offices. Among scores of Denmark Street hits exported to North America over the years: "These Foolish Things," "A Nightingale Sang in Berkeley Square," "If," "Goodnight Sweetheart"—and this 1955 favorite, popularized around the world by Nat "King" Cole.

Words and Music by Howard Barnes, Harold Cornelius and Dominic John

Slowly, with a lilt (♩♩ ♩♩ played as ♩♩ ♩♩)

A blossom fell from off a tree, it settled

softly on the lips you turned to me. The gypsies say, and I know

why, a falling blossom only touches lips that lie. A blossom
fell, and very soon I saw you kissing someone new beneath the moon.
I thought you loved me, you said you loved me, we planned to gather
to dream forever. The dream has ended, for true love died
the night a blossom fell and touched two lips that lied.
Moments to Remember

If any one song evokes the pre-Elvis '50s, it's this anthem to high-school good times. Senior proms, football games, white bucks and drive-in movies were still creating vivid memories when The Four Lads sang this 1955 hit. It may not have been the year's best-seller ("Davy Crockett" and "The Yellow Rose of Texas" took care of that), but what could top a song that reduced even the most muscle-bound of football heroes to blubbing incoherence on graduation day?

Verse—freely

Em    Em7    Em6    Am7    D7

mf January to December, we'll have moments to remember.

Moderately, in tempo

Gmaj7  G6  Gmaj7  G6  Gmaj7  G6

mp

The New Year's Eve we

did the town, the day we tore the goal-post down,

we will have these moments to remember.

quiet walks, the noisy fun, the ballroom prize we almost won.

we will have these moments to remember.

summer turns to winter and the present disappears, the
MOMENTS TO REMEMBER

laugh - ter we were glad to share will echo through the

years.

When other nights and other days may

find us gone our separate ways, we will have these moments to re-

1.

mem - ber.

2.

The mem - ber.
Tell Me Why

Moderate shuffle beat (played as \( \frac{3}{4} \))

Vocal groups became a national mania after The Four Aces, boyhood pals who got their start in the Philadelphia area, hit the big time in 1951 with their recording of this lover's plea. Former band pianist Al Alberts, leader and soloist of the Aces, wrote the lyrics of the song. Marty Gold, veteran arranger for another group, The Three Suns, supplied the melody.

Words by Al Alberts; Music by Marty Gold

Tell Me Why

C
 nunca dreamed of romance.
A7
never gave it a chance.
D7

C
When I think of how you looked that day
Gm7
in your
C7
gown of silk and lace;
F
Should have known the day you
Fadd9
came my way that
Am7
this is the time and the place!
D7
tell me
cresc.
why I keep fooling my heart when I know it was

love from the start Why don't we give it a try?

If you know tell me why When I

Tell me, tell me why.
Remember Johnnie Ray, sobbing and grimacing and tearing at his hair while intoning "If your suh-sweetheart sends a letter of goodbye . . . "? Parents hated him—but tearful teens sobbed right along as "Cry" shot to No.1 on Your Hit Parade in 1952 and stayed there for five weeks. The flip side of "Cry," the equally weepy "Little White Cloud That Cried," went to No.2.

Words and Music by Churchill Kohlman

*Chord symbols represent a simplified version of the piano part.*
The Naughty Lady of Shady Lane

Moderately

Words and Music by Roy C. Bennett and Sid Tepper

As Roy Bennett recalled it, whenever his wife or Sid Tepper’s wife was pregnant, the songwriting team (“Red Roses for a Blue Lady”) had a hit. Mrs. Tepper was expecting in 1955 when the composers’ tale of a precocious femme fatale—recorded by The Ames Brothers—racked up 15 weeks on the charts.
bomb; The back-fence gossip ain't been this good
lore; She must be giving them quite a thrill,
sure; Beneath the powder and the fan-cy lace there

Mabel ran off with Tom. Our town was peaceful and
way they flock to her door. She throws those come-hither.
beats a heart sweet and pure. She just needs some-one to

quiet glance before she came on the scene; The
change her then she'll be nice as can be;

lady has started a riot offered some liquid refreshment, the
you're in the neighborhood, stranger, you're
THE NAUGHTY LADY OF SHADY LANE

1. (Repeat from the beginning)
   G7
   turb-in' the sub-ur-ban rou-
   la-dy nev-er, nev-er says "No."

2.
   D. C. wel-come to drop in and
   see
   hold.

3. (Continue)
   Ab7-5
   The naugh-ty la-dy of Shad-y Lane,
   she's de-lec-ta-ble,
   quite re-spect-a-ble,
   and she's
   on-ly nine days old!

N.C.

shuffle beat

8va lower (piano only)
The Hawaiian Wedding Song

Charles E. King, Hawaiian politician and composer (he also penned "Song of the Islands"), wrote the melody and original lyrics of this song in 1926. He called it "Waiting for Thee," and it had no more to do with weddings than the melody that became the "Anniversary Song" originally had to do with anniversaries—but it was heard so often at the altar that people made the connection anyway. Al Hoffman and Dick Manning added a new title and lyrics in 1958, Andy Williams recorded the result and—voilà!—a hit was born.

Slowly

English Words by Al Hoffman and Dick Manning; Hawaiian Words and Music by Charles E. King

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This is the moment I've waited for.
I can hear my heart singing, soon bells will be ringing.

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THE HAWAIIAN WEDDING SONG

This is the moment of sweet "Aloha,"

I will love you longer than forever,
promise me that you will leave me never.
Here and now, dear,

all my love I vow, dear. Promise me that you will leave me
Now that we are one,
clouds won't hide the sun.  

skies of Hawai'i smile on this our wedding day.

I will love you longer than forever.
Catch a Falling Star

With a beat

Words and Music by Paul J. Vance and Lee Pockriss

Is it possible these days to imagine a top TV show featuring a relaxed guy in a V-neck cardigan, perched on a stool singing? Well, that was precisely the formula of the very popular Perry Como Show. And during that hit show’s long run and Perry’s even longer career, the laid-back crooner produced dozens of hit records of songs like this 1958 gem. Other No. 1 Como tunes of the ’50s include “Don’t Let the Stars Get in Your Eyes,” “Hot Diggity” and “Round and Round.”
love may come and troubles start
when you on the shoulder

some and they just might,
and it's just easy case to feel

you want to hold them without trying
you'll have a pocket full of star-light.

Coda

day.

Save it for a rainy day.

Save it for a rainy day.

fade gradually
Imagine it's 1954. A group of musicians are in a recording studio: Fats Heard on drums, Bull Ruther on bass and, at the piano, the unique Erroll Garner, picking out a tune. "Hey, man," says Heard, "play that again . . ." It was a melody Garner had been fooling with, opening on a three-note drop to the major seventh. A bit of sweat, a lot of genius and a big contribution from lyricist Johnny Burke, and those three little notes grew into "Misty." A hit record by Johnny Mathis in 1959, and another great standard was off and running.

Words by Johnny Burke; Music by Erroll Garner
hand.

Walk my near.

---

You can say that you're leading me on, but it's just what I

want you to do.

Don't you notice how

hopelessly I'm lost? That's why I'm following
MISTY

you.

On my own, would I

wan-der through this won-der-land a-
lone,

never know-ing my

right foot from my left, my hat from my glove? I'm too

mist-y and too much in love.
Enjoy Yourself
(It's Later Than You Think)

Here's a song with a message for any era and all generations: Go out and have a ball. Tommy Dorsey, with supreme bad judgment, recorded the tune in 1948 without a vocal. Nothing happened. Guy Lombardo and his saxophonist-songwriter brother, Carmen, spotted it soon after. "The lyrics are the message," said Carmen. The Lombardo band's recording of "Enjoy Yourself" scored a major success in 1950.

Words and Music by Herb Magidson and Carl Sigman

Brightly, like a samba

You work and work for years and years, you're always on the go; You may;

You've never taken a minute off, too busy making dough. Next
ENJOY YOURSELF (IT'S LATER THAN YOU THINK)

day, you say, you'll have your fun when you're a millionaire; Im-

F     F#dim  C/G  C#dim  Dm7  G7  C
ag-ine all the fun you'll have in your old rock-in' chair. En-

C  G7
joy yourself, it's later than you think!

joy yourself, while you're still in the pink. The
This old-timey honky-tonk tune isn’t really so old-timey at all. New Jerseyite Cy (“Sweet Violets”) Coben wrote it in 1949, and it hit the charts the next year, thanks to recordings by Hoagy Carmichael and Cass Daley and boogie-woogie pianist Lawrence Cook. One interesting side effect: the tune spurred a fad for player pianos and a glut of such nostalgic ditties as “Music! Music! Music!” and “Dearie.”

Moderate ragtime tempo ( played as )

Words and Music by Cy Coben

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rink-i-ty tink and we hear plink-i-ty plink

we cuddle closer it seems And while we kiss, kiss, kiss a-

way all our cares, the player piano's playin' razz-ma-tazz I wanna

hear it again I wanna hear it again The Old Piano Roll Blues
The success of this 1953 English import by Billy Reid, who also composed "The Gypsy" and "A Tree in the Meadow," celebrated the return of pop music idol Eddie Fisher after two years of service in the Army. While he was away, two Fisher discs came out: "Lady of Spain" and "Wish You Were Here." Both had been recorded before he donned a uniform and were held for release during his absence.

Words and Music by Billy Reid
Look over your shoulder; I'm walking behind.

Maybe I'll kiss again with a love that's new,

but I shall wish again I was kissing you.

'Cause I'll always love you wherever you go.
and though we are parted, I want you to know

that if things go wrong, dear, and fate is unkind,

look over your shoulder, I'm walking behind.

1. C
   No Chord
   hind.
   I'm walking behind.

2. C B/C C
   hind.
   I'm walking behind.
French popular songs, sometimes passionate to a point verging on melodrama, have often done well on this side of the Atlantic. Witness the success of “La Vie en Rose,” “Beyond the Sea,” “It Must Be Him” and dozens of others. This 1957 French import produced popular recordings for both Tony Bennett and pianist Roger Williams.

Moderately, in concerto style

Words by Carl Sigman; Music by Charles Danvers

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Till

you.

the tropic sun grows cold,
till this young world grows old,

my darling, I'll adore you.

You are my reason to live;
All I own I would
give just to have you adore me.

Till the rivers flow upstream,

till lovers cease to dream, till then I'm yours, be mine.

1. N.C. 2. R.H.
Sylvia Dee and Sid Lippman’s ode to puppy love provided Nat “King” Cole with a No. 1 hit in 1951. The song will always have a sentimental pull for those who were “too young” in the ’50s. But hearing it today, the same people—now “fifty-something”—might wonder why they were in such a big hurry to grow up.

Words by Sylvia Dee; Music by Sid Lippman
yet, we're not too young to know this

love will last though years may go.
And

then someday they may recall we were

not too young at all.
World War II wasn’t long over when we found ourselves in another conflict, this time an undeclared “police action” in far-off Korea. It was a time to test faith, and when singer Jane Froman introduced what composer Ervin Drake termed “a song to give the average person hope,” “I Believe” was an overnight sensation. Frankie Laine’s record, an emotional declaration of faith, sold millions and caused the song to appear on Your Hit Parade for 23 weeks.

Maestoso (Slow and stately)

Words and Music by Ervin Drake, Irvin Graham, Jimmy Shirl and Al Stillman
E  Emaj7  E7  Am  Am7

come to show the way.

Dm7  Dm7/G  Db7-5

I believe, I believe. decresc.

C  C/B  Am  Am/G  Dm/F  G7

I believe above the storm the smallest pray'r will still be
building very gradually

C  C+  Am

heard. I believe that someone in the
I BELIEVE

Dm7          G7          C

great some-where hears ev-'ry word.

C          Am7              Em/G               F          Dm7          B7          F7-5

Ev-'ry time I hear a new-born ba-by cry, or touch a

E          Emaj7          E7          Am          Fm6          Dm7

leaf, or see the sky, then I know why

G7          C          Dm7          G7

I be-lieve!

2.

C

lieve!
Vaya con Dios
(May God Be with You)

Moderately

Words and Music by Larry Russell, Inez James and Buddy Pepper

This Spanish-flavored perennial (the title translates as "Go with God") was written in Hollywood in 1953. It was a long-running No. 1 hit for Les Paul and Mary Ford, whose multitacked guitar-voice duets pioneered the new techniques that soon transformed the recording industry.
VAYA CON DIOS

C

Village mission bells are softly ringing,
If you but the

c
C7

listen with your heart
Memories we share
You'll hear them singing.
Are there to borrow.

F

Vaya con Dios, my darling;
Vaya con Dios, my darling;

C

May God be with you, my love.
May God be with you, my love.

G7

2nd time, slower

Fine

(continue to next page)
(end here)
Wherever you may be, I'll be beside you always,
though you're many million dreams away.
Each night I'll say a pray'r, a pray'r to guide you, to
hasten ev'ry lonely hour of ev'ry lonely day. Now the
Till I Waltz Again with You

How many of the fans who bought Teresa Brewer's No. 1 record in 1952 realized that this ode to romance in three-quarter time was not a waltz at all? All the same, the song—her second million-seller after "Music! Music! Music!"—helped put the 21-year-old Miss Brewer's career in high-flying orbit.

Words and Music by Sidney Prosen
gain keep my love locked in your heart.

Darling, I'll return, and then we will never have to part. Though it may break your heart and mine the minute when it's time to go, remember, dear, each word divine that meant "I love you.
TILL I WALTZ AGAIN WITH YOU

C7sus4

so. " Till I waltz again with you,

just the way we are to-

C7

night,

I will keep my prom ise

Cdim

ture,

for you are my guid ing

F

C/E Cm/Eb D7

light, my light, my light. I will keep my prom ise true,

G7/D

4tr. G7-5/Db

4tr.

C7

for you are my guid ing light.
What a Diff'rence a Day Made
(Cuando Vuelva a Tu Lado)

The original title of this Mexican import translates as “When I Return to Your Side.” Stanley Adams (“There Are Such Things”) contributed an English lyric and a new title in 1934, and “What a Diff’rence a Day Made” has been a favorite of singers and instrumentalists ever since. Dinah Washington, until then known chiefly in the rhythm-and-blues field, won a Grammy with her 1959 recording of it, belatedly becoming a “mainstream” pop and soul star.

English Words by Stanley Adams; Music and Spanish Words by Maria Grever

Moderately slow beguine
No Chord

Gm7         Gm7/C
What a dif’rence a
day made!

E/F          F6
Cuan-do vuel-va a tu
la do,

Abdim       Gm7
Twen-ty-four lit-tle
no me nie-gues tus

hours
be-sos,
brought the sun and the
que el a-mor que te he
da-do,

C7sus4       C7+5       Fmaj9       F6
where there used to be
no po-drás ol-vi-dar.

My yes-ter-day was
No me pre-gun-tes
WHAT A DIFF'ERENCE A DAY MADE

Em7  A7  C/E  A7+5  Dm
blue,  dear,  to-day I'm part of you,  dear;
na-  da,  que na-da te de ex-pli-car-
ta-  ste,

Dm7  G7  Bb/D  G7
My lone-ly nights are through,  dear,  since you said you were
que el beso que ne-gas-te,  ya no lo pue-des

Dbaug11  Gm7/C  N.C.  Gm7
mine.  What a dif-f'rence a Cuan-do vuel-va a tu
dar.  day la-makes!

Gm7/C  E/F  F6  Abdim  Gm7
There's a rain-bow be-
fore me.  Skies a-bove can't be
Y es-te so-la con-
ti-go,  las co-sas que te
di-go,
since that moment of bliss, that thrilling kiss. It's heaven
no repitas jamas, por compasion. Une tu labio al

when you find romance on your
mi o, y estrecha en tus brazos.

What a difference a day made, and the difference is
Y cuenta los latidos, de nuestro corazon.

1. N.C.
2. Both hands 8va

you. What a difference a
zón. Cuando vuelva a tu
Who's Sorry Now?

Moderately, with a lilt

Who's sorry now?  Who's sorry now?

Whose heart is aching for breaking each vow?

Who's sad and blue?  Who's crying too,

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

1. G

N.C.

2. G

now.

now.
Written in 1903, this beloved old waltz has had several bursts of popularity. Wayne King made it a radio hit in 1942 as background music to Franklyn MacCormack’s recitation of a poem called “Why Do I Love You?” It scored again in the ‘50s in a vocal version by The Four Aces with lyrics by folksinger Tom Glazer, and yet again as an instrumental recording by Billy Vaughn.

Words by Tom Glazer; Music by Hans Engelmann

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while a choir of angels from above
Heaven wrote the music up a
bove          
bove         
sings our melody of
for our melody of
love...
“Avant de Mourir” (“Before Dying”) is the rather morbid original title of this evergreen, written as a violin solo in 1926 by French fiddler Georges Boulanger. As “My Prayer,” with a lyric by Jimmy (“Harbor Lights,” “Red Sails in the Sunset”) Kennedy, it was a hit for Glenn Miller in 1939 and, of course, for The Platters, in 1956.

Words and musical adaptation by Jimmy Kennedy, Music by Georges Boulanger
day in a dream that's divine.

prayer is a rapture in blue with the world far a-

way and your lips close to mine.

night while our hearts are a-

Ped. simile

Pianists: Play as written
MY PRAYER

Bbm

G7

C7

Optional fill in

Pianists:
Sea higher

F

as before

Fdim

G7

F

Am

Pianists: Play as written

Bbm6

Same

for as long as we

live:

That you'll always be

Bbm C7

N.C.

F Bbm6

F Bbm6

F

there

at the end of my

prayer.

slowing
BLUEBERRY HILL

Lots of performers have done well with this hardy perennial, written for a Gene Autry film in 1940. It was big for Glenn Miller and His Orchestra, and was also recorded by Louis Armstrong. But for fans of the '50s those opening words, "I found my thrill . . .," could only be intoned by the inimitable Antoine "Fats" Domino.

Medium rock and roll tempo

Words and Music by Al Lewis, Larry Stock and Vincent Rose

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BLUEBERRY HILL

on Blue-ber-ry Hill and lin-gered un-

til my dreams came true.

The wind in the wil-low played love's sweet mel-o-
dy,

but all of those vows we made.
Em    B7   E      G7    C

were never to be. cresc.  Tho' we're a-

F

-part,  you're part of me still,

G7

for you were my thrill on Blue-ber-ry

1. C  F  C  C

Hill. I found my

2. C  F  C  C  C9

Hill. slowin
LOVE LETTERS IN THE SAND

Moderate rock

On a day like today we passed the time away writing
love letters in the sand.
Laughed when I cried each time I saw the tide take our
love letters in the sand.

Words by Nick and Charles Kenny; Music by J. Fred Coots

Newspaperman and sometime pop poet Nick Kenny published these verses in his New York Daily Mirror column one day in 1931. (Brother Charles helped out on the poem.) Songwriter J. Fred (“You Go to My Head”) Coots liked it and wrote a melody for it. Russ Columbo and bandleader George Hall made “Love Letters in the Sand” a standard in the ’30s, and Pat Boone had a major hit with it in 1957.

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vow that you would always be true, but somehow that
vow meant nothing to you. Now my poor heart just
aches, with ev'ry wave it breaks over love letters in the

1. F Bb F C7
sand. On a sand.

2. F Bb Gm7 Gb7 F6

63
It Isn't Fair

Bandleader Richard Himber won friends for this composition in the '30s by using it as the theme song for his regular Studebaker Hour broadcasts from New York's Essex House Hotel. Sammy Kaye revived "It Isn't Fair" at the start of the '50s with a record featuring a vocal by Don Cornell. It brought the big-voiced singer to wide public attention, and helped launch his successful solo career.

Words by Richard Himber; Music by Frank Warshauer and Sylvester Sprigato

Slowly

It isn't fair for you to taunt me;
It isn't fair for you to thrill me;
How can you make me care this way?
Why do you do the things you do?

It isn't fair for you to want me if it's
It isn't fair for you to fill me with those

C
A9
Dm7
Fmaj7/G
G7

just for a day.

dreams that can't come true, dear.

Why is it you came into my life and made it complete?

You gave me just a taste of high life;

If this is love, then
IT ISN'T FAIR

I re-peat:

It isn't fair for you to

How can you make me care this way?

It isn't fair for you to

want me if it's just for today.
I Apologize

Billy Eckstine—"Mr. B." to his fans—revived this 1931 confection in 1951. Russian-born co-composer Al Hoffman's three decades of hits include "Heartaches," "Mairzy Doats," "Takes Two to Tango," "Papa Loves Mambo" and "If I Knew You Were Comin' (I'd've Baked a Cake)."

Words and Music by Al Hoffman, Al Goodhart and Ed Nelson

Slowly, with a lilt (played as \( \frac{3}{4} \))

If I told a lie, if I made you cry when I said good-bye, I'm sorry: From the bottom of my heart, dear,

I a-pologize. If I caused you pain,

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I APOLOGIZE

Dm7  G7  Em7  A7  Dm6/F  E7
I know I'm to blame, must have been insane, believe me;

Am7  D7  D#dim  Em7  A7+5  A7  Dm7  Ab7-5  G7  C6  F#m7-5  B7
From the bottom of my heart, dear, I apologize.

Em  F#7  Am6  B7
I realize I've been unfair to you; Please let me make a-

Em  Cm6/Eb  G/D  Em7  A7
mends. Don't say that you forgot the love we knew;
After all, we were more than friends. If I've made you blue,

I've had heart-aches, too; Now I beg of you, for give me.

From the bottom of my heart, dear, I apolo-

gize. gize. slowing
Johnny Mercer wasn’t just a songwriter—he was an original, a folk poet able to tap the basic emotions of all listeners. This 1934 gem, revived by The Hilltoppers in 1953, is just one of many Mercer lyrics that have touched us all. Other Mercerian odes include “How Little We Know,” “That Old Black Magic,” “Moon River,” “In the Cool, Cool, Cool of the Evening” and “Autumn Leaves.”

**P.S. I Love You**

Slowly, but with a lilt (played as \( \frac{3}{4} \))

Words by Johnny Mercer; Music by Gordon Jenkins

---

Dear, I thought I’d drop a line.

Yesterday we had some rain,
The weather’s but all in

cool, all the folks are fine.

I can’t complain.

R.H. I’m in bed each night at

Was it dusty on the

nine.

train?

P. S. I love you.

R.H. Write to the Browns just as
soon as you're able; They came around to call.

I burned a hole in the dining room table, and let me see, I

guess that's all. Nothing else for me to say, and so I'll

close, but by the way, everybody's thinking

of you.
This old favorite began life in Europe in 1904 as a valse tzigane, a waltz in gypsy style. It won new fans in 1957 as the sound-track theme for the Audrey Hepburn–Gary Cooper movie Love in the Afternoon and as a chart-topping record by chanteuse Jane Morgan, fresh home from a singing career in France.

Music by F.D. Marchetti; English Words by Dick Manning
nation, I know, seeing you alone with the
moonlight above. Then I touched your hand and next
moment I kissed you. Fascination turned to

1. C
love. It was fasci-

2. C\$
love.
It's All in the Game

Charles Gates Dawes was best known as Calvin Coolidge’s vice-president in the ’20s and co-winner of the 1925 Nobel Peace Prize. Earlier, in 1912, while working as a banker in Chicago, he wrote the melody that, with a lyric by Carl Sigman, became this favorite, a hit twice in the ‘50s for singer Tommy Edwards (in 1951 and again in 1958).

Words by Carl Sigman; Music by Charles Gates Dawes

Slow rock and roll
No Chord

Man-y a tear has to fall, but it’s all in the game,

F Gm7 F N.C.

all in the won-der-ful game that we know as love.

F Gm7 F Gm7

You have words with him and your future’s look-ing
dim, but these things your heart can rise

Once in a while he won't call, but it's

all in the game. Soon he'll be there at your

side with a sweet bouquet.
IT'S ALL IN THE GAME

F  Gm7  Fmaj7  Dm

And he'll kiss your lips and ca-

Fmaj7  Dm  Bb  G7  N.C.  F

ress your waiting fingertips, and your hearts will

Gm7  C7  F  Gm7  F  N.C.

fly away.

Man-y a tear has to

2.  F  Gm7  F

way.

pp
BAUBLES, BANGLES
AND BEADS

Like the rest of the music from Robert Wright and George Forrest's 1953 Broadway hit Kismet, "Baubles, Bangles and Beads" is drawn from the works of Alexander Borodin (1833-87). (The lovely melody is an only slightly altered version of the scherzo from the Russian composer's String Quartet No. 2 in D.) The song became a hit for veteran jazz trumpeter Jonah Jones, who recorded it over a shuffle rhythm in 1957 and came up with a successor to his earlier best-seller from Broadway, "On the Street Where You Live."

from Kismet
Words and Music by Robert Wright and George Forrest; based on a theme by Alexander Borodin

Gracious waltz

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BAUBLES, BANGLES AND BEADS

E9  Amaj7
Sparkles, span-gles, my heart will sing, sing-a-ling-a,

E9  Amaj7
wear-ing baubles, ban-gles and beads.

Ab7  Dbmaj7
flowing smoothly

I'll glitter and gleam so,

Gb9  C7  Fmaj7  B9
make some-body dream rit. so that
some-day he may buy me a ring-ring-a-ling-a;

I've heard that's where it leads, wearing

baubles, bangles and beads.

gradually dying away pp slowing
The musical Arabian Night that is Kismet takes place in long-ago Baghdad over the course of a day. This beauty from the show is one of the "Polovetsian Dances" found in Alexander Borodin's opera Prince Igor. It provided a bestselling recording for the young Tony Bennett in 1953.

Moderately from Kismet Words and Music by Robert Wright and George Forrest; based on a theme by Alexander Borodin

Take my hand, I'm a stranger in paradise, all lost in a wonderland, a stranger in paradise.

If I stand starry-eyed, that's a danger in paradise for mortals who

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stand beside an angel like you.
I saw your face
and I ascended out of the commonplace into the
rare. Somewhere in space I hang suspended
until I know there's a chance that you care.
Won't you answer the fervent prayer of a stranger in paradise?
Don't send me in dark despair from all that I hunger for.

But open your angel's arms to the stranger in paradise

and tell (him) that (he) need be a stranger no more.
Hello, Young Lovers

from The King and I

Words by Oscar Hammerstein II; Music by Richard Rodgers

The 19th-century novel Anna and the King of Siam, based on Anna Leonowens' diaries, The English Governess at the Siamese Court, was in turn the basis for Rodgers and Hammerstein's 1951 Broadway hit The King and I. In this song, the English schoolmistress tries to tell the ladies of the King's court of the happiness she shared with her late husband.
HELLO, YOUNG LOVERS

F C7sus4 C7 F C7sus4 C7 F

know how it feels to have wings on your heels and to fly down a

C7sus4 C7 F E7

street in a trance. You fly down a street on a

Am Am7 Dm7 N.C. Dm7/G G7

chance that you'll meet, and you meet not really by chance. Don't

C

cry, young lovers, whatever you do, don't cry because I'm a-
All of my memories are happy tonight;

I've had a love of my own.

I've had a love of my own like yours,

in tempo gradually fading away

slowly
I Whistle a Happy Tune

Moderately, in 2 (\( \frac{4}{4} = 1 \) beat) from The King and I Words by Oscar Hammerstein II; Music by Richard Rodgers

The King and I was a Broadway smash, running for three years and even surviving the sudden and tragic death of its star, Gertrude Lawrence. One of the many memorable songs from the show is this bit of stiff-upper-lip bravado, sung by Anna to her young son when agents of the King of Siam board the ship on which she has just arrived from England.
tune and no one ever knows I'm afraid.

The result of this deception is very strange to tell, for when I fool the people I fear, I fool myself as well! I whistle a happy tune, and

every single time the happiness in the tune convinces me that
I WHISTLE A HAPPY TUNE

I'm not afraid.

Make believe you're brave and the

trick will take you far;

You may be as brave as you make believe you

are.

(Whistle

) You may be as

brave as you make believe you are.

Optional: Play both hands an 8va higher till the end.
"What's wrong with sweetness and light? They've been around quite awhile." The question was asked by Richard Rodgers and the philosophy it reflects applies perfectly to this title song from his final collaboration with Oscar Hammerstein II. Since its 1959 debut, *The Sound of Music* has been the most durable—and most popular—of their shows. In Hammerstein's words, "Sentiment has never been unpopular."

---

**Rapidly**

**Moderately**

The hills are a-live with the sound of music, with songs they have sung for a thousand years. The hills fill my heart with the sound of music.
My heart wants to sing every song it hears.

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, to

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

sing through the night like a lark who is learning to pray.
go to the hills when my heart is lonely.

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.
In a sense, the vast popularity of this song in the 1950s was based on a misunderstanding. Originally titled Moritat ("Deed of Murder"), it described, in cold and sardonic language, a series of brutal killings attributed to the villain MacHeath, a character borrowed for The Threepenny Opera from John Gay's 18th-century play The Beggar's Opera. Marc Blitzstein's translation lightened Bertolt Brecht's words considerably, and records by Louis Armstrong, Bobby Darin and Ella Fitzgerald helped make the song a hit.

With a beat

Keep the bass line smooth and even

Organ pedal doubles piano left hand except where indicated

shark shark
(2) has
bites
(3)
tug
boat

pretty teeth, dear,
with his teeth, dear,
by the river

pearly start to
shows them low's
billament bag's

and he
scar-let-ment

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For extra verses

C6

G7

For final ending

C6

Organ

ADDITIONAL WORDS

4. (Louie) Miller disappeared, dear,
   After drawing out his cash.
   And MacHeath spends like a sailor.
   Did our boy do something rash?

5. On the sidewalk Sunday morning
   Lies a body oozing life.
   Someone's Sneaking round the corner.
   Is the someone Mack the Knife?

6. Sukey Tawdry, Jenny Diver,
   Polly Peachum, Lucy Brown.
   Oh, the line forms on the right, dear,
   Now that Mackie's back in town.
Judy Holliday kept insisting she couldn’t sing—but Jule Styne and her old friends Betty Comden and Adolph Green wrote the 1956 musical *Bells Are Ringing* as a vehicle for her anyway. The show was a hit, “Just in Time” a highlight—and a favorite with society dance bands ever after.

from *Bells Are Ringing*  
Words by Betty Comden and Adolph Green; Music by Jule Styne

Light and swingy (½ played as ½)

C  Bm11  E7

Just in time,  I found you  just in time;  Before you

Gm6  A7  D9

came my time was running low.

G7  C7

I was lost, the losing dice were tossed, my bridges

F7  Bbmaj7  E7

all were crossed, nowhere to go!
Now you're here, and now I know just where I'm going; No more doubt or fear, I've found my way. For love came just in time, you found me just in time and changed my lonely life that lovely day.
SEVENTY-SIX TROMBONES

Meredith Willson was his own one-man band—composer, librettist and lyricist—for The Music Man, the Broadway smash of 1957, and this strutting march was the show-stopper. In conceiving the musical, Willson drew on his own boyhood in Mason City, Iowa. "I didn't have to make anything up," he said. "All I had to do was remember."

Brisk march (in 2; ♩ = 1 beat) from The Music Man

Words and Music by Meredith Willson

six trombones led the big parade with a hundred and
six trombones caught the morning sun with a hundred and
ten cornets close at hand. They were followed by

rows and rows of the finest virtuosos, the

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cream of ev'ry famous band.

horns of ev'ry shape and kind.

There were

copper-bottom tympani in horse platoons,

thundering, thundering all along the way;

Double-bell euphoniums and big bassoons;

Each bassoon having his
big, fat say. There were fifty mounted cannon in the battery,
thundering, thundering louder than before; Clarinets of 
ev'ry size and trumpeters who'd improvise a full octave higher than the 
score!
six trombones led the big parade when the order to
six trombones hit the counterpoint while a hundred and
march rang - out loud and clear.

Start-ing off with a

Then I mod-est-ly

big bang - bong on a Chi - nese gong by a

took my place as the one and on - ly bass and I

big bang - bong - er at the rear.

Sev-en - ty -

oom - pahed up and down the square.
I've Never Been in Love Before

The world of Damon Runyon—dames and gamblers, grifters and punks—begged to be made into a musical. Frank Loesser did just that in 1950 with the incomparable *Guys and Dolls*. This delightful song frames the romance between Salvation Army worker Miss Sarah Brown (Isabel Bigley on Broadway; Jean Simmons in the film) and Broadway sport Sky Masterson (Robert Alda; Marlon Brando).

Moderately

from *Guys and Dolls*  Words and Music by Frank Loesser

I've never been in love before, now all at once it's you, it's you forevermore.

I've never been in love before, I thought my heart was safe, I thought I knew the score. But this is

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wine that's all too strange and strong, I'm full of foolish
song, and out my song must pour. So please for-
give this helpless haze I'm in, I've really never been in
love before. I've fore.
Mr. Wonderful was a 1956 Broadway show that starred the ebullient Sammy Davis, Jr., as a song-and-dance man who plies his trade in Union City, New Jersey. He's finally convinced to cross the river to New York City, where he becomes a nightclub star. Olga James, playing Sammy's girlfriend, sang this lovely title theme to him. Other singers picked the song up, and Teddi King, Sarah Vaughan and Peggy Lee all had hits with it. Another tune from the show that you'll remember: 'Too Close for Comfort.'

Moderate fox-trot

from Mr. Wonderful Words and Music by Jerry Bock, Larry Holofcener and George David Weiss

G7

Why this feeling?
Why this smooth and flowing

G7

Thrill when you say "Hello?"
It's a

E7

Strange and tender magic you do, Mr. Wonderful.
Won-do-fer-ful, that's you! Why this trem-bling.
when you speak? Why this joy when you touch my cheek?
I must tell you what my heart knows is true:

Mis-ter Won-do-fer-ful, that's you! And why this
pushing forward
longing to know your charms, to spend for-
Am7
D9
Em/G
B/G
G7
held back
in tempo
ever here in your arms? Oh, there's
much more I could say, but the
words keep slipping away. And I'm
left with only one point of view:

Mister Wonderful,

that's you!

slowing

One more thing,

then I'm through. Mister Wonderful, Mister Wonderful,

Mister Wonderful, I love you!
Who, having seen *My Fair Lady*, can forget cockney flower girl Eliza Doolittle, blossoming as a lady, expressing her delight in this unforgettable song? Julie Andrews was Eliza on Broadway; Audrey Hepburn (Marni Nixon supplied her singing voice), in the film version. An interesting sidelight: Richard Rodgers and Oscar Hammerstein were the first to try to turn George Bernard Shaw’s play *Pygmalion* into a musical. They gave the project up, leaving it to Alan Jay Lerner and Fritz Loewe.

**I Could Have Danced All Night**

_Brightly, in 2 (d=1 beat) from My Fair Lady_  
Words by Alan Jay Lerner; Music by Frederick Loewe

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I could have spread my wings and done a
thou sand things I've
never done be-
fore.
I'll never
I COULD HAVE DANCED ALL NIGHT

E | F#m7 | B7
know | what made it | so | ex-

E | Emaj7 | E6 | E | N.C.
cit-ing, | why all at

G | G/F | C6/E | Ebdim
once | my | heart | took

Dm6 | Em/G | B/G | G7 | Dm7/G
flight. | only
know when he began to

dance with me, I could have

danced, danced, danced

all night.

G7 Cmaj7
On the Street Where You Live

My Fair Lady’s biggest show-stopper and only out-and-out love song began life as a non-starter. When out-of-town audiences greeted it in silence, composer Fritz Loewe demanded it be dropped. Lyricist Alan Jay Lerner disagreed. After the long middle section was replaced with an explanatory verse, “On the Street Where You Live” brought the house down every night. Balladeer Vic Damone’s recording was a million-seller, followed close behind by Jonah Jones’s jumping version.

Moderately

from My Fair Lady    Words by Alan Jay Lerner; Music by Frederick Loewe

I have often walked down this street before, but the lilac trees in the heart of town?

pavement always stayed beneath my feet before. All at does en-

once am chant-ment pour several stories high knowing I’m on the
street where you live. Are there street where you

live. And oh, the towering feeling

just to know somehow you are near! The

over-powering feeling that any second you may
ON THE STREET WHERE YOU LIVE

suddenly appear. 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.
Love Is a Many-Splendored Thing

What did the original version of this standard sound like when Sammy Fain and Paul Francis Webster wrote it for a 1955 movie to be called A Many-Splendored Thing? We'll never know. Studio heads added "Love Is" to the title of the William Holden-Jennifer Jones film—and, accordingly, the veteran songwriting team came up with a brand-new, emotionally powerful song that capped that year's Oscar. Still, it's possible to wonder whether that other song might have been just as good.

from Love is a Many-Splendored Thing  Words by Paul Francis Webster; Music by Sammy Fain
LOVE IS A MANY-SPLENDORED THING

nature's way of giving, a reason to be

living, the golden crown that makes a man a

king.
cresc.

Once

on a high and windy hill,
Morning mist two lovers kissed and the world stood still. Then your fingers touched my silent heart and taught it how to sing.

Yes, true love's a many-splendored thing!
Strictly speaking, "Secret Love" should have been a country-and-western hit. It was part of Hollywood's 1953 sagebrush saga *Calamity Jane*, with Doris Day in the title role. Country singer Slim Whitman did, in fact, have a hit record. But Doris Day's version stayed on the pop charts for 22 weeks—four of them at the No. 1 spot—sold a million copies, and helped "Secret Love" win the Academy Award for Best Film Song.

from *Calamity Jane*  Words by Paul Francis Webster; Music by Sammy Fain
Now I shout it from the highest hills, even told the golden daffodils.

At last my heart's an open door, and my secret love's no secret anymore.
As is so often the case, this theme from the 1955 movie Unchained far outlasted the film in which it appeared. It’s the work of Alex North, best known as sound-track composer for A Streetcar Named Desire, Death of a Salesman, The Member of the Wedding and The Misfits. Les Baxter’s lushly scored instrumental version made the charts, as did vocal recordings (with Hy Zaret’s lyrics) by both Roy Hamilton and Al Hibbler. “Unchained Melody” scored again in 1990 when The Righteous Brothers sang it on the soundtrack of the movie Ghost.

from Unchained    Words by Hy Zaret; Music by Alex North
much; are you still mine?

need your love, I need your love, God

speed your love to me.

Last time only

me...

Fine
UNCHAINED MELODY
A little faster

Lonely rivers flow to the sea, to the sea,

Lonely mountains gaze at the stars, at the stars,

to the open arms of the sea.

Waiting for the dawn of the day.

Lonely rivers sigh, "Wait for me, wait for me.

All alone I gaze at the stars, at the stars,

I'll be coming home, wait for me."

Dreaming of my love far away.
Immortalized by Italian classical composer Ottorino Respighi as one of his four *Fountains of Rome*, the ornate Fountain of Trevi carries a legend: whoever throws a coin into its waters will someday return to the Eternal City. The myth inspired both the 1954 romantic film and its Academy Award-winning title song, sung on the sound track by Frank Sinatra.

Moderately

* Guitars: Tune 6th string down to D.
THREE COINS IN THE FOUNTAIN

Three hearts in the fountain, each heart longing for its home.

Bm

E7/B

Gm6/Bb

A7

There they lie in the fountain, somewhere in the heart of

D

Gmaj7

Dmaj7

Rome.

Which one will the fountain bless?

Gm6

Em7

Em7/A

Dmaj7

Which one will the fountain bless?

Three coins in the
Em7  Em7/A  A9/D  Dmaj7

fountain,  through the ripples how they shine.

Bm  E7/B  Gm6/Bb  A7

Just one wish will be granted,  one heart will wear a valen-

tine.  tine.  Make it mine!  Make it

Em7  D8

mine!  Make it

L.H.  slowing -
Simply, like a folk song

When Alfred Hitchcock remade his 1934 suspense thriller *The Man Who Knew Too Much* in 1956, he added a few updated touches—including this song, which served as a plot device to enable a mother, played by Doris Day, to communicate with her kidnapped little boy. The lilting melody of “Que Será, Será” is so traditional sounding that it has often been mistaken for a folk song. Not only did Jay Livingston and Ray Evans’s tune satisfy Hitchcock by moving the film’s story ahead, it won an Academy Award in the bargain.
F

ra, sera; Whatever will be, will be. The

G7

cf- ture's not ours to see. Que sera, sera;

C

What will be, will be."

G7

1.

C

When I was be,

Dm7 G7 C F C

que sera, sera!"

* Shake between the two notes like a marimba.
All the Way

Anyone who saw the 1957 film *The Joker Is Wild* knows the musical and dramatic importance of the big leap that the melody of this song takes to reach the line “All the way.” It’s the point at which Frank Sinatra, playing entertainer Joe E. Lewis, loses his voice and breaks down, unable to go on. But even without that connection “All the Way” is a deeply emotional song. It walked off with an Academy Award and has stood handsomely on its own merits ever since.

from *The Joker Is Wild*      Words by Sammy Cahn; Music by Jimmy Van Heusen

Moderately, with a lilt ($\frac{3}{4} = \frac{4}{4}$)

When some-bod-y loves you, it’s no good un-less he loves you

all the way. Happy to be near you when you

need some-one to cheer you, all the way. Tall-er than the
tallest tree is, that's how it's got to feel; Deeper than the

deep blue sea is, that's how deep it goes if it's real.

When some-bod-y needs you, it's no good un-less (she) needs you all the

way. Through the good or lean years and for all the in-be-tween years,
ALL THE WAY

come what may. Who knows where the road will lead us?

Only a fool would say. But if you let me love you, it's for

sure I'm gonna love you all the way,

1.

all the way.

2.

all the way.

8va lower---
Moderately slow and somewhat freely

from Gigi  Words by Alan Jay Lerner, Music by Frederick Loewe

Gigi, am I a fool without a mind or have I merely been too blind to realize? Oh, Gigi, why you've been growing up before my eyes!

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

When did your sparkle turn to fire and your warmth become desire?

Oh, what miracle has made you the way you are?
This wistful little song was the centerpiece of *Lili*, the 1953 film that made dancer-turned-actress Leslie Caron a household name for American moviegoers. (Mel Ferrer played the crippled puppeteer who secretly loves the orphaned Lili.) It’s said that Helen Deutsch, who wrote the screenplay, was so charmed by Bronislau Kaper’s melody that she insisted on writing lyrics to it herself.

*Bright French waltz*

from *Lili*  Words by Helen Deutsch; Music by Bronislau Kaper

\[ mp \text{ very simply, like a burdy-gurdy} \]

\[ \text{song of love is a sad song, hi-li-li, hi-li-li, hi-lo.} \]

\[ \text{A song of love is a song of woe, don't ask me how I know.} \]
sad song, for I have loved and it's so.

sit at the window and watch the rain, hi-li-li, hi-li-li, hi-

lo. Tomorrow I'll probably love again, hi-

li-li, hi-li-li, hi-lo. A lo. lightly
Though his roots were Italian, Harry Warren (born Salvatore Guaragna, in Brooklyn) had never written an expressly "Italian" song when he tackled the job for the 1953 Dean Martin film The Caddy. Original plans had called for an old standard of the "Oh, Marie!" type, but Warren insisted he and lyricist Jack Brooks could do better. At 60, with dozens of hits to his credit ("I Found a Million-Dollar Baby," "You'll Never Know," "I Only Have Eyes for You" and "Lullaby of Broadway" among them), he knew what was required, and delivered a ditty that is as Italian as—well, as pizza pie.

Bright waltz

From The Caddy

Words by Jack Brooks; Music by Harry Warren

When the moon hits your eye like a big pizza pie, that's amore.

When the world seems to shine like you've had too much

Wine, that's amore.

Bells will ring, ting-a-ling-a-
ling, ting-a-ling-a-ling, and you'll sing, "Vee-ta bel-la."

Hearts will play, tip-py-tip-py-tay, tip-py-tip-py-tay, like a gay tar-anna-

tel-la, lucky fel-la. When the stars make you drool just like

pas-ta-fa-zool, that's amor-e._ When you
THAT'S AMORE

D7/A  D7-5/Ab

dance down the street with a cloud at your feet, you're in love.

G7  Cm  Eb  Ebm

When you walk in a dream but you know you're not dreaming, sign-

Bb  Db dim  F7  Db dim  F7  Db dim

nor-e, scuz-za me, but you see, back in

F7  Bb

old Na-po-li, that's a mor-e!
The Man That Got Away

from *A Star Is Born*  Words by Ira Gershwin; Music by Harold Arlen

Harold Arlen supplied the two songs most closely associated with Judy Garland. She sang his and E.Y. Harburg's "Over the Rainbow" in *The Wizard of Oz* in 1939. Fifteen years later, Arlen and Ira Gershwin wrote this most supreme of torch songs for Judy to sing in the 1954 film *A Star Is Born.* It was her exclusive property ever after.

Slow and steady

The night is bitter, the stars have lost their glitter. The winds grow colder and suddenly you're older. And all because of the man (guy) that got away.

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THE MAN THAT GOT AWAY

more {his} ea - ger call, the writ - ing's on the wall.

D7-9

Gm7

C9

The dreams you dream'd have all gone a-

F

C7

F

stray.

The {man}gal that won you has sim.

Gm C7 Bb7 C7

run off and un-done you. That great be-gin-ning has seen the fi-nal in-ning. Don't
know what happened, it's all a crazy game!

more that all-time thrill, for you've been through the

mill, and never a new love will be the same.

Good riddance, goodbye! Ever'ry trick of his yours you're
THE MAN THAT GOT AWAY

G9  Em  Cm7+5  C7  F

on - to.  But fools will be fools, and where's she?

C7

Abm6  C7  F

gone to? gliss. on black keys The road gets rougher, it's

Gm  C7  Bb7  C7

lone-li-er and tough-er. With hope you burn up, to-
mor-row she may turn up. There's

F  A7+5  Am7  D7  Dm7  D7

just no let-up the live-long night and day! Ev-er
Bb6 Bdim F/C

since this world began there is nothing sadder than

D7+5 Gm7 Gm7/C Bbm6/C

a one-man woman lost, lost loser looking for the man gal that got a-

F C7+9 F

way, the gal that

C7+9 F C7+9 Fmaj7

got a way.
in tempo-fading
With the release of *Around the World in 80 Days* in 1956, master showman Mike Todd realized an abiding dream. He had tried to bring Jules Verne’s great novel to the musical stage a decade before, and had flopped badly. Now he had turned it into a blockbuster movie, with 50 stars, 7,959 animals, 74,685 costumes—and one enduring title theme. Composer Victor Young won an Academy Award for the sound-track score, though the song itself wasn’t even nominated. It has, however, been a standard ever since.
smiling now. It might have been in County Down, or in New York, in gay Paris, or even London town. No more will I go all around the world, for I have found my world in N.C.
The Loveliest Night of the Year

from The Great Caruso

Words by Paul Francis Webster; Music by Juventino Rosas, adapted by Irving Aaronson

Slowly

This was one of tenor Mario Lanza's major hits, first in his 1951 movie, The Great Caruso (though he didn't sing it in the film; Ann Blyth, playing Mrs. Caruso, did), and again seven years later in The Seven Hills of Rome (when he did). Those with long memories might recognize the melody as "Over the Waves," a waltz imported from Mexico, where it was written in 1888 by Juventino Rosas.

Guitar — A
(Capo 1st fret)

Keyboard: Bb

When you are in love — it's the loveliest night of the year.
Stars twinkle above; and you almost can touch them from here.

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rhyme anytime you are holding me near.

When you are in love, it's the loveliest night of the year.

Waltzing along in the blue like a breeze drifting over the sand; Thrilled by the wonder of
THE LOVELIEST NIGHT OF THE YEAR

you and the wonderful touch of your hand.

my heart starts to beat like a child when a birthday is near.

So kiss me, my sweet, it's the love-liest night of the year.
I'll Never Stop Loving You

Bright, perky Doris Day seemed an odd choice at first to play the lead in *Love Me or Leave Me*, Hollywood's 1955 screen biography of singer Ruth Etting. But she confounded the nay-sayers by turning in a tough, gritty performance and singing a mixture of standards and newly written songs such as this one with authority and conviction. Nicholas Brodszky, who wrote the melody of "I'll Never Stop Loving You," is perhaps best known for "Be My Love." Lyracist Sammy Cahn, of course, is a four-time Academy Award-winner ("Three Coins in the Fountain," with Jule Styne, and "All the Way," "Call Me Irresponsible" and "High Hopes," all written with Jimmy Van Heusen).

from *Love Me or Leave Me*  Words by Sammy Cahn; Music by Nicholas Brodszky

Moderately

I'll never stop loving you. Whatever else I may do, my love for you will live 'til time itself is through.
I'll never stop wanting you. And when forever is through, my heart will beat the way it does each time we meet. The night doesn't question the stars that appear in the skies, so why should I
question the stars that appear in my eyes?

Of this I'm more than just sure:

My love will

last and endure. I'll never, no, I'll never stop loving you.
In the Cool, Cool, Cool of the Evening

This Hoagy Carmichael-Johnny Mercer delight had been slated for a Betty Hutton movie, then dropped, when Bing Crosby got wind of it. At Bing’s insistence it was slotted into his 1951 film Here Comes the Groom, among tunes by Jay Livingston and Ray Evans—and walked off with that year’s Oscar as Best Film Song.

With a lilt

from Here Comes the Groom    Words by Johnny Mercer; Music by Hoagy Carmichael

Sue wants a bar-b-be-cue,     Sam wants to boil a ham,
"Whee!" said the bumble-bee,  "Let's have a ju-bi-lee."

Grace votes for bouil-la-baisse stew.  Jake wants a wee-ny bake,
"When?" said the prairie hen.  "Sure," said the di-no-saur.

steak and a lay-er cake,  he'll get a tum-my-ache, too.
"Where?" said the griz-zy bear.  "Un-der the light of the moon?"
F7
We'll rent a tent or  
How 'bout ya, brother  
let the town cry.
Bb 3fr.
tee-pee,  
jack-ass?"  
ev-ry-one cried.
F7
G7
C
and if it's R. S.  
"You com-in' to the  
this is what I'll reply:
V. P.,  
fracas?"  
Over his specs he sighed:
G7
C7

Chorus
F
D7
In the cool, cool, cool  
In the cool, cool, cool  
tell 'em I'll be  
tell 'em I'll be
Gm
C7
there.  
there.
In the cool, cool, cool  
In the cool, cool, cool  
there.  
there.
IN THE COOL, COOL, COOL OF THE EVENING

better save a chair.
When the party's gettin' a

slick-um on my hair.
When the party's gettin' a

Cm7  F7  Bb

glow on 'n' sing-in' fills the air,
if I

Gm7  Bbm6

glow on 'n' sing-in' fills the air,
in the

F  D7

shank o' the night when the do-in's are right you can
ain't in the clink and there's sump-in' to drink you can

Gm7  C6

tell 'em I'll be there.
tell 'em I'll be there.

1. F  A7

2. F
This song of farewell to eternal Rome is indelibly associated with Mario Lanza, the flamboyantly gifted, ill-fated tenor who sang it in the 1958 movie *The Seven Hills of Rome*, a year before his death. Italian musical comedy star Renato Rasci, who played Lanza’s cousin in the picture, wrote the bittersweet melody. It seems to echo the adage that Rome is like an old sweetheart, for whom “Goodbye” is just another way of saying “We’ll meet again.”

English Words by Carl Sigman; Italian Words by Pietro Garinei and Sandro Giovannini; Music by Renato Rasci.
Save the wedding bells for my requi
voir.

Si riverega spasgo in carroz

turning, keep my lover's arms outstretched and ye
zella, e ripensag quella "ciu ma
cherla" ch'era tanto

flame of love keeps burning in heart.
bella e che gli ha detto sempre "No!"

Rivederci, Rivederci, Roma!
This Italian import made the charts twice in two years, under two different names. As “Nel Blu, Dipinto di Blu,” sung by its Sicilian co-lyricist Domenico Modugno, it won first prize at the San Remo Song Festival and a Grammy as 1958 song of the year. Then, with an English text (by “Star Dust” lyricist Mitchell Parish) and retitled “Volare,” it hit the top again, thanks to a 1960 recording by Bobby Rydell.

Italian Words by Domenico Modugno and Francesco Migliacci; English Words by Mitchell Parish; Music by Domenico Modugno

* Guitar tacet till chorus.
Moderately, with a beat (in \(4\) \(\frac{3}{4}\) = 1 beat)

Moderately, with a beat (in \(4\) \(\frac{3}{4}\) = 1 beat)

**Chorus**

Volare, oh, oh, oh!

Can

C6

Let's

C6

fly way up in the clouds,

away from the mad-d'n-ing

blur, di-pin-to di blur.

felice di stare las-

crowds. We can sing in the glow of a star that I know of where

sù. E vo-lo-vo, vo-la-vo fel-ice più in al-to del
VOLARE (NEL BLU, DIPINTO DI BLU)

lovers enjoy peace of mind. Let us leave the confusion and
sole ed ancora più su. Men tre il mondo piano piano spa-

all disillusion behind. Just like una
rilenta no lag

birds of a feather, a rainbow together we'll find.
musica dolce suonava soltanto per me.

158
Oh! oh!
Cantare, cantare,
oh, oh, oh, oh,

Oh! oh!
No wonder my happy heart sings;
Your love has given me wings;

Love has given me wings,

Gradually fading

Oh! oh!
Nel blu, di-pinto di blu,

Your love has given me wings,
This typically German Schlager, or sentimental pop song, first surfaced as “O Mein Papa” in a late ’40s Swiss musical film called Fireworks. English trumpeter Eddie Calvert heard it while on a European tour and recorded it as an instrumental. It did well enough to alert record executives on this side of the Atlantic. Eddie Fisher recorded an English-language version in 1953, adding another million-seller to a list that included “Any Time,” “Wish You Were Here” and “I Need You Now.”

English Words by John Turner and Geoffrey Parsons;
German Words and Music by Paul Burkhard
stood. 
Gone are the days when he would take me on his knee;

And with a smile, he'd change my tears to laughter.

day. Oh, my papa, Oh, my papa,
"Hymne à l'amour" ("Hymn to Love") was the French title of this compelling song. It was composed for Edith Piaf, who wrote the French text; and, as only she could do, the incomparable Little Sparrow left her imprint on it forever. Piaf died in 1963, but the quality of her voice—its urgency, vulnerability and pain—makes her a living presence even now to all who hear her recordings, a presence still evoked strongly here in both melody and words.

English Words by Geoffrey Parsons; French Words by Edith Piaf; Music by Marguerite Monnot
love me, let it happen, I won't care. If it seems that every-thing is lost, I will smile and never count the cost.

If you love me, really love me, let it happen, darling. I won't care.
IF YOU LOVE ME (REALLY LOVE ME)

Em    B7/D#    Em/D

more rapidly

catch a shooting star? Shall I bring it where you are? If you

jus-qu'au bout du monde, je me ferai tein-dre blonde, si tu

Cm7-5 C7 B7
can me le demandais.

You want me to, I will.

Cm7-5 C7 B7

set me any task, I'll do anything you ask, if you'll

Am7 D7 Gmaj7 Cmaj7 Fm7-5 B7 Em7 Bb7

bien rire de moi, je ferai n'importe quoi, si tu

Eb9-5 Am7 Am7/D

only love me still! When at

slow arp. smoothly, as before

Nous aur
last our life on earth is through, I will
don't pour nous l'éternité
té dans le

share éternity with you. If you love me, really
bleu de toute l'immensité. Dans le ciel plus de pro-

love me, then whatever happens I won't
blesses, Dieu réunit ceux qui s'ai-

1. care. If the care.
ment. Le ciel ment.
Answer Me, My Love

Fewer of our popular song hits have been imported from Germany or Austria than from England or France, but several have been memorable. These songs range from "When Day Is Done" in the 1920s and "Falling in Love Again," as popularized by Marlene Dietrich, to this 1954 favorite, written in Germany as "Mutterlein" ("Mother Love"), and sung so unforgettable by Nat King Cole.

Moderate gentle waltz

English Words by Carl Sigman; Original German Words by Fred Rauch; Music by Gerhard Winkler

Answer me, oh my love; Just what sin have I been guilty of?

Tell me how I came to lose your love. Please answer me, my love.

You were mine yesterday; I believed that love was here to stay.

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Won't you tell me where I've gone a-stray? Please answer me, my love.

If you're happier without me, I'll try not to care;

But if you still think about me, please listen to my prayer.

You must know I've been true. Won't you say that we can start anew?

In my sorrow now I turn to you. Please answer me, my love.
From verses by a French poet ("Les Feuilles Mortes"—
"Dead Leaves"—by Jacques Prévert) to a musical setting by
a Hungarian composer (Joseph Kosma) to an English text by a
great American lyricist (Johnny Mercer), this elegy to yearning
and heartache has had quite an
odyssey. Since 1955, when pianist
Roger Williams’s cascading piano
effects turned it into a million-selling
record hit, "Autumn Leaves" has been a
heart-tugging sentimental favorite.

(Leaves Drift by the Window...)

English Words by Johnny Mercer; French Words by Jacques Prévert; Music by Joseph Kosma
hands I used to hold. Since you went away the days grow
mais moi qui t'ai- mais. Mais la vie sépare ceux qui s'ail-
cresc.

long, and soon I'll hear, old winter's song. But I
ment, tout douce-
ment, sans faire de bruit. Et la

miss you most of all, my darling, when autumn leaves start to
mer efface sur le sabale les pas des amants désu-

1. Em

2. Em

fall. The falling fall. C'est une chan-
nis. dim. - - - - - PPM

* Smaller bands may omit notes in parentheses.
I Get Ideas

This good-natured invitation to dalliance on the dance floor is actually just the eternally popular Argentine tango "Adios Muchachos" ("Good-bye Boys"), tricked out in new finery by dancer-turned-lyricist Dorcas Cochran. Singer Tony Martin had the big record, in 1950. Louis Armstrong also afforded the song his own unique vocal treatment on the flip side of his 1951 hit "A Kiss to Build a Dream On."

Moderately

When we are dancing and you're dangerously near me, I get ideas.

Ideas, I get ideas.

I want to hold you so much closer than I
Dm7  Dm7/G  G7  

dare to, I want to scold you 'cause I care more than I care to. And when you

E7  F  Dm7  G7  
touch me and there's fire in ev'-ry fin-ger, I get i-deas, I get i-

C  
deas. And af-ter we have kissed good-night and you still

C7  

F  Fm6  C/G  G7  C  
Very steady, like a tango

lin-ger, I kind of think you get i-deas, too. Your eyes are al-ways
I GET IDEAS

E7
say-ing the things you're nev-er say-ing. I on-ly hope they're

Am

G7
say-ing that you could love me, too. For that's the whole i-

C
dea,— it's true, the love-ly i-dea— that I've

C7

F

Fm6

C/G
dim

E

Dm7

G7

fall-en in love with you. When we are you.
SHAKE, RATTLE AND ROLL

In several ways, Bill Haley could be called the father of rock and roll. In 1953, his "Crazy Man Crazy," with The Comets, became the first rock song to hit the pop charts, and two years later "Rock Around the Clock" became the first rock record to make it all the way to No. 1. In addition, it was the lyrics of his song "Rock-a-Beatin' Boogie" that supposedly inspired disc jockey Alan Freed to coin the term "rock and roll." "Shake, Rattle and Roll" joined "Rock Around the Clock" in the Top 10 in 1955. It had been a giant hit in the rhythm-and-blues market for blues shouter Big Joe Turner. The lyrics were cleaned up a little for Bill, but the song's message came through loud and clear: A revolution in music was at hand.

Bright boogie beat (\(\text{C}\))

Play piano L. H. \(80\) lower throughout

Verse

from that kitchen and rattle those pots and pans.
(2) in' those dress'es, your hair done up so right;
(3) one-eyed cat, peepin' in a sea-food store;
(4) lieve you're do-in' me wrong and now I know;

continue similarly

Get out from that kitchen and rattle those pots and pans.
Wear in' those dress'es, your hair done up so right.
I'm like a one-eyed cat, peepin' in a sea-food store.
I believe you're do-in' me wrong and now I know.

* More skillful players should play all notes, large and small. For easier version play large notes only.

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Well, roll my breakfast 'cause you look so warm, but your look at you, tell you
The more I work, the

I'm a hungry man, heart is cold as ice, don't love me no more, faster my money goes.

Chorus

Shake, rattle and roll; Shake, shake, rattle and roll;
In the mid-'50s, Elvis Presley's recording of “Hound Dog” was a shot heard round the world. Nothing would ever be the same again: Elvis was on the scene, and rock and roll was here to stay. The song is the work of Jerry Leiber and Mike Stoller, who have written many of the great rock-and-roll hits, including—for Elvis alone—“Love Me,” “Loving You,” “Treat Me Nice,” “Jailhouse Rock,” “Don’t” and “King Creole.”

Words and Music by Jerry Leiber and Mike Stoller

Bright boogie rock

You ain't nothin' but a hound dog,

raucously

cryin' all the time.

You ain't nothin' but a hound dog,

sim.

cryin' all the time.

Well, you ain't never caught a rabbit and you ain't no friend of mine.
When they said you was high-class, well, that was just a lie.

Well, you ain't never caught a rabbit and you ain't no friend of mine.

You ain't nothin' but a mine.
As all his fans know, with Elvis it wasn't all rocking: he had a softer side that came out in sentimental ballads like this 1956 effort by Maurice Mysels and Ira Kosloff. He sang it in July of that year on The Steve Allen Show dressed in white tie and tails—and far from looking foolish, as the show's producers seem to have hoped, he came across as dignified and quite tender. "I Want You" made the Top 10 country, rhythm-and-blues and pop charts and sold another easy million for the man who was soon to become known as The King of Rock and Roll, and then, simply, as The King.

Words by Maurice Mysels; Music by Ira Kosloff
love you with all my heart.

time that you're near all my cares disappear. Darling,

you're all that I'm living for. I want you, I need you, I

love you more and more.
I WANT YOU, I NEED YOU, I LOVE YOU

thought_ I could live_ without romance_ before you came_ to me. But

now_ I know_ that I will go on

loving you eternally. Won't you
In addition to being the title song of Elvis Presley’s first motion picture, “Love Me Tender” was the first great “straight” love song of his career. His recording reached the Top 5 on all three charts—pop, country, and rhythm and blues—when it was released in September 1956. The soft and touching tune, credited to Elvis and Vera Matson, is based on the 1861 ballad “Aura Lee,” in keeping with the movie’s Civil War theme.

Moderately slow

Words and Music by Elvis Presley and Vera Matson

1. Love me tender, love me sweet; Never let me go.
2. Love me tender, love me long; Take me to your heart.
3. Love me tender, love me dear; Tell me you are mine.

You have made my life complete, and I love you so."
For it’s there that I belong, and we’ll never part.
I’ll be yours through all the years, till the end of time."
Love me tender, love me true, all my dreams full

fill;

For, my darlin', I love you

and I always will.

and I always will.
Rock-and-roll trivia buffs take
note: In the scene in Elvis
Presley's second film, Loving
You, where he sings this
song, sharp eyes will catch
his mother sitting in the third
row of the audience, beaming
proudly. Elvis got "Teddy Bear"
from Bernie Lowe and Kal Mann,
the same team that later wrote
"The Twist" for Chubby Checker,
launching an international craze.
Predictably, when "Teddy Bear" hit the
charts (it was one of four Presley recordings
that reached No.1 on the pop, country and
rhythm-and-blues playlists), Elvis was inundated with
stuffed animals mailed to him by fans; most of the
stuffed toys were sent on to charity.

Solid rock beat

Words and Music by Bernie Lowe and Kal Mann

Baby, let me be your lovin' teddy bear.
Baby, let me be around you ev'ry night.

Put a chain around my neck and lead me any-where.
Run your fingers through my hair and cuddle me real tight.

Oh, let me
be your teddy bear.

don't want to be your tiger 'cause tigers play too rough.

don't want to be your lion, 'cause lions ain't the kind you love e-

N.C.

Just wanna be your teddy
(LET ME BE YOUR) TEDDY BEAR

Put a chain around my neck and lead me anywhere. Oh, let me be your teddy bear. Just let me...

Piano 8va lower...

Repeat and fade out gradually
Don't Be Cruel
(to a Heart That's True)

Bright rock beat

You know I can be found sitting home all alone.

If you can't come around, at least please telephone. Don't be cruel to a heart that's true.
DON'T BE CRUEL (TO A HEART THAT'S TRUE)

1. Baby, if I made you mad for something I might have said,
   please let's forget the past; The future looks bright ahead.
   I don't want no other love;

2. Don't stop thinking of me, don't make me feel this way.
   Then you'll know you love me, you have me, and I'll know I'll have you,
   I don't think it's just you I'm thinking

(3) Walk up to the preacher and let us say, "I do."
   Don't be cruel to a heart that's true.
   Why do I feel so alone?

F           C           Dm           C
C           Dm           C           Dm           C7

F           C           Dm           C
C           Dm           C

Dm7           G7           C

F           G7

F           G7
2. Don't be cruel
3. Let's

G7
C
Dm7

of.

heart.

G7
C
Dm7

to a heart that's true.

G7
C
F

C.

I don't want no other

G7
F
G7
C

love; Ba-By, it's just you I'm thinking of.
Medium rock and roll

"Jailhouse Rock" is another fine Leiber-Stoller composition, another movie title song and, needless to say, another No.1 hit and million-seller for Elvis Presley, in 1957.

It may have been Jerry Leiber or it may have been Mike Stoller who said, "We don't write songs, we write records." Whatever...it said a lot about the complex editing and dubbing process that helped turn their efforts with Elvis, The Coasters and others into hits. But obviously these two also had a knack for writing songs that, like their chief client, found the pulse of the public.

Words and Music by Jerry Leiber and Mike Stoller

1. The warden threw a party in the country jail; The
2. Spider Murphy played the tenor saxophone,
3. The sad sack was a-sittin' on a block of stone,
4. Shifty Henry said to Bugs, "For heaven's sake,

prison band was there and they began to wail; The
Little Joe was blowin' on the slide trombone; The
o-ver in the cor-nner weep-in' all alone; The
no one's lookin'; Now's our chance to make a break;"

band was jumpin' and the joint began to swing; You
drummer boy from Illinois went crash, boom, bang; The
war-den said, "Hey, bud- dy, don't you be no square..."
Bugsy turned to Shifty and he said, "Nix, nix;"

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should've heard those knocked-out jailbirds sing:
whole rhythm section was the Purple Gang.
you can't find a partner, use a wooden chair!
want-na stick a-round a-while and get my kicks.

Let's

rock!

Everybody, let's rock!

Piano - 8va lower

Everybody in the whole cell block was a-

(8va)

1. 2. 3.

dancin' to the Jailhouse Rock.

2. The

4.

3. The

4. The
Before his death in the 1959 plane crash that also killed Buddy Holly and The Big Bopper, J.P. Richardson, 19-year-old Ritchie Valens had secured his place as the first Chicano rock star. He had turned this old Mexican folk song into a hit—though the flip side, "Donna," named after his girlfriend, actually ranked higher on the charts. Valens’s fame—and that of “La Bamba”—became even greater after the release of the 1987 film biography of the singer, called La Bamba.

With a strong Latin beat

Adaptation and Arrangement by Ritchie Valens
Una poça de gra-cia para mi para ti.
Y ar-ri-ba, ar-ri-ba;
Ar-ri-ba, ar-ri-ba. Por ti se re.
Por ti se re, por ti.
Yo no soy mar-i-ne-ro.
Yo no soy mar-i-ne-ro, soy cap-i-tán.
Texas-born Buddy Holly was the first to fuse the sound and flavor of country music with a heavy backbeat borrowed from black rhythm and blues. The result was a dynamic new sound, typified by such songs as “Peggy Sue,” as well as “That’ll Be the Day,” “It Doesn’t Matter Anymore” and “Maybe Baby.” When Buddy died in a plane crash on February 3, 1959, many people felt that rock and roll died with him. (Among them was Don McLean, who years later wrote “American Pie” about the death of Holly, Ritchie Valens and The Big Bopper.) But rock and roll is still alive and well, and Holly is still a strong musical influence—as evidenced by the 1990 musical of his life, *Buddy.*

Bright rock and roll (in 2, \( \frac{d}{t} = 1 \text{ beat} \))

Words and Music by Jerry Allison, Norman Petty and Buddy Holly
PEGGY SUE

Oh, well I love you, gal; Yes, I love you, Peg - gy Sue.

1st time: repeat
2nd time: continue

Peg - gy Sue, pretty, pretty, Peg - gy Sue! Oh, my Peg - gy.
my Peggy Sue.

Oh, well I love you, gal, and I need you,

Peggy Sue.

D.S. al Coda
Now it's hard to believe, but Bill Haley and His Comets' "Rock Around the Clock" went almost unnoticed when the recording was released in the spring of 1954. A year later the song was featured on the sound track of The Blackboard Jungle, a movie that starred Glenn Ford as a city high-school teacher fighting back against juvenile delinquency. The re-released single became a sensation, selling millions of copies and becoming the first rock-and-roll record to reach No.1 on the hit parade.

Moderate boogie-rock beat (\( \frac{4}{4} \))

Words and Music by Max C. Freedman and Jimmy De Knight

(1) glad rags on and join me, hon, we'll have some fun when the
(2) clock strikes two and three and four, if the band slows down, we'll
(3) chimes ring five and six and seven, we'll be rock-in' up in
(4) eight, nine, ten, eleven, too, I'll be go-in' strong and
(5) clock strikes twelve, we'll cool off then start a-rock-in' 'round the
clock strikes one.
yell for more.
seventh heav'n.
so will you.
clock again.

We're gonna rock around the clock tonight.
We're gonna rock, rock 'til broad daylight.

round the clock tonight.

When the
3. When the
4. When it's
5. When the

night.
This rockabilly lament penned by husband-and-wife songwriters Boudleaux and Felice Bryant meant stardom for The Everly Brothers. Sons of country singers Ike and Margaret Everly, Don and Phil grew up on the road, singing and playing guitar at clubs and on radio stations throughout the South and Midwest. "Bye Bye, Love," in May 1957, was their big breakthrough, followed by such other tuneful Bryant collaborations as "Wake Up, Little Susie," "Bird Dog" and "All I Have to Do Is Dream."

Words and Music by Felice Bryant and Boudleaux Bryant
C  
B  C  C#  D  
ba - by  
till he stepped  
that I'm so  
in.  
free.:  
Good - bye to  
My lov - in'

Am7  
D7  
G  
ro - man - ce  
that might have  
been.  
is through with  
me.

C  
G  
C  
G  
Chorus  
Bye  
bye,  
love;  
Bye  
bye,  
hap - pi - ness.

C  
G  
D7  
G  
Hel - lo,  
lone - li - ness; I  
think I'm gon - na cry.
Nothing to do with Peanuts and Lucy here, folks: this Charlie Brown is a cool dude who strolls through life unfazed by anything. This 1959 tune is one of the songs of protest and sly satire that Jerry Leiber and Mike Stoller were turning out in the late ’50s and that their protégés The Coasters were turning into best-sellers on both the pop and rhythm-and-blues charts. Other Coasters classics include the two-sided hit “Searching” and “Young Blood,” “Yakety Yak” and “Along Came Jones.”

Words and Music by Jerry Leiber and Mike Stoller
him on his knees, I know that's him yelling, "Seven, come eleven," down
in the boys' gym. Charlie Brown, Charlie Brown, he's a clown, that Charlie Brown. He's gonna get caught,
just you wait and see. Why is everybody always pickin' on me?
Who's always writin' on the wall? Who's always goofing in the
hall? Who's always throwing spit-balls? Guess

who. Who me? Yeah, you! Who walks in the classroom cool and slow?

Who calls the English teacher "Dad-dy-o"? Charlie Brown, Charlie Brown, he's a clown, that Charlie Brown. He's gonna get caught,

just you wait and see. Why is ev'ry-bod-y al-ways pick-in' on me?
It all started with Duke Ellington, who stitched this simple, insistent blues theme into his 1946 concert suite Happy-Go-Lucky Local. The railroad association clearly stuck in the mind of tenor saxophonist Jimmy Forrest, who worked with Ellington in 1949–50. After leaving the Duke, he developed the tune as a rhythm-and-blues specialty. Bandleader Buddy Morrow picked it up, and eventually it gained a lyric. The result: an enduring hit—but one not credited to Ellington.

Words by Oscar D. Washington and Lewis E. Simpkins; Music by Jimmy Forrest

Note: Organ pedal doubles lowest note of piano left hand throughout.
took my baby so far away,
whistle tore my poor heart in two.
bring my baby back home to me.

tell her I love her more and more ev'ry day,
she's gone, and I don't know what I'm gonna do.
She's gone, the blues she left just won't set me free.

My mother said I'd lose her if I

ever did abuse her, should have listened!
My mother said I'd lose her if I ever did abuse her, should have listened!

Now I have learned my lesson, my sweet baby was a blessing, should have listened!
Jerry Lee Lewis, born in Ferriday, Louisiana, began his career at Sun Records in Memphis, where Elvis Presley also started out. “Whole Lotta Shakin’ Goin’ On,” his first hit in the summer of 1957, was followed by “Great Balls of Fire,” which became No. 1 in both the country and pop fields. A lackluster decade with few hits followed, and Jerry Lee turned away from the rock and roll that had made him a teenage idol and went back to his country roots. *Great Balls of Fire* was the title of a 1989 movie depicting “The Killer’s” flamboyant life.

**Great Balls of Fire**

Bright rock tempo

Words and Music by Otis Blackwell and Jack Hammer

\[\text{You shake my nerves and you rattle my brain!} \]

\[\text{Too much love drives a man insane.} \]

\[\text{You broke my will.} \]

\[\text{but what a thrill.} \]

\[\text{Goodness, gracious, great balls of fire!} \]

\[\text{I laughed at love 'cause I thought it was funny;} \]

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You came along and moved me, honey.
I changed my mind;

This love is fine.
Goodness, gracious, great balls of fire!

Kiss me, baby.
Hmm, yo! It feels good.

Hold me, baby.

I want to love you like a lover should.
You're fine!
So kind! I got to tell this world that you're mine, mine, mine, mine!

I chew my nails and I twiddle my thumbs; I'm real nervous but it sure is fun.

Come on, baby, you drive me crazy.

1. Goodness, gracious, great balls of fire!

2. balls of fire!

8va lower -
Hank Williams' rise was meteoric; his end—from a heart attack, in the back seat of a car en route to an appearance in West Virginia—tragic. In between came alcoholism, drug addiction—and some of the most beautiful of all country songs. "Your Cheatin' Heart," like "Cold, Cold Heart," reportedly grew out of his constant domestic troubles. Issued in January 1953, just after Hank's death, the recording became his ninth million-seller. The song has been recorded by more than 100 artists since then.

Moderate country tempo

Words and Music by Hank Williams
come the whole night through:
come when you'll be blue:

Your cheat-in' heart will tell on
you.

When tears come down

like fall-in' rain,
you'll toss a-
YOUR CHEATIN' HEART

D9  C7  N.C.
round and call my name. You'll walk the

C  C7  F
floor the way I do;

G7  Dm7  G7
Your cheat-in' heart will tell on

1. C

2. C  B6  C6

you. Your cheat-in' you.
Eddy Arnold was probably the first country performer to "cross over" successfully into the pop market. Starting with such million-sellers as "I'll Hold You in My Heart (Till I Can Hold You in My Arms)," "Any Time" and "Bouquet of Roses" in the late 1940s, he proved that a relaxed, easy-going approach to a song would appeal to any audience. This lover's confession, which he co-authored with Cindy Walker in 1955, turned out to be one of the Tennessee Plowboy's major successes.

Moderately slow, with a lilt \( \text{\(\frac{3}{4}\)}\)
YOU DON'T KNOW ME

know the one who dreams of you at night and longs to

kiss your lips and longs to hold you tight. To you I'm

just a friend, that's all I've ever been, but you don't know me.

For I never knew the art of making love, though my

heart ached with love for you. Afraid and shy I
let my chance go by, the chance you might have loved me, too. You give your

down to me and then you say, "Good-bye." I watch you walk away beside the

lucky guy, to never, never know the one who loves you so. No, you don't

know me._ You give your

know me_ slowing
"I Almost Lost My Mind" is a turnabout, a rhythm-and-blues hit "borrowed" successfully by the country market instead of the other way around. Blues singer-pianist Ivory Joe Hunter wrote the song in 1950, inspired by a Nashville friend named Martha Spencer, whose husband had left her. When Hunter heard the story, he said, "I went right to the piano, and the whole song came to me all at once." Pat Boone, who covered many other R&B songs, had a No. 1 hit with Hunter's tune in 1956.

Words and Music by Ivory Joe Hunter

Slow blues
trem.

When I lost my baby, I almost lost my mind,
I can't tell who I meet.

When I lost my baby, I almost lost my mind,
I can't tell who I meet.

When I lost my baby, I almost lost my mind,
almost lost my mind.
My head is in a spin.

'cause my eyes are full of tears.
I hung my head in sorrow,

can't tell who I meet,
She said, "Your baby has quit you."

had my fortune read.

news was not so good.

since she left me behind.

Where can my baby be?

when she said what she said.

This time she's gone forever.

This time she's gone for good.
Three guys named Eddie figured in the success of this lilting love song, which was around nearly 30 years before becoming a hit. Country singer Eddy Arnold spotted and recorded it in 1948, turning it into a million-seller. But it took 23-year-old Eddie Fisher, protégé of the great comedian Eddie Cantor, to hit the big money—and No. 2 on the charts—with a pop version of the song, in 1951. “Any Time” made Fisher a star, and remained his trademark for years to come.

Words and Music by Herbert “Happy” Lawson
time you're thinking 'bout me, that's the

C7 C7 B7 Bb7 A7 G#7 A7

3 3

3

time I'll be thinking of you. So any

D7 G7

Abdim

3

time you say you want me back again, that's the

C7 F N.C. F

3

time I'll come back home to you...
Now wait just a minute: a song called "Tennessee Waltz," about a song called "Tennessee Waltz"? Curious—though none of the 6 million people who bought Patti Page's hit 1950 record seemed unduly bothered by the apparent illogicality. Written by Grand Ole Opry stars Pee Wee King and Redd Stewart (after they heard the "Kentucky Waltz" on the radio), it became Tennessee's official song in 1965.

Country waltz (4\(\frac{4}{4}\))

Words and Music by Pee Wee King and Redd Stewart

Guitar → G
Capo up 3 frets

Keyboard → Bb

waltzing with my darlin' to the Tennessee Waltz when an

old friend I happened to see. Introduced him to my

loved one and while they were waltzing, my friend stole my sweet-heart from
I remember the night and the Tennessee Waltz, now I know just how much I have lost. Yes, I lost my little darling the night they were playing the beautiful Tennessee Waltz. I was Waltz much slower.
Such widely dissimilar performers as pop singer June Valli, cowboy movie star Rex Allen, and The Orioles, one of the first of the black rhythm-and-blues vocal groups of the '50s, tackled this country weeper on records in 1953. All did well—but it took Elvis Presley's 1965 recording to nudge the song all the way into the best-seller class.

Words and Music by Artie Glenn

You saw me crying in the
chap
some
thing

Every sinner looks for

the tears I shed were tears of
joy;

that will put his heart at ease;

I know the meaning of contentment,

There is only one true
answer:
now I am happy with the Lord.
He must get down on his knees.

Just a plain and simple
Meet your neighbor in the chapel,
where humble people go to pray;
join with him in tears of joy.

I pray the Lord that I'll grow stronger,
You'll know the meaning of contentment,
CRYING IN THE CHAPEL

G7  Fmaj7/G  C  F  C  C7

— as I live from day to day.
then you'll be happy with the Lord.
I've You'll

F  A♭7  C  A7  D7

searched and I've searched.search and you'll search
but but you'll never find no

Am7  D7  G7  N.C.

way on earth to gain peace of mind.
Now I'm happy in the

F6

chap chap

chapel, where people are of one ac-
el, get down on your knees and
We gather in the
Your burdens will be
just to sing and praise the
Ev'ry sinner looks for
and you'll surely find the way!
Singer-songwriter Hank Williams was one of the great troubadours of modern times, the man who brought country music into the pop mainstream. Complex and vulnerable, he seemed to reach within himself for the emotions that drove such songs as “Your Cheatin’ Heart,” “I’m So Lonesome I Could Cry” and “I’ll Never Get Out of This World Alive.” He wrote “Cold, Cold Heart” in 1951 after a quarrel with his wife. It became his most successful song and his personal favorite. Williams died at 29, in 1953.

Medium country beat

Words and Music by Hank Williams

tried so hard, my
dear, to show that
you’re my ev’rydream. Yet
never know how
much it hurts to
see you sit and

You

you’re a-fraid each
know you need and
thing I do is
want my love, yet
just some evil
you’re a-fraid to
scheme. A

Why

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mem'ry from your do you run and lone-some past keeps hide from life? To us so far a-try it just ain't part. Why

A7

can't I free your doubt-ful mind and melt your cold, cold heart? An-

There

D

o-th-er love be-fore my time made was a time when I be-lieved that your heart sad and you be-longed to blue, and but

D

so my heart is now I know your heart is shack-led things I did -n't pay-ing now for to a mem-o-ry. do. In The

* Optional: For variety, pianists may play the melody an 8va higher till the end.
COLD, COLD HEART

anger unkind words are said that make the teardrops
more I learn to care for you, the more we drift a-
start.}
part.) Why can't I free your doubtful mind and

1.
melt your cold, cold heart? 2. You'll don't your
cold, cold heart?
Blue Velvet

Tony Bennett first came to prominence in June of 1951 with "Because of You" and within a few years had put eight other songs on the charts. One of these was "Blue Velvet"—the romantic song for many teenagers growing up in the decade. Bobby Vinton had an even bigger hit with the tune in 1963. And the song's staying power was certified when it lent its title to director David Lynch's 1986 cult classic film Blue Velvet.

Words and Music by Bernie Wayne and Lee Morris

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BLUER THAN VELVET WERE HER EYES,
WARMER THAN MAY HER TENDER SIGHTS.

LOVE WAS OURS.
OURS, A LOVE I HELD TIGHTLY,
FEELING THE RAPTURE GROW LIKE A FLAME BURNING BRIGHTLY.

But when she left,
gone was the glow of blue velvet,

but in my heart there'll always be precious and warm a memory through the years.

And I still can see blue velvet through my tears.
Only You

Slow rock and roll tempo

Words and Music by Buck Ram and Ande Rand

The Platters had an overnight hit with this Buck Ram ballad in 1955—and with it a major music industry breakthrough. Before The Platters, all-black vocal groups, even The Ink Spots, refined their sound to make it more acceptable to the mostly white mass audience. Now, for the first time, a group sounded unabashedly and authentically black. With this hit and others, such as “My Prayer,” “Smoke Gets in Your Eyes” and “(You’ve Got) The Magic Touch,” The Platters—four men and a teenage girl—became one of the top groups in pop music history.
ONLY YOU

When you hold my hand, I understand the magic that you do; You're my dream come true, my one and only you. Only

1. D7 G Cm6 G N.C.

2. D7 C Gmaj9

one and only you. much slower

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Remember when female pop singers all seemed to have alliterative names? Gogi Grant, Kitty Kallen, Patti Page—and a petite Chicago lass named Joni James. Born Joan Carmello Babbo, Joni started as a dancer, switched to singing and hit No. 1 in 1952 with this teary ballad. She followed it with such other romantic teen hits as “Have You Heard?” and her version of Hank Williams’ “Your Cheatin’ Heart.”

Words and Music by Lew Douglas, Roy Rodde and King Laney

©1952, 1980 Brandon Music Company
WHY DON'T YOU BELIEVE ME

G6       F#7, Fmaj7    F#7    G    G#dim    Am    Cm6

more?     I've told you so    of - ten     the way that I

G         G/B       Bbdim       Am7       D7

care.     Why don't you be - lieve me?     It just is - n't

G         Gdim       Dm7       G7         C         C#dim

fair.     Here is a heart that is    gra - du - ally    build - ing    lone - ly,

Dm7      G7           C             Em7       A7

here is a heart you can take.     Here is a heart for you
only, that you can keep or break.

How else can I tell you? What more can I do?

Why don't you believe me?

I love only you.
The Great Pretender

The first association here, of course, is with the vocal stylings of The Platters—Tony Williams, Herbert Reed, David Lynch, Paul Robi and Zola Taylor (who first joined the group on this recording). But the creative force behind both the group and this, their greatest hit, was the versatile Buck Ram. Saxophonist, arranger, songwriter, agent and talent scout, Ram had worked for everybody, had helped discover Ella Fitzgerald and Maxine Sullivan and had sold both The Platters and The Penguins to Mercury Records. He also wrote two other Platters successes, "Only You" (see page 234) and "Twilight Time."

Words and Music by Buck Ram
1. C  Dm7  G7  C  F  C  G7
lonely but no one can tell. Oh,

2. C  G7  C  C7
left me to dream all alone. Too

real is this feeling of make believe, too

real when I feel what my heart can't conceal. Oh,
THE GREAT PRETENDER

yes, I'm the great pretender, just laugh-in' and gay like a clown.

seem to be what I'm not you see; I'm wear-in' my heart like a crown,

pretendin' that you're still around.
By 1952, when Kay Starr hit the charts with this effort by the composers of "Oh, What It Seemed to Be," "Rumors Are Flying" and "Cross Over the Bridge," she was already a major singer. She had paid her big-band dues with Glenn Miller and Charlie Barnet, among others, and recorded with such jazz greats as Benny Carter and Joe Venuti. But the Oklahoma-born singer's roots were in country music, and "Wheel of Fortune" took her right back—thereby opening the way to such further '50s hits as "Side by Side," "Changing Partners" and "Rock and Roll Waltz."

Moderately slow, with a lilt (\( \frac{3}{4} = \frac{3}{4} \))

Words and Music by Bennie Benjamin and George David Weiss

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WHEEL OF FORTUNE

C/E Ebdim G7

please don't pass me by;
Let me know the

Dm7 G7 Dm7 G7 C Fm6

c - ic of a kiss and a sigh.

C Ebdim Dm7

While the wheel is spinning, spinning, spinning, I'll not dream of winning

Dm7 G7 G7+5 C N.C. Ebdim Dm7 G7

fortune or fame. While the wheel is turning, turning, turning,
I'll be ever yearning for love's precious flame. Oh, wheel of fortune,
I'm hoping somehow, if you'll ever smile on me, please let it be now!

The wheel of now!
Some people contend that Nashville’s reign as a major pop hit factory began with this 1957 crossover success. Texas-born composer Jimmy Duncan had been writing songs since age 11, but “My Special Angel”—as performed by Bobby Helms—put him on the wider popular music map. The tune, which reached No. 7 in November, was one of three hits that Helms had in late ’57: his recording of “Fraulein” climbed the charts in October, and the seasonal favorite “Jingle-Bell Rock” clicked in December.

Slow and steady ($\frac{4}{4}$)

You are my special angel, sent from up above;

{The Lord smiling down on me and}

Words and Music by Jimmy Duncan

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sent an angel to love. You are my special angel,
right from paradise; I know that you're an angel,
heaven's in your eyes. A smile from your lips brings the
summer sunshine, the tears from your eyes bring the rain.
MY SPECIAL ANGEL

Em Ddim Em Am7 Em7 Am7
feel your touch, your warm embrace, and I'm in heaven again!

Dm7 G7 C Am Em F G7
You are my special angel. Through eternity,

C/E Am7 Dm7 G7 C Am7 D7 G7
I'll have my special angel here to watch over me.

1. C N.C.
2. C Am7 Dm7 G7 Cadd9 slowing

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They only had one hit—but it made the doo-wopping Penguins one of the most important groups in the development of rock and roll. Co-written by Penguin founder Curtis Williams, “Earth Angel” was among the first rhythm-and-blues records to make it onto the pop charts, in December 1954. A “cover” version by The Crew Cuts was also a tremendous success, but for many people The Penguins’ recording will always be the definitive one. (And how many remember that “Hey Senorita” was on the other side?)

Slow doo-wop tempo (with a triplet feel; ♪ ♪ played as ♪ ♪)

Words and Music by Dootsie Williams

Earth an-gel, earth an-gel, will you be mine? My dar-ling dear,

love you all the time. I’m just a fool, a fool in love with

you.

Earth an-gel, earth an-gel,
EARTH ANGEL

Gm7  C7  F  Dm  Gm7  C7
the one I adore, love you forever and evermore.

F  Dm  Gm7  C7  F  Bb
I'm just a fool, a fool in love with you.

F  F7  Bb  Bbm  F
I fell for you and I knew the

Gm7  C7  F  F7  Bb  Bdim
vision of your love's loveliness. I hope and I pray—
that some-day I'll be the vi-sion of your hap-pi-ness.

an-gel, earth an-gel, please be mine. My dar-ling dear,

love you all the time. I'm just a fool, a fool in love with

1. F Bb F C9

you.

2. F Bb F F6

you.
Like uncle, like nephew. Harvey Fuqua, who wrote “Sincerely” with disc jockey Alan Freed and sang it to fame with his group The Moonglows in 1954, was the nephew of Charlie Fuqua, one of the original Ink Spots. The McGuire Sisters—Chris, Dotty and Phyllis—who were then part of Arthur Godfrey’s troupe, had an even bigger hit with the song, turning it into a million-seller.

Words and Music by Harvey Fuqua and Alan Freed
mine.

Lord, won't you tell me why

love that girl so?

He doesn't want me.

Oh, I'll
SINCERELY

C9

nev-er, nev-er, nev-er, nev-er

let him go. Sincere-ly,

C9+5

Gm7

oh, you know how I

C7

love you!

F

Dm7

Gm7

I'll do an-y-thing for you.

C7

F

Dm7

Optional

Bb

D.C.

Please say you'll be mine.
Put Your Head on My Shoulder

Paul Anka may have started out as just another teen idol in the late ‘50s, but he didn’t let it rest there. As an actor he did well in The Longest Day (and wrote the title song); his translation of the French song “Comme d’Habitude” helped make “My Way” one of Frank Sinatra’s greatest hits; he wrote the theme for Johnny Carson’s Tonight show; and meanwhile he had 33 Top 40 hits between 1957 and 1983, including “Lonely Boy,” “Diana” and “(You’re) Having My Baby.” In this 1958 ode he offered a soft-edged alternative to the rock revolution.

Words and Music by Paul Anka

PUT YOUR HEAD ON MY SHOULDERT

C  Am  Dm7  G7  C  Am
baby?     Just a kiss good-night?  Maybe,

Dm7  G7  C  F  C
you and I will fall in love.

G7sus4  G7  Cadd9  C  G7sus4  G7  C
People say that love's a game, a game you just can't win.

B7sus4  B7  Em  Em6  Dm7
there's a way I'll find it some-day and then this fool will rush

cresc.

G7  Dm7  G7  Am
Put your head on my shoulder;
Whisper in my ear, baby, words I want to hear: Tell me,
tell me that you love me, too.
Put your head on my shoulder;
Whisper in my ear, baby,
words I want to hear, baby.
Put your head on my shoulder.
His name was really Tom Dula, and he returned a hero to his hometown of Statesville, North Carolina, after fighting in the Civil War—only to walk into tragedy. Under circumstances that have never been quite clear, Tom stabbed a girlfriend to death, and died for it on the gallows. His story was recounted in a folk ballad which, adapted and toned down a bit by The Kingston Trio in 1958, became a major hit and focal point of the late '50s folk music revival.

Words and Music Collected, Adapted and Arranged by Frank Warner, John A. Lomax and Alan Lomax. From the singing of Frank Proffitt

Moderately

<table>
<thead>
<tr>
<th>C#2</th>
<th>C</th>
<th>F</th>
<th>G</th>
<th>C</th>
<th>F</th>
<th>G</th>
</tr>
</thead>
</table>

**Chorus**

<table>
<thead>
<tr>
<th>C#5</th>
<th>G</th>
</tr>
</thead>
</table>

Hang down your head, Tom Doo-ley, hang down your head and cry.

<table>
<thead>
<tr>
<th>D7</th>
<th>Am7</th>
<th>D7</th>
</tr>
</thead>
</table>

Hang down your head, Tom Doo-ley;
C/D

To Verses

Last time only

Fine

Poor boy, you're bound to die.

G

1. Met her on the moun-tain,
2. This time to-mor-row,
3. This time to-mor-row,

there I took her reck-on where I'll
reck-on where I'll

G

G6

D7

Am7

D7

life;
be?
be?
Down
Met her on the moun-
tain,
HAD-n'a been for
in some lone-
some
Gray-
son,
val-
ley,

C/D
G

C/D

D7

G

stabbed her with my knife.
been in Ten-
ness see.

hang-in' from a white oak tree.

D.S.  

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THE TWELFTH OF NEVER

This well-traveled folk ballad probably started life in England, then showed up in the Kentucky hills as "The Riddle Song," or "I Gave My Love a Cherry." Altered a bit by Jerry Livingston and dressed up with a lyric by Paul Francis Webster, it made the charts in 1957 on the strength of a record by Johnny Mathis. Still later, such country artists as Slim Whitman "discovered" it, and the old song seems to have found a home at last as a country-folk standard.

Very slowly, in 2 (d = 1 beat)

Words by Paul Francis Webster; Music by Jerry Livingston
still be loving you.

never let me go.
melt my heart like April snow.

get to bloom.

Hold me close,
Hold me close,
I'll love you till the bluebells for-
I'll love you till the clover has
THE TWELFTH OF NEVER

Am7     D7     Am7/D     D7-9     Gmaj7     G6     Gmaj7     G7
lost its perfume. I'll love you till the poets run out of

Am7     B7-9     Em     Cmaj7     Am7     C/D     G
rhyme. Until the twelfth of never, and that's a long, long

Em     Cmaj7

until the twelfth of never, and that's a long, long time.

1. Am7     D7     G

You

2. Am7     D7     G6

that's a long, long time.
This English import became part of American history when settlers sang it while driving their covered wagons into the unexplored vastness of the West. By the early '50s, when The Weavers recorded it, the beloved folk ballad was as much a part of musical America as “The Blue-Tail Fly.” The big folk music boom of the late '50s, in fact, can be traced directly to this and other old favorites put in circulation by the four singers.

On Top of Old Smokey

Moderate waltz

No Chords

Traditional; arranged and adapted by Dan Fox

1. On top of Old Smokey, all covered with snow,
   grief, I lost my true love.
2. For court-in's a pleasure, but a false-hearted false
   have, lost my true love.
3. A thief he will rob you and tell you more
   lies, lost my true love.
4. (S)He'll hug you and kiss you, lost my true love.

D.C.
Huddie Ledbetter, best known as Leadbelly, was in every sense larger than life. Powerful of both build and temperament, he spent much of his adult years in prison—but was also a singer and 12-string guitarist of volcanic passion. He learned “Goodnight, Irene” from his uncle near the end of World War I, he said, and sang it for years. The Weavers, a quartet of white folksingers who were among his disciples, recorded it and in 1950—six months after Leadbelly’s death—made it a major hit.

Moderate waltz tempo

Words and Music by Huddie Ledbetter and John Lomax

Skip to verses

G

Final ending

G
Verses

Sat - ur - day night I got mar - ried,
Some - times I live in the coun - try,
ram - blin', stop your gam - blin',

me and my wife set - tled down.
Now some - times I live in the town.
stay - in' out late at night.

Go

me and my wife are part - ed;
I'm gone
Some - times I have a great no - tion.
home to your wife and your fam - ily.

sit

(D. C.)
take an - oth - er stroll down - town.
jump in - to the riv - er and drown.
down by the fire - side bright.
In the mid-'50s, the calypso beat danced its way up from the West Indies to the United States. One of its chief proponents was American-born, Jamaica-bred Harry Belafonte, who scored with such hits as “Jamaica Farewell” and “Banana Boat Song (Day-O).” Also along for the ride were Terry Gilkyson and The Easy Riders, who had a million-selling hit with this Bahamian folk song in 1957. Our version features new lyrics and a musical adaptation by arranger Dan Fox and Jacquelyn Reinach.

New Words and Musical Adaptation by Jacquelyn Reinach and Dan Fox
Mary Anne she first began to dance beside the sea,
hand in hand along the sand, Miss Mar-y Anne ran free,
ev'-ry-one beneath the sun cried, "Please, come dance with me!"
sway-ing, swing-ing, gai-ly sing-ing, "Come and follow me."

lit-tle Mar-y, Heel and toe and not con-tra-ry, off we go and
said, "Well, let's be-gin, cir-cle round a-bout;"

We'll have fun and won't be done un-til the tide comes in!"
We'll have fun and won't be done un-til the tide goes out!"
Kisses Sweeter Than Wine

Words by Paul Campbell; Music by Joel Newman (Pseudonyms for The Weavers and Leadbelly)

Leadbelly and The Weavers teamed up to adapt this Irish folk song. The Weavers' record joined "On Top of Old Smokey," "So Long (It's Been Good to Know Yuh)" and "Wimoweh" among their all-time hits. But it was Jimmie Rodgers who had the big hit with "Kisses Sweeter Than Wine," in 1957. It followed his first success, "Honeycomb," in a string of hits that also included "Oh-Oh, I'm Falling in Love Again" and "Secretly."

Moderately

[Music notation]

kisses sweeter than wine.

kisses sweeter than wine.

Fine

[Last time end here]
Verse

I was a young man and
never been kissed, I got to
asked me to marry and
be his sweet wife, and we would
worked might-y hard and
so did my wife, a work-in'
chil-dren num-bered
just a-bout four, and they
Now we are old and
read-y to go, we get to

think-in' o-ver what I had missed
I
be so hap-py all of our life.
He
hand in hand to make a good life.
With
all had sweet-hearts knock on the door.
They
think-in' what hap-pened a long time a-go.
We

got me a girl, I
begged and he plead-ed like a
natural man, and then,
corn in the fields and
wheat in the bins, and then,
all got mar-ried and
they did-n't wait; I was,
had lots of kids and
trou-ble and pain, but

oh, Lord, I
kissed her a-gain.

oh, Lord, I
gave him my hand.

oh, Lord, I was the
fa-ther of twins.

oh, Lord, the grand-
fa-ther of eight.

oh, Lord, we'd do it a-gain.

Last time
D. C. al Fine
He's Got the Whole World in His Hands

Moderate gospel tempo \( \frac{3}{4} \) [Music notation]

Who can hear this old gospel favorite without remembering Mahalia Jackson singing it, majestic in her white robes, her voice ringing out triumphantly? Miss Jackson's recording made the charts in 1958, but it was a 13-year-old British singer, Laurie London, who took "He's Got the Whole World in His Hands" to No. 1 the same year.

Chorus

\[ \text{C} \quad \text{G7} \]

whole world in His hands, He's got the whole world

Last time to Coda

in His hands, He's got the whole world in His hands, He's got the whole world in His hands.

Verse

whole world in His hands.

1. He's got the wind and the rain
2. He's got the little bit-ty ba-by
3. He's got a you and me, broth-er,
in His hands, He's got the wind and the rain, in His hands, He's got the
in His hands, He's got the little bit-ty ba-by in His hands, He's got the
you and me, brother, in His hands, He's got a
wind and the rain, in His hands, He's got the
lit-tle bit-ty ba-by in His hands, He's got the
you and me, brother, in His hands, He's got a
whole world in His hands.

1.2. C
hands. He's got the hands. He's got the

D. S. al Coda

Coda G7

whole world in His hands.

much slower

Suggestions for other verses
He's got-a you and me, sister, in His hands...
He's got the gamblin' man in His hands...
The Yellow Rose of Texas

Don George, a sometime associate of Duke Ellington, adapted this century-old Civil War song in 1955. Originally known as “The Gallant Hood of Texas,” after Confederate General John Bell Hood, it was a favorite of President Franklin Roosevelt in the ’30s, and was sung in a 1952 movie, Night Stage to Galveston, by Gene Autry. Mitch Miller’s recording made the song a popular hit—and established the bearded record producer and former classical oboist as a pop star in his own right.

Words and Music by J.K.; adapted by Don George

Bright, spirited march

1. There's a yellow rose in Texas that I am goin' to see. No body else could miss her, not half as much as me. She cried so when I left her, it was like broke my heart, and

2. (Where the) Rio Grande is flow - ing and I am goin' to find her, for my heart is full of woe. We'll walks along the river in the quiet summer night. We'll

3. (Oh, ___) now I'm goin' to do the things to - geth - er we did so long ago. We'll

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if I ever find her, we
promised to return and not to leave her so.
Yellow Rose of Texas shall be mine for evermore.

sweetest little rosebud that Texas ever knew.
Her eyes are bright as

diamonds, they sparkle like the dew.
You may talk about your

Clementine and sing of Rosalee, but the Yellow Rose of

Texas is the only girl for me!
2. Where the
3. Oh,
Pioneer choreographer Katherine Dunham first adapted this West Indian folk melody in the '40s for use in one of her dances, titling it "Chaconne." But in 1957, choral director Norman Luboff teamed with Alan Bergman and Marilyn Keith (soon to become husband and wife) in adding a lyric and transforming it into the popular calypso-tinged song "Yellow Bird." Hit records by such artists as The Mills Brothers did the rest.

Moderate Calypso tempo

Words by Marilyn Keith and Alan Bergman; Music by Norman Luboff

Chorus

Guitar \rightarrow D
(Capo up 3 frets)

Keyboard \rightarrow F

Yell

ow bird, up high in banana tree,

Yell

ow bird, you sit all alone like me.
1. Did your lady frien' leave de nest again?
2. Better fly away in de sky away.

Dat is very sad, make me feel so bad.
Picker com in' soon, pick from night to noon.

You can fly away in the sky away.
Black an' yellow you, like banana, too.

Go directly to Verse on next page
Fine (Final ending only)

You more lucky dan me!
Dey might pick you some day!
YLLOW BIRD

Verse

I al - so have a pretty gal,
Wish dat was a yellow bird,

A7

C7

she not with me to - day.
I fly a - way with you.

D7

D

Dey all de - same, de
But I am not a

Em7

Gm7

pretty gal, yellow bird,
make dem de nest, here I sit,

F

D

D.S.*

den dey fly a - way.
noth - in' else to do.

* Repeat from the sign ❌; last time go to Fine and end there.